Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

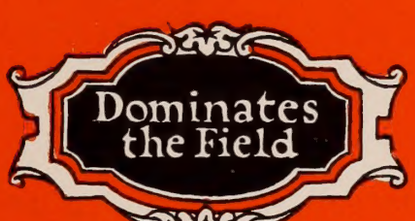

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NOVEMBER 5, 1921

Motion Picture News

Reg. U. S. Patent Office



480

Four hundred and eighty more pages of paid advertising have appeared in Motion Picture News to date this year than in its nearest competitor.

Why?

Simply because advertising managers, who look well before they spend, know that the News

Reaches the largest consumer circulation

Brings the quickest results and

Is the acknowledged leader in its field.

The News Alone Covers the Field

VOL. XXIV No. 20 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago



THE big WARNER BROTHERS release "Why Girls Leave Home" is unusually good, and it will carry an unusual amount of poster advertising of an unusual kind. For instance, there will be two twenty-four sheets, one of which is reproduced above. The other one is of the teaser variety and reads:—Do You Know "Why Girls Leave Home?"

Of course the reason why the posters are so good is quite simple. They are RITCHEY posters.

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey

His Latest — and Greatest!



WILLIAM S. HART in "WHITE OAK"

A Paramount Picture

By William S. Hart. Adapted for the screen by Bennet Musson. Directed by Lambert Hillyer. Photographed by Joe August, A. S. C.
A William S. Hart Production

WHEN you see Hart swim the Mississippi and rescue the heroine—when you see him lick a tribe of Indians—go to jail for a crime he didn't commit—escape with the aid of his dog and ride breakneck through the desert to save the caravan —when you see all this and lots more—you'll say:

It's the greatest western picture ever made!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

Laughs by the Barrel—Tears by the Quart

Adolph Zukor presents

Thomas MEIGHAN

in

"A Prince There Was"

A HEART interest combination of comedy and pathos that beats anything Meighan has ever done.

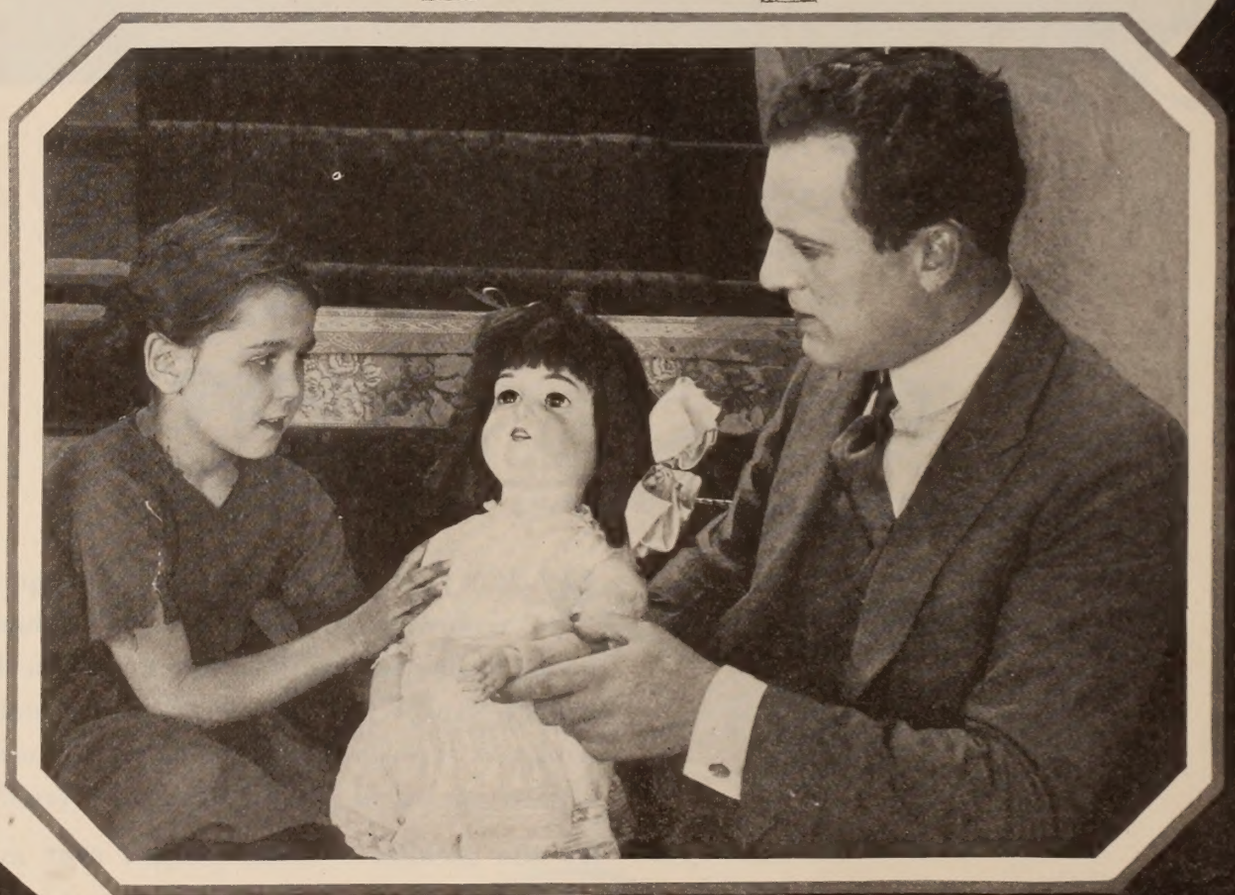
The tale of a man who tried to go to the dogs—and was saved by a little waif. Full of the same big appeal as "The Prince Chap."

From the play that was last season's sensation on Broadway.

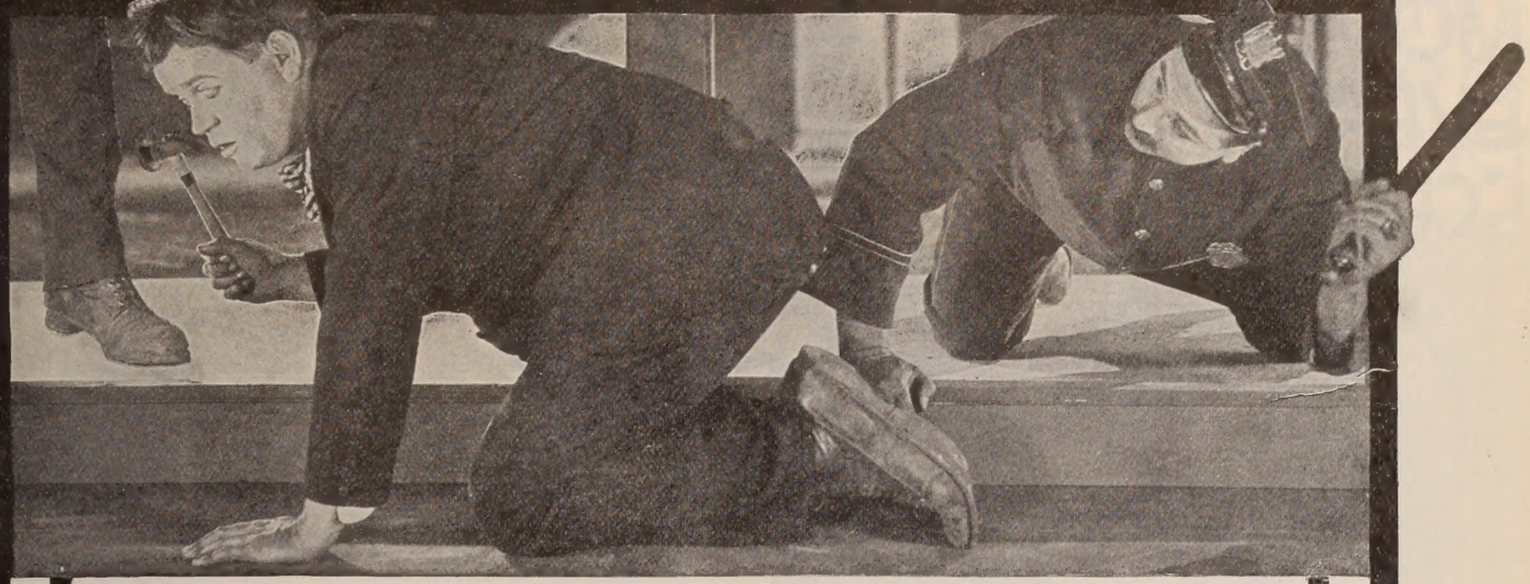
Based on the play by George M. Cohan and the novel, "Enchanted Hearts," by Darragh Aldrich. Scenario by Waldemar Young. Directed by Tom Forman. Cast includes Mildred Harris.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



MERMAID COMEDIES



LLOYD "HAM" HAMILTON *in* "The Vagrant"

Produced under supervision of

Jack White

"Ham," with his Hammer, doesn't leave 'em a leg to stand on, in "The Vagrant."

Moving Picture World says: "This two-reel Mermaid Comedy featuring Lloyd Hamilton and distributed by Educational is reminiscent of 'Easy Street.' Chaplin's favorite policeman has the principal part opposite Hamilton. The picture is pure burlesque on the life of a loafer, and has many laughable incidents, chief among them being where Hamilton sends business to a girl selling foot remedies by the simple method of hammering people's feet."

Educational's Nationally Advertised Short Subjects

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

The MOST TENSE MOMENT EVER SCREENED

See PRISCILLA



CARL LAEMMLE
presents the biggest Outdoor
drama ever made. Directed bu
Stuart Paton from the famous Red Book
Story by Clarence Budington Kelland.

UNIVERSAL-JEWEL SUPER PRODUCTION

DEAN

ride a raging river of logs in the great flood torn loose by an explosion that turned the course of a whole Oregon river



"CONFLICT"



MISS Du PONT
IN
"FALSE KISSES"

DIRECTED BY
PAUL SCARDON
FROM A PLAY BY
WILBUR DANIEL
STEELE

HOOT GIBSO
IN
"SURE FIRE"

DIRECTED B
JACK FORD
STORY BY
EUGENE MAN
RHODES



CARL
LAEMMLE
OFFERS YOUR BOX OFFICE
FOUR DELIGHTFUL PICTURES in

NOVEMBER

UNIVERSAL SPE

Not a Special at a Special's Special Price but a Special at a WEEKLY'S RENTAL!

HERBERT RAWLINSON
IN
"The MILLIONAIRE"
DIRECTED BY JACK CONWAY
STORY BY HULBERT FOOTNER



MARIE PREVOST
IN
"NOBODY'S FOOL"
DIRECTED BY KING BAGGOT
STORY BY ROY CLEMENTS



AL ATTRACTIONS

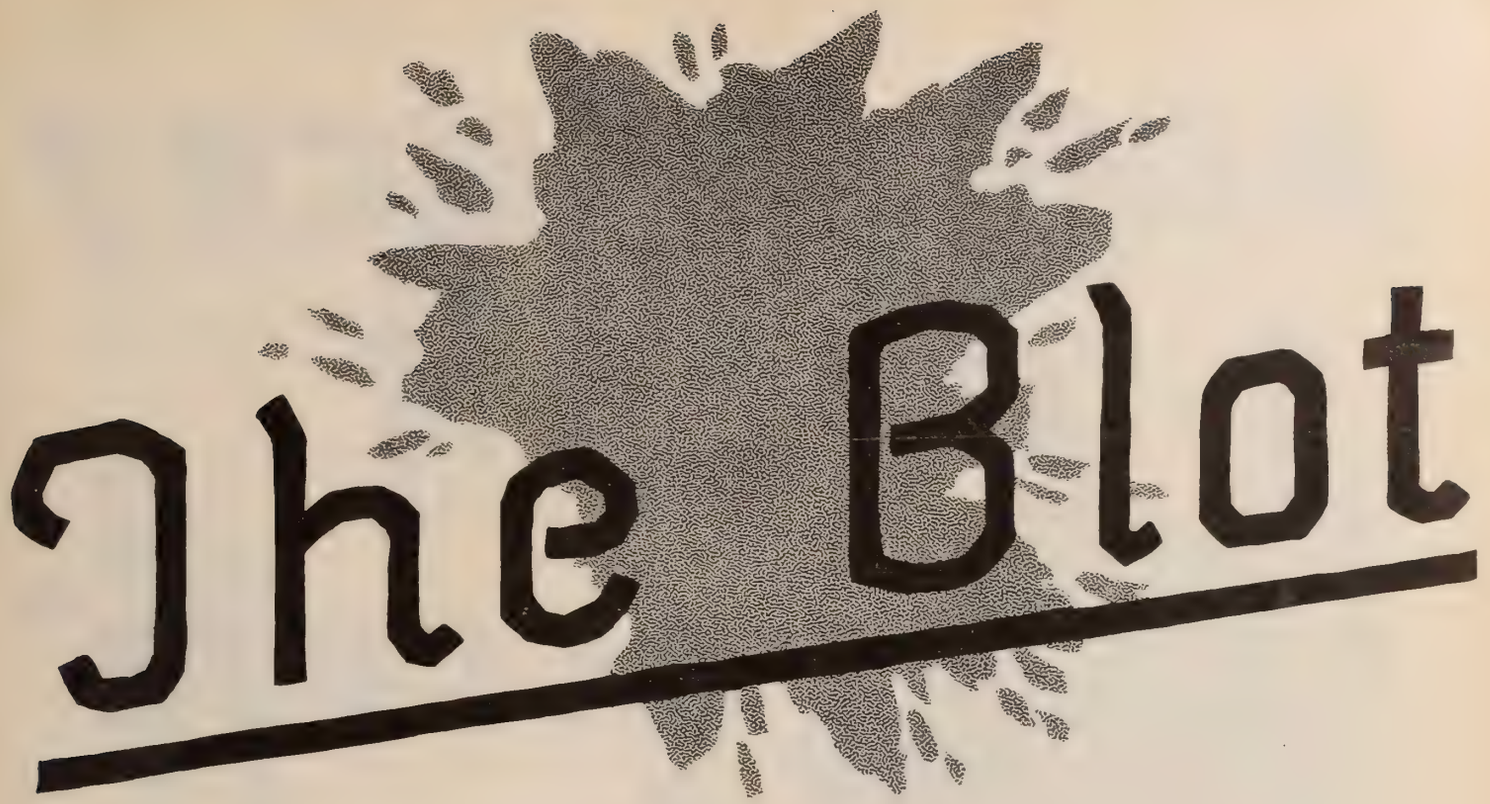


Carl Laemmle
presents for your
earliest possible showing
that greatest of all Western
character players

HARRY CAREY

in the first Superwestern
ever screened - a magnificent
UNIVERSAL - JEWEL
PRODUCTION DE LUXE
Directed by Robert Thornby

"The FOX"



LOIS WEBER

Never made a picture that did not have a box-office angle—a live, big exploitation theme.

"The Blot" hits 'em square between the eyes with the question, "Is the greatest BLOT on American life the begrudging, starvation treatment of our teachers?"

The smashing turmoil of real drama backs up these exploitation possibilities.

Motion Picture News said, "a splendid example of Lois Weber's powers."

Moving Picture World declared, "a strong appeal to the public."

Wid's Daily pronounced it "splendid human interest."

Released by F. B. WARREN CORPORATION
1540 Broadway — Wid GUNNING — New York City

ABEL GANCE'S

sensational production

"I ACCUSE"



With adequate exploitation—and "I Accuse" is rich in exploitation opportunities—every theatre will find this picture a tremendous business getter

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT



Here is the greatest

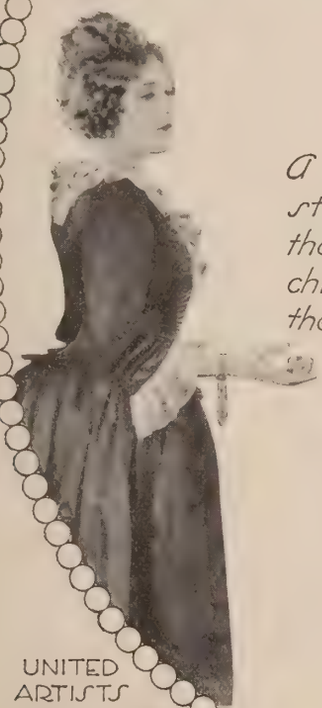
MARY PICKFORD

picture ever released

"Little Lord Fauntleroy"







A book that has delighted millions, a story that lives in the memory of all the men and women who were yesterday's children, made into a glorious film for the joy of young and old the world over

FROM FRANCES HODGSON BURNETT'S FAMOUS STORY

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND ALFRED E. GREEN





UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"His Nibs" believes in advertising



Announcing:

Method of Distribution

for

CHARLES (CHIC) SALE★

in his first Exceptional Picture

"His Nibs" Syndicate, Inc.

L. L. Hiller, President
Longacre Building
42nd St. and Broadway
New York City

has purchased this production outright for the United States, to whom Exceptional Pictures respectfully refers all inquiries already received for first runs.

"His Nibs" Syndicate, Inc., will exploit the picture on the INDEPENDENT MARKET.

Exceptional Pictures Corporation takes this opportunity of expressing to the exhibitors and independent buyers of the country, its sincere appreciation for the unusual preliminary interest they have displayed in this Exceptional Picture.

. . . and to state that the exploitation and advertising thus far conducted has been merely the beginning of a tremendous campaign which will embrace trade journals, regional publications and national publicity.

Furthermore desiring to assure everyone who shall in the future be associated with "His Nibs," that they may depend upon any and every cooperation it is in the power of the organization of Exceptional Pictures to extend.

Exceptional Pictures Corporation

Alexander Beyfuss
Vice President & General Manager

Executive Offices
1540 Broadway
New York City

★"His Nibs" is the first of a series to be made by Exceptional Pictures starring Charles (Chic) Sale.

Mr. Arthur James:—

On behalf of Mr. Sale and the organization of Exceptional Pictures I want to say that sincere praise such as you have expressed, is encouragement of a type that makes the hard work necessary to the uphill fight for success, an honest pleasure.

ALEXANDER BEYFUSS

EXCEPTIONAL PICTURES

presents

CHARLES (CHIC) SALE

living seven different characters

in

"HIS NIBS"

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE **World**

OCTOBER 22
1921

"Chic" Sale Scores a Real Hit

CHARLES SALE, otherwise Chic Sale of vaudeville, is the newest and best recruit to the screen's actors of importance and he has succeeded in the Exceptional Picture, "His Nibs," in contriving a charming novelty that is as clean as a hound's tooth and as downright funny as anything that has featured its way into our view for a long time.

Portraying seven roles in one picture and doing them all well is a feat, but better than that is the sum total of the feature's effect upon an audience. At the Hotel Astor showing this effect was to provoke hearty laughter in waves that rose high and it was demonstrated that Mr. Sale in "His Nibs" is splendid entertainment. Arthur Hoerl's titling is so splendid in its humor that we call your especial attention to it. Alexander Beyfuss has demonstrated his showmanship and insured for himself and his associates of the Exceptional organization a feature picture that will make money for exhibitors and give to their audiences a most satisfying feast of fun. We look for more of Mr. Sale—we need him on the screen.

A. J.



HOLMAN DAY SERIES

Take a story by Holman Day, famous author.

One that was published in a magazine read by millions.

One that is full of drama, lumberjacks, woodsmen, guides.

Put it into a two reel picture.

Stage it in the forests of Maine, the least filmed of all our scenically beautiful states.

You'll have a picture that all will like and want to see.

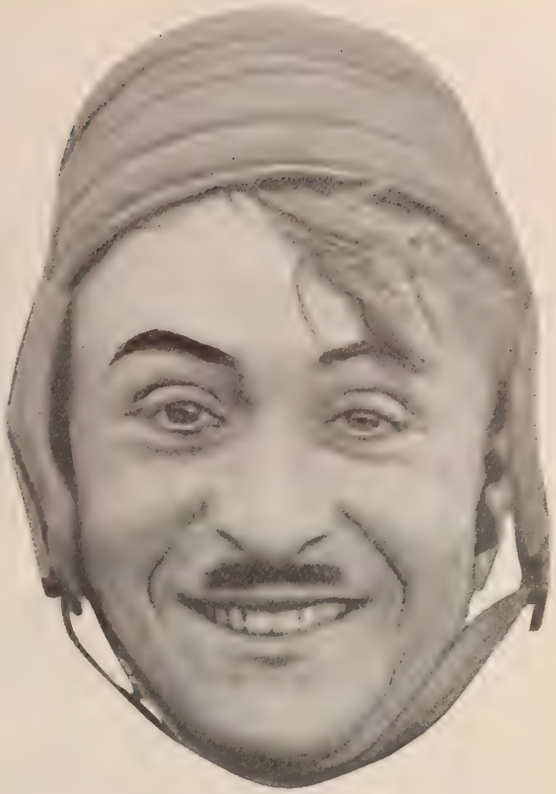
You'll have pictures like "The Flaming Trail" and "Cupid, Registered Guide," now ready.

They are different.

Pathé Distributors

AMEDEE J. VAN BEUREN
presents

ERNEST TRUEX
in
"Little, But Oh My"



ERNEST TRUEX, brilliant little comedian, shining star of "Six Cylinder Love," one of the biggest hits that the New York stage has had in some time, now presented in three two-reel comedies that are full of fun without being slap-stick.

Ask the nearest Pathe Exchange for a screening of "Little, But Oh My," "Stick Around" and "The Bashful Lover."

"Little, But Oh My," the first, is a football picture. It's timely. *See it. Get it!*

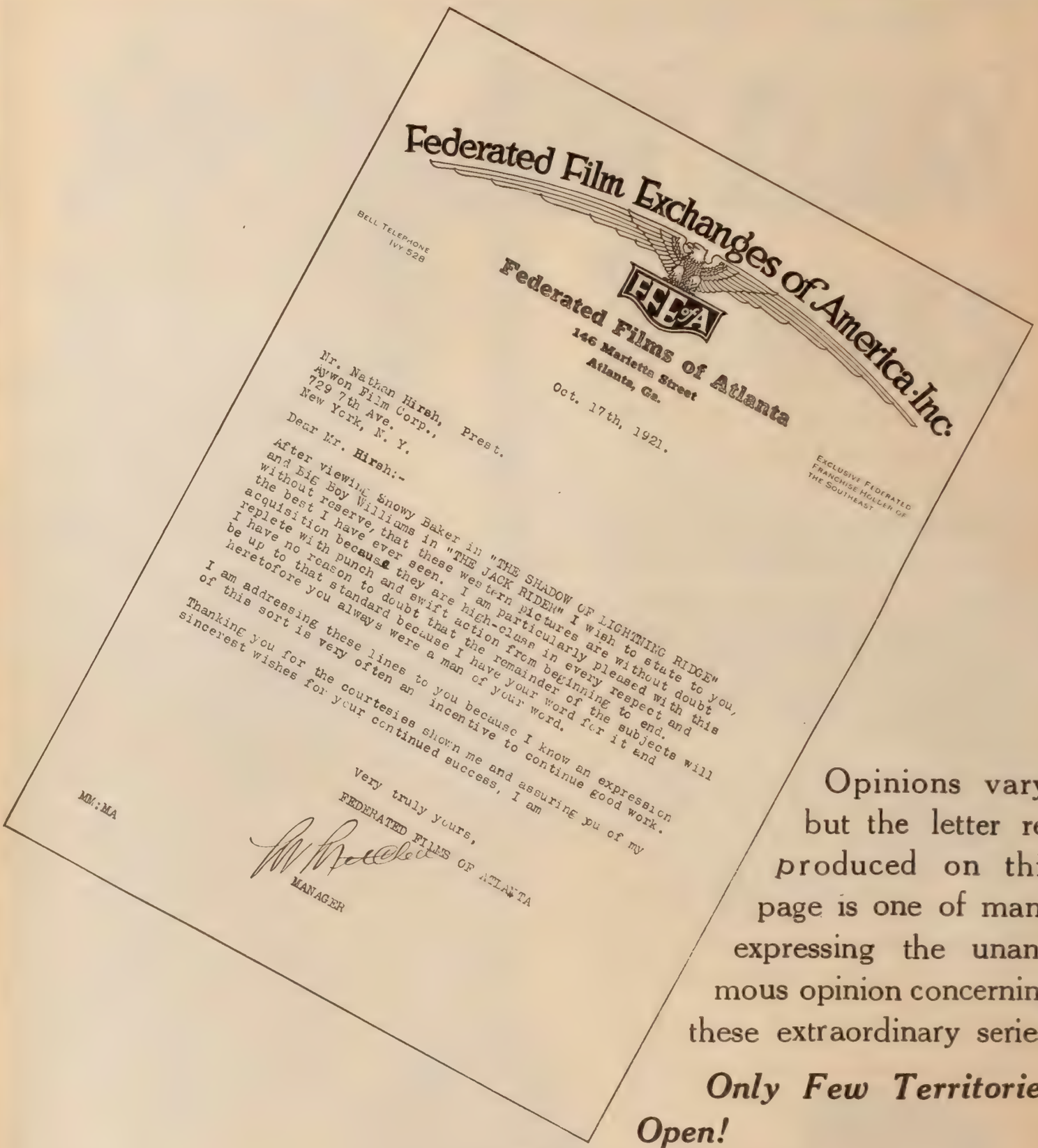
Pathé Distributors











Federated Film Exchanges of America, Inc.

BELL TELEPHONE
IVY 528

FFEofA

Federated Films of Atlanta
146 Marietta Street
Atlanta, Ga.

Oct. 17th, 1921.

EXCLUSIVE FEDERATED FRANCHISE HOLDER OF THE SOUTHEAST

Mr. Nathan Hirsh, Pres't.
Aywon Film Corp.,
729 7th Ave.
New York, N. Y.

Dear Mr. Hirsh:-

After viewing Snowy Baker in "THE SHADOW OF LIGHTNING RIDGE" I wish to state to you, and Big Boy Williams in "THE JACK RIDER" I wish to state to you, without reserve, that these western pictures are without doubt the best I have ever seen. I am particularly pleased with this acquisition because they are high-class in every respect and the punch and swift action from beginning to end. I have no reason to doubt that the remainder of the subjects will be up to that standard because I have your word for it and I have always found a man of your word.

I am addressing these lines to you because I know an expression heretofore you always were a man of your word. of this sort is very often an incentive to continue good work.

Thanking you for the courtesies shown me and assuring you of my sincerest wishes for your continued success, I am

Very truly yours,
FEDERATED FILMS OF ATLANTA

MANAGER

MM:MA

Opinions vary, but the letter reproduced on this page is one of many expressing the unanimous opinion concerning these extraordinary series.

Only Few Territories Open!

INQUIRE OF

AYWON FILM CORPORATION

NATHAN HIRSH, Pres. **729 SEVENTH AVE. N. Y. C.**


Ask Anyone Who's Seen It
HIRAM ABRAMS~AL LICHTMAN~WILLIAM A.BRADY
COMPETITORS ~ TRADE REVIEWERS ~ EXHIBITORS
THEY ALL AGREE IT'S ONE OF THE BIGGEST AND BEST
SELZNICK'S
"A MAN'S HOME"



THE BIG CLIMAX

Harry T. Morey Kathlyn Williams
Grace Valentine Roland Bottomley

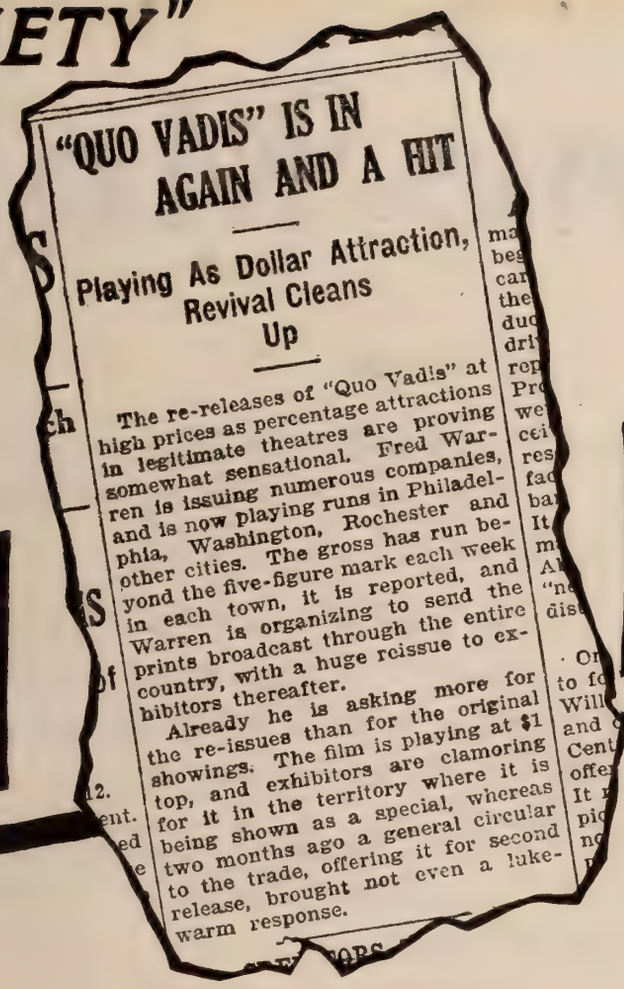
In a Scene From SELZNICK'S Tremendous

RALPH INCE PRODUCTION

"A MAN'S HOME"

THE GREATEST PICTURE THAT HAS EVER CARRIED A SELZNICK TRADEMARK

"VARIETY" SAYS



"QUO VADIS" IS IN AGAIN AND A HIT

Playing As Dollar Attraction, Revival Cleans Up

The re-releases of "Quo Vadis" at high prices as percentage attractions in legitimate theatres are proving somewhat sensational. Fred Warren is issuing numerous companies, and is now playing runs in Philadelphia, Washington, Rochester and other cities. The gross has run beyond the five-figure mark each week in each town, it is reported, and Warren is organizing to send the prints broadcast through the entire country, with a huge reissue to exhibitors thereafter.

Already he is asking more for the re-issues than for the original showings. The film is playing at $1 top, and exhibitors are clamoring for it in the territory where it is being shown as a special, whereas two months ago a general circular to the trade, offering it for second release, brought not even a lukewarm response.

A Dollar Top!

"QUO VADIS"

Playing at a DOLLAR TOP, "Quo Vadis" has just splintered records at the National, Washington, D. C. Arrayed against it—at fifty-five top—were the strongest features that could be culled from current screen attractions.

Triumphal runs in a score of big cities are being planned by Klaw & Erlanger as a result of the phenomenal showing in the Nation's Capital.

Showmen **recognize the possibilities in George Kleine's revival of the famous classic; showmen *everywhere* are cashing those possibilities into profits.**

Released by F. B. WARREN 1540 Broadway — Wid GUNNING — CORPORATION New York City

Add One More

Now Goldwyn adds "Doubling for Romeo" to a list of pictures that are acknowledged record-breakers.

One of the greatest comedies of all time. Without question the most original, "Doubling for Romeo" is the talk of every city where it has played.

It has opened to sensational business in four of the most important exhibition centers of the United States.

In Los Angeles at Miller's Theatre, "Doubling for Romeo" is breaking the house record. The admission price is one dollar.

In Chicago it is doing wonders at the Roosevelt.

In Cincinnati it is going great guns at The Capitol.

And in New York at the world's largest theatre, The Capitol, it is doing one of the most phenomenal weeks that this great theatre has ever done...

What They Said In Los Angeles

Record: One of the most screamingly funny comedies of recent years. "Doubling for Romeo" is a truly enjoyable picture, which no one with a sense of humor should miss.

Times: "Doubling for Romeo" is a complete knockout. Not only is it a hilariously funny comedy, but Rogers completely finds himself in it. He is whimsical, funny, sad by turns and in addition does some athletic stuff that rivals Doug Fairbanks.

Examiner: "The funniest thing that Rogers has done" was the unanimous comment last night.

Express: Mr. Rogers has, in the parlance of the theatre, a fat part, and extracts the last juicy drop of fun from it.

Herald: The role fits Rogers superbly. Every time he comes into a scene there is a shout of laughter "Doubling for Romeo" is one of the best comedies ever filmed

WATCH
The Biggest Name

to a Record List

The crowds are laughing, applauding and congratulating.

The reviewers are writing more superlatives in their reviews than they have written in six months ...

"Doubling for Romeo" is a big hit. Will Rogers has pulled the surprise picture of the year ... a comedy in which every scene comes with a jolt unexpected.

"Doubling for Romeo" is not only the biggest laugh-puller in a long, long while. It is a spectacular picture.

There are great scenes in this picture, wonderful settings with clamoring mobs...

There is a duel that grips you and startles you....

Add "Doubling for Romeo" to a record list —a list that includes "The Old Nest" and "Dangerous Curve Ahead."

There are more coming! "Poverty of Riches!" "The Sin Flood!"

What They Said In New York

Globe: Will Rogers, Elmer Rice and Will Shakespeare divide the honors in the cleverest comedy of this or many other seasons.

Times: "Doubling for Romeo" is about the most hilarious thing Mr. Rogers has ever done.

World: A thoroughly giggly and at times boisterously laughable picture.

Telegraph: Practically every title carries a laugh .... the "Romeo and Juliet" episodes amount to a triumph.

Journal: You will have the time of your life watching this one

Mail: One of the cleverest and most amusing satires on the motion picture industry that has been produced in many a day.

Herald: Combination of Rogers and Shakespeare as irresistible as a certain widely advertised talcum powder

GOLDWYN

In Pictures Today!

When You Buy An Arrow Picture You Buy The Best There Is In Motion Picture Entertainment.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

52 Arrow-Comedies

A bang up output of hilarious comedies—sold on a franchise basis, one each week. Celebrated stars, master producer.

4 Arrow-Peter B. Kyne *features*

A series of four pictures from the pen of this great author. The first—"A Motion to Adjourn"—Stars Marjorie Daw and Roy Stewart. Produced by Ben Wilson.

4 Arrow-James Oliver Curwood

Four splendid red-blood north-woods subjects written by Curwood the master. "God's Country and the Law," the first of the series. Produced by Pine-Tree Pictures, Inc.

2 Arrow-Ann Little Serials

"The Blue Fox" and "Nan of the North," a pair of 15 episode serials of unparalleled thrills. The lovable Ann Little stars in both. They're winners. Produced by Ben Wilson.

Stick To Independent Pictures—They Are Produced, Bought And Sold Solely On Merit. They Are The Real Money-Makers.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

26 Arrow-Sport Pictorials

Current sport pictures produced by *Jack Eaton*—edited and titled by *Grantland Rice*. They deal with outdoor sports and pastimes. Featured in New York's big houses.

6 Arrow-Jack Hoxie Specials

Here is the never-failing Jack in a half a dozen feature specials. A wide range of subjects—every one a Hoxie triumph. Produced by Ben Wilson.

4 Arrow-Grace Davison *features*

Society dramas in which Miss Davison adds to her already large following. "Love, Hate and a Woman" is the first of these successes. Produced by J. G. Pictures Corporation.

4 Arrow-Neva Gerber *features*

"A Yankee Go-Getter" and "Dangerous Paths" are the first of this great series. *James Morrison* plays opposite Miss Gerber in the first; *Ben Wilson* in the second. Produced by Berwilla.

All of These—and Many More



HAL ROACH

presents

thru ASSOCIATED EXHIBITORS

HAROLD LLOYD

in

"NEVER WEAKEN"

PATHE DISTRIBUTORS

FOREIGN REPRESENTATIVE
for ASSOCIATED EXHIBITORS
SIDNEY GARRETT

"Go to it. Grab it quick!"—*Motion Picture News.*

"Score another homer for Harold Lloyd."—*Moving Picture World.*

"'Never Weaken' is a knockout. Roaring laughter punctuated by screams and hysteria. See that the seats are nailed firmly, then pack them in. 'Never Weaken' is sure to go big. It will catch on like a house a-fire."—*Wid's.*

"'Never Weaken' brought screams and roars of laughter to a group of hard-boiled reviewers. Better proof of fun and spontaniety in a comedy we cannot offer."—*Morning Telegraph.*



It's BIG!

"GOOD and EVIL"

Ten thousand persons whirl through the action of this *modern* society drama—a gigantic spectacle worthy of the adjectives of P. T. Barnum.

A whale of a title for showmen to play with—"Good and Evil"—there's the tinkling sound of box-office dollars in the words.

A wondrously beautiful woman to feature—Lucy Doraine—an eye-feasting revelation who starts a chorus of "ah's!" and "oh's!"

A tremendous story of Man's love for Woman, and his battle with Temptation, Intrigue, Passion and Deception.

Presented by the Herz Film Corporation.

Released by F. B. WARREN CORPORATION
1540 Broadway — Wid GUNNING — New York City

ONE reason why the new serial,* which Col. Wm. N. Selig is making for the Export & Import Film Co., Inc., will be better



and finer than any wild animal-jungle serial heretofore produced, is that Colonel Selig is backing it with the unlimited resources of the Great Selig Zoo—the largest private collection of wild animals in the United States.

* World Rights controlled by the Export & Import Film Co., Inc., 729 7th Ave., New York City. Cable address Eximfilm, N. Y.


PROGRESS
Dedicated to those who demand the BEST in motion picture entertainment–
FOX
ANNIVERSARY
WEEK
Jan. 29th to Feb. 4th
Join the other thousands
Book FOX Pictures
For Seven Days
of Big Box-
Office Success

Direct from its New York run

Mr. William Fox *presents* another of his Special Super-Features, starring

WILLIAM FARNUM

In a photodrama of tremendous human interest

The World.

"Circulation Books Open to All."

NEW YORK, MONDAY, AUGUST 15, 1921

THE PHOTO-DRAMA

Five little minutes of William Farnum on the cinema screen lends more dignity to the art of the photoplay than five months of the usual silly prattle of most of the slick-haired toddle-top demons of our day.

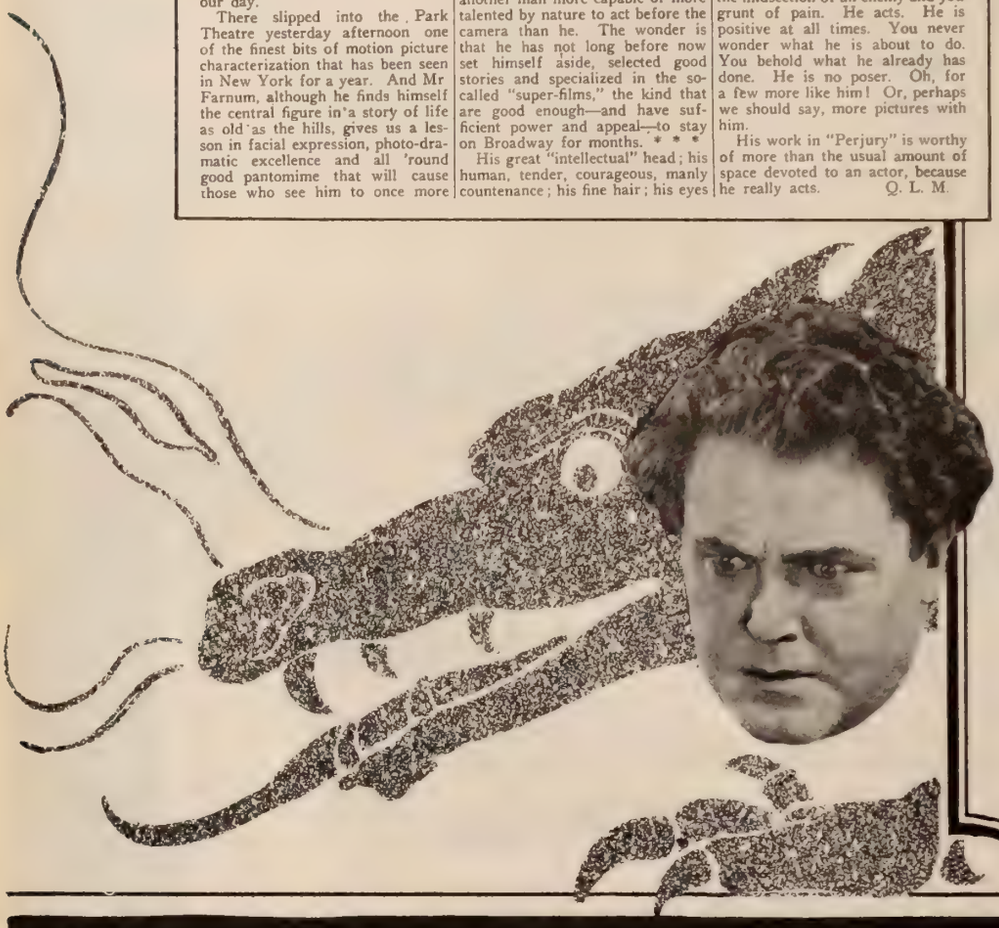
There slipped into the Park Theatre yesterday afternoon one of the finest bits of motion picture characterization that has been seen in New York for a year. And Mr Farnum, although he finds himself the central figure in a story of life as old as the hills, gives us a lesson in facial expression, photo-dramatic excellence and all 'round good pantomime that will cause those who see him to once more take heart and renew hope that the picture play is not going to the dogs. * * *

The really worth while part of "Perjury" is the acting of Mr. Farnum. In America there is not another man more capable or more talented by nature to act before the camera than he. The wonder is that he has not long before now set himself aside, selected good stories and specialized in the so-called "super-films," the kind that are good enough—and have sufficient power and appeal—to stay on Broadway for months. * * *

His great "intellectual" head; his human, tender, courageous, manly countenance; his fine hair; his eyes that speak to the lens; his lion-like frame; his neatness and his grace. He has them all.

He caresses his baby-girl, and you wonder if it isn't really his own. He sinks that huge fist into the midsection of an enemy and you grunt of pain. He acts. He is positive at all times. You never wonder what he is about to do. You behold what he already has done. He is no poser. Oh, for a few more like him! Or, perhaps we should say, more pictures with him.

His work in "Perjury" is worthy of more than the usual amount of space devoted to an actor, because he really acts. Q. L. M.



PERJURY

By Ruth Comfort Mitchell Scenario by Mary Murillo



URY



Directed by HARRY MILLARDE

"We're on the Last Lap Now!"

REGAL FILMS, LIMITED

ARTHUR COHEN, Vice-Pres., Gen. Mgr.

BUYS

"Adventures of Tarzan"

STARRING

ELMO LINCOLN

FOR

ENTIRE CANADA

FEDERATED FILM EXCHANGES

AL KAHN, Gen. Mgr.

BUYS

THE WILD ANIMAL SERIAL SUPREME

FOR

WESTERN MISSOURI
IOWA
KANSAS
NEBRASKA

Adventures of Tarzan Serial Sales Corp.

Suite 908 — 1540 BROADWAY, N. Y. — Bryant 3271

Cable Address—Weiss Pict

EXHIBITORS—SEE THESE EXCHANGES

SAMUEL SPITZER Reelcraft Film Exchange 804 So. Wabash Ave., Chicago, Ill.	Northern Illinois Wisconsin Indiana
C. O. HAWXHURST Superior Screen Service 147 Regent Street Salt Lake City, Utah	Utah, Wyoming Colorado New Mexico Northern Idaho
PEARCE FILMS, INC. 608 Canal Street New Orleans, La.	Louisiana Mississippi
R. D. CRAVER First National Exhibitors Circuit 12 So. Church St., Charlotte, N. C. 146 Marietta St., Atlanta, Ga.	North Carolina South Carolina Georgia, Florida Alabama
FINE ARTS FILM COMPANY 3618 Olive Street St. Louis, Mo.	Eastern Missouri Southern Illinois
SAM ZIERLER Commonwealth Film Corp. 729 Seventh Ave., New York	Greater New York Northern New Jersey
NU ART FILM CORP. 221 Franklin St. Buffalo, N. Y.	Upper New York State
BEN AMSTERDAM Masterpiece Film Attractions 1329 Vine St., Philadelphia, Pa.	Eastern Pennsylvania Southern New Jersey
MARION KOHN Federated Film Distributors 90 Golden Gate Ave., San Francisco, Cal. 731 So. Olive St., Los Angeles, Cal.	California Arizona, Nevada
A. A. WEILAND Standard Film Exchange 119 Ninth St., Pittsburgh, Pa.	Western Pennsylvania West Virginia
ALFRED A. RAYMOND Ray San Film Co. 1913 Commerce St , Dallas, Texas	Texas, Oklahoma
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From the Exhibitors Trade Review, October 15, 1921.

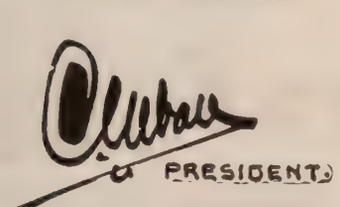
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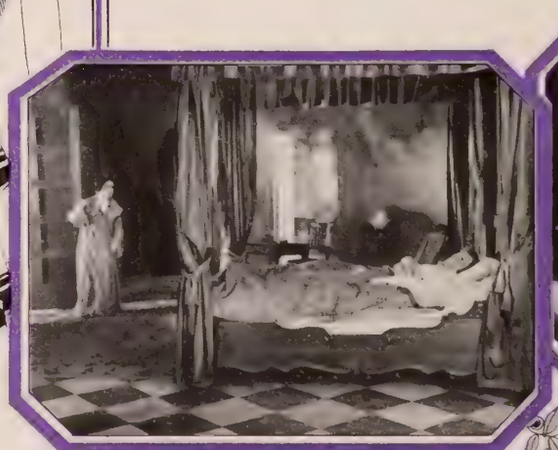
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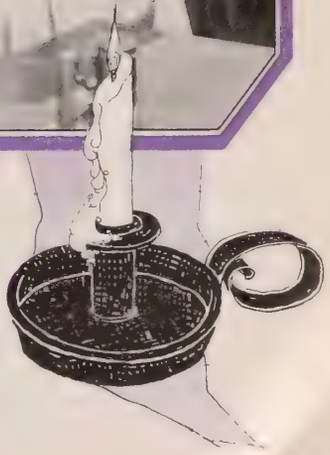
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It is a great pleasure to offer to Exhibitors for *Hodkinson Month* such a wonderful production as "Jane Eyre."

Hugo Ballin has given to the screen one of the finest achievements of the year -- a picture that every exhibitor in the country can book and be assured of a profitable box-office return.

HODKINSON
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NELL SHIPMAN
in
THE GIRL FROM GOD'S COUNTRY

Swift, rushing, roaring action; thrill piled upon thrill—there you have the pulsating drama of "The Girl From God's Country."

Every element craved by lovers of red-blooded, rapid-moving photoplays; the great mysterious spaces of the northwoods; the animals of the wilderness; a breath-taking aeroplane leap; a resourceful, pretty heroine.

Fifty-seven Keith houses are playing it to big business; it has just played *simultaneous* week engagements at two Cleveland houses, Circle and Strand; reports from every section are alike—"the thriller of the year."

Presented by W. H. Clune. Directed by Nell Shipman and Bert Van Tuyle. Written by Nell Shipman.

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Hobart Bosworth Production, Inc., presents

HOBART BOSWORTH in 'BLIND HEARTS'

By Emilie Johnson

Scenario by Joseph Franklin Poland—Directed by Roland V. Lee



That brand proves she is not your daughter



Love had dispelled the cloud of hate



They buried her in the frozen Arctics



"Forgive me for the wrong I have done you"



"You can not marry her"



"Father! Aren't you glad to see me"

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Love and Blind Hate

A picture that will carry your patrons in breathless interest through thrilling adventures in the Arctic ice fields, where a band of men and women, lured by the Yukon Gold fever, battle against wild beasts, ice traps and starvation, after their ship has been crushed in the ice—A tale of bitter hate and a wondrous love—Blind Hearts.



He saw his wife in the arms of his friend



"You are the guilty man! Confess it!"



"I have sent my own son to the gallows"



"We are safe at last"



A horrible suspicion assailed him



"There is the man who killed him!"

Released on the Open Market FIRST NATIONAL PICTURES ***Available to all Exhibitors***

Ben Turpin Sure Takes the Cake!



Ye-ah, and he takes the bread and the good old custard pies and doughnuts and he mixes up all the dough with love and sunshine and laughter in

Mack Sennett's

presentation of

Ben Turpin

in

"Love and Doughnuts"

The first 2-reel Mack Sennett-Ben Turpin Comedy for First National.

Distributed by Associated First National Pictures, Inc.

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FIRST NATIONAL PICTURES

Louis B. Mayer presents

ANITA STEWART in The Invisible Fear



By the flickering candle light she saw the face of the man she had slain and whose body she had left in the burning hunting lodge.

A Most Unusual Mystery Drama!

The story of a woman whose fear overshadowed even her great love—a secret terror born of fear-fraught moments in a blazing cabin battling against a man with all the strength of her being.

A picture that will hold your patrons spell-bound with its tremendous scenes, its mystery and suspense and thrills.

Written by Hampton Del Ruth and directed by Edwin Carewe.

FIRST NATIONAL PICTURES

A First National Attraction

There'll be a Franchise everywhere

A LOUIS B. MAYER PRODUCTION

Associated Producers' Attractions Are Released on Open Market Basis!

To the Exhibitor:

In the many scores of telegrams relative to booking Associated Producers' pictures, some confusion seems to exist in the mind of the exhibitor as to their method of release. This confusion has arisen through the fact that Associated Producers' attractions are now being distributed by Associated First National Pictures, Inc.

In order to set at rest any doubts in the minds of exhibitors we wish to state that ALL Associated Producers' pictures are available to any and all exhibitors desiring to book them.

The following pictures are now available through Associated First National exchanges ON THE WIDE OPEN MARKET PLAN:

Pilgrims of the Night	J. L. Frothingham
Blind Hearts	Hobart Bosworth
Molly O	Mack Sennett
Love Never Dies	King Vidor
The Silent Call	H. O. Davis
Hail the Woman	Thomas H. Ince
The Sea Lion	Hobart Bosworth
The Cup of Life	Thomas H. Ince
Devotion	A. J. Bimberg
Greater Than Love	J. Parker Read, Jr.
The Ten Dollar Raise	J. L. Frothingham
The Foolish Matrons	Maurice Tourneur
A Broken Doll	Allan Dwan
Mother o' Mine	Thomas H. Ince
Home Talent	Mack Sennett
I Am Guilty	J. Parker Read, Jr.
A Perfect Crime	Allan Dwan
A Small Town Idol	Mack Sennett
Lying Lips	Thomas H. Ince
A Thousand to One	J. Parker Read, Jr.
Love	J. Parker Read, Jr.
The Last of the Mohicans	Maurice Tourneur
The Forbidden Thing	Allan Dwan
The Leopard Woman	J. Parker Read, Jr.
Homespun Folks	Thomas H. Ince
Made in the Kitchen	2 reel Sennett
She Sighed by the Seaside	2 reel Sennett
Call a Cop	2 reel Sennett
Love's Outcast	2 reel Sennett-Turpin
Love and Doughnuts	2 reel Sennett-Turpin

PICTURES IN THE COURSE OF PRODUCTION

A Bride of the Gods	J. L. Frothingham
Lorna Doone	Maurice Tourneur
Pawned	J. Parker Read, Jr.
Lucky Damage (*work title*)	Thomas H. Ince
Heart Balm (*work title*)	Mack Sennett

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Available to All Exhibitors

FIRST NATIONAL PICTURES

Motion Picture News

The Businesslike Course

IN the Saturday Evening Post of October 15th (our apologies to Sam Bullock for advertising this publication) is a remarkable article on "Europe in Transition."

The author, Isaac F. Marcosson, points out that Europe today with "neither war nor peace" (to quote Trotsky's famous phrase) is worse off than Europe at war.

And the trouble, says Mr. Marcosson, is due to "petty politics," "passing the buck," "passion and prejudice," "self-interest," "self-importance," "animosity," "demagogueism," etc.

In other words to plain hatred, aroused and maintained between states that *must* be economically interdependent, and for no other reason than the glorification of the individual state or some leader within the individual state.

A deplorable situation indeed; and every American will have to pay and pay well for the business stagnation that must result from this great discord.

In reading this potent article the writer was struck, time and again, with points of remarkable similarity between the economic chaos of Europe and the economic discord within the motion picture industry.

We have, in this industry, three economic divisions, the exhibitor, distributor and producer of pictures. Each division is utterly dependent upon another. One can't subsist without the other. The prosperity of each is dependent upon the prosperity of the other. The three, for the good of each must work together. From every standpoint of sound business sense and experience they cry aloud for cooperation—for "tolerant and intelligent cooperation."

There will always be trouble between the buyer and the seller. There always has been since business began. So, there will always be trouble between the producer, the distributor and the exhibitor of pictures.

But any and all of these troubles can be settled by half a dozen business men sitting around a table. Certainly no hullaballoo is needed.

In our business we never take this direct, sensible course; or at least we never take it until we have rushed into print with columns and columns of charges and counter charges. So keen, in fact, is the rush for publicity that one is forced to believe that publicity is the main object sought, that the desire is to foment discord, not to deal justice, or arrive at peace.

A fight is a good thing once in a while—though, Heaven knows, this business at present doesn't want and can't stand much more fighting. But since we are a business family, very much in need of financial support on the one hand, and on the other very much in need of public sympathy and understanding let's fight, if fight we must, with the windows closed.

The reformers want nothing better than to know that the divisions of this industry, which together make its strength, are divided against each other with constant quarrelling. Such evidence of weakness is an open invitation to them to attack.

So with the politicians.

As for the banker—

This business, right now, isn't enjoying the best of terms. The situation isn't serious and it shouldn't be discouraging. We simply have gone through abnormal times, and we haven't liquidated as yet. Ahead of us is probably a full year during which we will have to trim our sails to fit the reconstruction period of the business world at large.

What we need most today as an industry is *cash*.

The producer today is heavily committed. The exhibitor who made heavy profits during the war period, reinvested, in most every instance, that money. We are, as an entire industry, investment poor. There is but one thing that can be relied upon to pull us out and that is bank credit.

Think this over Mr. business man—producer and exhibitor alike and see if it isn't true that here is our common and basic problem.

Consider, then, the banker.

Do you think he will want to loan on your exhibitor investment, or on your producer investment, if these two common business partners are in rival camps shooting shrapnel at each other?

You will both ask him to loan on the money-making power of pictures. But he knows, any school-boy knows, that no product makes money when the maker and retailer of it are at war.

He will look for, he will insist upon, nothing short of "tolerant and intelligent cooperation" between the commercial branches of this business. Just that! Nothing more nor less.

"Animosity," says Mr. Marcosson, speaking of economic Europe, has become one of the principal by-products of self-determination. It is meat and drink to the demagogue but it has stifled commerce.

We don't want demagogues in this industry. We do want good business.

Let's put the emergency brake on this "fighting stuff"—and build good business.

Through tolerant and intelligent cooperation.

Wm. A. Johnston.

First National's "Get Together" Meeting

Advisory Board of Franchise Holders to Aid Functioning of Organization

By William A. Johnston

Chicago, Oct. 26.—The First National "Get-Together" meeting was brought to a close today. The finishing touch on the delegates' work of co-operation was the adoption of a constructive measure designed for perfecting the functioning of the organization. It was decided to form an advisory board of franchise holders in every territory in the United States and Canada, whose purpose will be to work with the original franchise holders and exchanges on all matters concerning the relation of the franchise holders and the exchanges. The Board members will be elected by the franchise holders of the territories. In all matters which it is found necessary to refer to the home office, the Board will make a preliminary investigation and report the basis on which their decision could be made speedily. President Leiber and Mr. Schwalbe approved of the proposal, which was made by the California delegate, and which was later approved by the meeting.

At the closing session, C. C. Griffin, of California, introduced a resolution of confidence in the officers and executive committee of First National, which was adapted with enthusiasm by the delegates. Mr. Griffin declared his absolute faith in the fairness and ability of the executives and pledged them his hearty support.

Harding Wires Greetings to First National

THE following telegram from President Harding was received at the second day's session of the Associated First National "Get Together" meeting in Chicago, and read before the convention:

"White House,
"October 24th, 1921.

"Please accept my good wishes for your industry and the enterprising people who have created and developed it into one of the wonderful commercial and artistic creations of our time. You will serve the country well if you shall maintain a high and constantly higher standard of the work you are carrying on. Your opportunities for true public service rank with the very greatest.

"WARREN G. HARDING."

THE lobby of the big Drake Hotel, Chicago, began to fill Sunday with delegations arriving from all sections of this country and Canada to attend the Associated First National Franchise holders convention. Over 200 are in attendance including 120 delegates. Every state seems represented. It is probably the largest strictly business meeting held thus far in the history of the industry. The delegates are well representative of the country's exhibiting interests. All in all a very heavy investment is represented. There is considerable tension in the air, and naturally so. An exhibitors cooperative enterprise, and a large one is on trial, an enterprise which started with a country-wide group of large theatre holders and which now, through sub-franchises embraces some thirty-five hundred picture houses. The co-operative principle is involved. It remains to be seen whether or not this principle can be made operative under the plan laid down for it by the Associated First National.

To judge from the talk in the lobby, and delegates are expressing themselves freely, the issue is exhibiting values and rentals. The point most commonly raised, in the broad question of high rentals, is whether or not the exhibitor should be compelled to take the poor picture to get the good one. This has for years been a prime point of discussion; it has come to the top now however with a new emphasis because the exhibitor knows full well that the flush times are over and the public is shopping, as never before. Most every exhibitor reports that the exceptionally good picture makes money. He does not object to the high rentals put upon these few pictures alone but to rentals on mediocre pictures and the fact that by the terms of his contract he must take the low weeks with the high.

The executive committee of Associated First National went into executive session Sunday afternoon. On Monday a large luncheon was served and immediately following the first session opened. Be-



Delegates attending the "Get Together" Sessions of Associated First National Franchise holders in Chicago

Results in Passing of Constructive Measures

More Than 200 Delegates Attend Meeting; Tension Disappears

cause of the fact that this is a stockholders meeting with transactions of confidential business, all, other than regularly elected delegates are excluded from the meetings.

President Lieber in his address of welcome to the delegates, declared with emphasis that the meeting had been called, not for the purpose of having the delegates listen to a series of prepared addresses by executives of the organization, but to give franchise holders, through their delegates, a thorough opportunity to express themselves, to present their criticisms and suggestions, and to give the men whom they had elected to manage their affairs, the benefit of their individual viewpoints on all matters affecting the welfare and betterment of First National as an exhibitor distributing organization.

Doctor George Kelb, of Norwood, Ohio, made a brief reply to Mr. Lieber and the executive committee on behalf of the delegates, declaring the meeting the healthiest and most constructive thing that could possibly have happened, because it afforded the franchise holders, through their delegates, an opportunity of understanding the First National idea and the First National plan which the majority had only been able to obtain in an imperfect and fragmentary manner. He felt confident, he said, that the complaints and criticisms would disappear when such an understanding was arrived at.

The plan worked out by the executive committee for holding of sectional meetings of the delegates as a preliminary to the general sessions of Tuesday and Wednesday was then announced by President Lieber. For the purpose of expediting matters and speeding up the general meetings, the delegates were divided into seven sectional groups—Atlantic, Middle Eastern, South Eastern, Middle Western, Western, North Western and Pacific.

The territory included in the several sections was as follows: Atlantic Section—New York, New Jersey, New England, Toronto; Middle Eastern Section—Pennsylvania, West Virginia, Delaware, Maryland; North Eastern Section—Michigan, Ohio, Kentucky, Tennessee; North Western Section—Iowa, Kansas, Nebraska, Central Canada; Middle Western Section—Illinois, Indiana, Minnesota, Wisconsin, North and South Dakota, Missouri, Arkansas; South Eastern Section—Alabama, Georgia, Florida, North and South Carolina, Virginia, Louisiana, Texas, Mississippi, Oklahoma; Pacific Section—Colorado, Utah, Nevada, California, Idaho, Arizona, New Mexico.

The tension that marked to some degree the opening of the convention disappeared after the first day, and Tuesday evidenced harmony everywhere. The seven sectional groups held meetings all Monday afternoon and evidently all misunderstandings and contentions were satisfactorily ironed away. The reports of these meetings were heard by the entire convention on Tuesday, but early in the day it was already clearly evident that the "get-together" convention of the Associated First National franchise holders has fully lived up to its chosen name—had, in fact, exceeded the most sanguine hopes of the minds back of the co-operative idea.

The scope and breadth of the "Get Together" was indicated by the subjects for discussion during the various sessions, which were as follows: "Past—Present—

(*Continued on page* 2413)

High Lights in J. D. Williams' Address to Delegates

"THE producing and exhibiting branches of our industry are the most vital. I do not believe that any branch should control the industry to the detriment of the others.

"We have finally crystallized our ideals and policies under three general principles. (1) Exhibitor Independence and the protection of our theatre investments. (2) Exhibitor Distribution. We cannot, we dare not, allow a middleman to take control of the business for acting as messenger and carrier between studio and theatre. (3) Independent Production financed by our box offices. We recognize the imperative need for fostering independent production if our business is to continue in popular favor.

"First National does not want to become a trust. We do not want a monopoly of any kind in this business. Our object should be to serve between three and four thousand non-competitive members in the United States and Canada with the best productions money can buy at a cost allowing a fair profit.

"We must be willing to share with them (independent producers) the profits of our common industry.

"Our future—and it can be as successful as you wish to make it—depends upon one great big, all embracing factor, and that is the loyalty and support you give your organization and its officers."



In all more than two hundred delegates, representing practically every state in the Union, were in attendance at the meetings at the Drake Hotel

Iowa Exhibitors Convene in Des Moines

Over 100 Members in Attendance; Plans Laid to Fight Sunday-Closing Restrictions

WITH over one-hundred motion-picture theatre-owners of the state in attendance, the Iowa exhibitors organization concluded its convention at the Hotel Chamberlain, Des Moines, Ia., on Thursday of last week, October 20th, after two days of active and enthusiastic business sessions. Messages were received from many absent members of the exhibitors' organization, assuring the officers of their fullest support and co-operation in promoting the objects and policies of the association. The panel of officers elected at the convention comprises the following: J. C. Duncan, Plaza theatre, Sioux City, president; Tom Brown, Strand theatre, Iowa City, vice-pres.; M. Tournier, Star theatre, Mason City, treasurer; and E. Metzger, Strand theatre, Creston, secretary.

The executive committee, elected, consists of Dr. J. C. Pence, Lyric theatre, Columbus Junction; H. S. Earll, Star theatre, Davenport; Alexander Frank, Garden Theatre, Waterloo; W. M. Waterhouse, Hildreth Opera House, Charles City; A. J. De Bold, Strand and Palace theatres, Cedar Rapids; Geo. Cruzen, Rivola Theatre, Oskaloosa; B. I. Van Dyke, Royal theatre, Des Moines; C. C. Peregrine, American theatre, Corning; Ben Harding, Liberty theatre, Council Bluffs; Wm. Johnson, Rialto theatre, Ft. Dodge; and Philip Schlumberger, Opera House, Denison.

Affiliation with the Motion Theatre Owners of America was formally established by the Iowa exhibitors under the name of the Motion Picture Theatre Owners of Iowa. Another important tie-up to advance mutual exhibitor interests was the selection of the Iowa members for the joint board of control of the Nebraska and Iowa state organizations. This joint board of control was proposed and adopted at the recent convention of the Nebraska exhibitors in Omaha. The Iowa members chosen for this joint committee are as follows: Morey Cohn, Strand theatre, Council Bluffs; Ben Harding, Liberty theater, Council Bluffs; and L. B. Seymour, Rex theatre, Glenwood.

Another important question which occupied the attention of the exhibitors was the fight on Sunday-closing restrictions. Legal council was employed to represent the association in three such battles now being conducted in different parts of the state. The most urgent of these cases exists in Grinnell, Ia., where a keen fight has been waged at the expense of the individual exhibitor of that city.

The following resolutions were adopted by the convention:

An appeal urging every Iowa Congressman to use his influence to secure the repeal of the film rental tax.

A vote of thanks tendered to A. R. Pramer, a member of the national executive committee, for his untiring efforts in promoting the work of organizing the state body.

An endorsement of the purposes and efforts of the public welfare department of the Motion Picture Theatre Owners of America under the direction of Dr. Francis Holley.

Approval of the plan, recently adopted by the Nebraska exhibitors' convention, to establish a joint board of control for the purpose of co-ordinating the efforts of the two state organizations in problems of mutual interest. (The Iowa members selected for this committee were named above.)

A protest against and condemnation of all producers engaged in the exhibition of pictures in direct competition with the independent exhibitors.

Plans were adopted to promote the growth of the state organization and steps taken to launch immediately an intensive campaign to enroll every motion-picture theatre-owner of the state as an active member of the association.

On Wednesday evening, October 19th, the attending exhibitors were the guests of the local Des Moines and Omaha film men at a reception at the Hotel Chamberlain.

The opening meeting was attended by all the film men of the city, and the expressions of opinion made at this session were taken to forecast a spirit of harmony in all activities for the future.

The grievance committee, elected, consists of: Tom Brown, Strand theatre, Iowa City; Ed. Weggner, Lyric theatre, Valley Junction; and Harry Hiersteiner, Family theatre, Des Moines.

The ways and means committee comprises Philip A. Schlumberger, Opera House, Denison; Alexander Frank, Waterloo, Garden theatre; J. C. Duncan, Plaza theatre, Sioux City; and William Waterhouse, Hildreth Opera House, Charles City, Iowa.

Parent-Teachers Body Meets Exhibitors

Much Done to Promote Civic Understanding by Conference in Indianapolis

MUCH to cement the valuable friendship between exhibitors and members of the Indiana Parent-Teachers Association and the Indiana Board of Photoplay Indorsers was accomplished last week in joint sessions of the associations, at which prominent men of the industry appeared in Indianapolis.

Photoplay men praised the work of the Indiana Board of Photoplay Indorsers, which through local indorsing bodies attempts to feel the public pulse and let the exhibitors know what kind of pictures the public wants, as opposed to the censorship idea; while prominent women in both associations told the members, gathered from all parts of the state, that the old idea that exhibitors are bent upon showing evil pictures and should be muzzled at every opportunity is obsolete and injurious to the public itself, in that through censorship the public sometimes is deprived of the opportunity of visualizing great masterpieces of literature.

Dr. Samuel Atkinson came from New York as the personal representative of William A. Brady who had been invited to speak from the viewpoint of the national producers body. Both he and Frank Rembusch, head of the Rembusch string of theaters in Indiana, who spoke from the standpoint of the exhibitor, were warmly received. Tributes to the honesty and proper public spirit of the exhibitors and producers of today was paid by Mrs. Hence Orme, president of the parent-teachers association and Mrs. David Ross, president of the state indorsers.

The mutual expressions of good will were a continuation of a unique situation which exists in Indiana. So thoroughly are the club women of the state convinced that affirmative rather than negative criticism is more helpful in ridding the country of bad pictures that when half a dozen censorship bills were proposed and one nearly passed by the 1921 state legislature that they formed in Indianapolis one of the most powerful lobbies of the year and battled shoulder to shoulder with the exhibitors. The result was that censorship finally was decisively defeated, and sentiment against it sown in such a large measure that it is somewhat unlikely that the bugaboo will rear its head again for some time.

In addition to advancing the indorsement rather than censorship idea before the parent-teacher members and indorsers in Indianapolis, Mrs. Ross also spoke in the same vein before the annual meeting of the State Federation of Women's Clubs at Muncie during the week, gaining wider appreciation of the work than ever before.

"The most damnable crime today is

(Continued on page 2413)

Threatened Strike Will Fail to Cripple Picture Industry

Nat'l Ass'n Arranges Traffic Scheme: Rothacker Prepared for Tie-Up

ALTHOUGH at the present writing the railroad strike cloud appears to be dispersing and the entire situation has taken on a brighter hue, the National Association, the various Film Boards of Trades and the Rothacker Film Company are prepared for the worst. If the strike should come—and the "if" seems to be assuming larger proportions with each day's strike news—the producers would still get their prints from the laboratories, and the exhibitors their pictures from exchanges. This now seems assured.

The National Association of the Motion Picture Industry has effected, in record time, a complete and effective nation-wide traffic organization to insure the uninterrupted forwarding of film shipments and accessories in event of the strike; exhibitors within a radius of one hundred miles from Chicago are promised, by the Chicago Film Board of Trade, regular delivery of film by motor truck; in Buffalo the F. I. L. M. Club will utilize areoplanes; and Watterson H. Rothacker will also use the air route to transport First National negatives from Coast and New York studios to the Chicago laboratory of the Rothaker Film Company.

With traffic managers in every key center mobilizing all available transportation facilities, relay stations established and pick-up systems worked out to cover every zone in the country, a delivery service, thorough in every detail, has been effected by the National Association in rapid-fire order which will prevent any serious interruption in the film industry. No time was lost by the National Association in preparing against a tie-up when word was received that the trainmen would start their walkout on Sunday, October 30th.

William A. Brady, President of the Association, immediately telephoned from Atlantic City to Frederick H. Elliott, Executive Secretary of the organization, requesting that a meeting of the Transportation Committee be called and on Tuesday, October 18th, the Committee, composed of representatives of each producer and distributor member of the National Association and of the general division, were hurriedly called together by Secretary Elliott. Their meeting was presided over by P. H. Stilson, Chairman of the Committee. After a thorough analysis of the situation telegrams were dispatched to every exchange managers organization in the country Tuesday night asking them to meet immediately, choose a traffic manager, list their emergency transportation facilities and report the information to the headquarters of the National Association at 1520 Broadway. On Wednesday these meetings were held throughout the country and telegrams began to flood in, giving vital information relative to available emergency transit service in each territory. All this information was immediately tabulated at the National Association headquarters, interlocking transit systems were charted out for through shipments, and the field corps of traffic managers instructed as to the method of relaying shipments from one territory to another.

The Chicago Film Board of Trade has engaged H. O. McDonald, formerly general traffic manager of the Wells Fargo Express Company, to act as transportation manager, and already he has completed charts of the territory showing the best truck routes and necessary stopping points within a radius of one hundred to one hundred and fifty miles from Chicago, and has also made arrangements for trucks which will handle film.

The Chicago central district depot will be established at 806 S. Wabash Avenue, which will be the central point of call for trucks, which will radiate in all directions throughout the state, dropping film at depots to be established along their routes and at key centers, at which points exhibitors can obtain film without trouble or delay.

The Film Board of Trade transportation committee includes Chairman R. C. Seery, of First National; Joseph Friedman, of Celebrated; Clyde Eckhart, of Fox; I. R. Lesserman, of Universal, and W. C. Brimmer, of Vitagraph.

Lieut. Ralph C. Diggins, Rothacker Film Company staff aviator, who pilots for industrial bird's-eye views, is all set to take to the air with film shipments when Mr. Rothacker says the word. Lieut. Diggins says that by operating relays a Coast negative can be delivered at Chicago in twenty-four hours. Without relaying and with time off the trip can be made in thirty-six hours. Aerial transportation New York to Chicago is comparatively simple.

When it first became apparent that the railroad men might mean business, Mr. Rothacker began negotiating with Forrest J. Alvin, general manager of the United States Motor Truck Company, for the automotive delivery of prints. In case the emergency warrants truck delivery of Rothacker prints, Mr. Alvin would come to Chicago personally to direct the U. S. truck forces. Under his plan "trunk line" trucks loaded with prints would depart in all directions.

John Kimberly, manager of the Vitagraph Buffalo exchange, has been appointed chairman of the transportation committee of the Buffalo F. I. L. M. club, and he has completed plans for the delivery via motor truck, airplane and automobile of films to all parts of the big Buffalo territory.

Arrangements are being made for delivery of films by airplane to Hammondsport, where there is a Curtiss landing field. There the films will be picked up by salesmen in automobiles.

Recent Incorporations in State of New York

APPROXIMATELY $400,000 represented the capitalization of motion picture companies incorporating in New York State during the past week, this amount showing a slight increase over the week previous. The concerns, with the amount of capitalization and directors, include:

Out-of-the-Ink-Well Films, Inc., $50,000; Max Fleischer, William Ferguson, Charles W. Lucas, New York. Sona Realty and Construction Co., $10,000; Solomon Schwartz, Nathan T. and Joseph Schwartz, Brooklyn. Wray Physioc Productions, Inc., $20,000; Isaiah F. Cummings, Yonkers; Terese Vaughey, Jersey City; Fred W. Nellie, Staten Island. Belmont Theatre Corporation, $75,000; Richard G. Herndon, Ralph W. Kerbe, Minnie Horowitz, New York. A-G-S Theatres, Inc., $20,000; C. M. Conway, R. W. Richter, A. P. Kaufman, New York. Laff-O-Graph Films Corporation, $15,000; Selem Dushey, James Judiche, Isaac N. Weber, Brooklyn. Bertan Pictures, $200,000; Charles Hollender, Mathilde R. Hartmann, Paul Munter, New York City.

Exhibitor to Make Public Stockholders in Company

Frank W. Fisher, operating some ten picture houses in Illinois and Wisconsin, including the Majestic at Madison, has announced that he will try to make his patrons stockholders in the theatres they attend.

The Fisher Paramount Theatres, with capital stock of $200,000 in 20,000 common shares at $10 each, has been organized. Mr. Fisher retains the control of the new enterprize, putting approximately $50,000 worth of stock on the market. Considerable stock has already been sold to Madison patrons of the Majestic.

Woody Attends Opening of Chicago Theatre

In response to a telegramatic invitation from Balaban and Katz, J. S. Woody, General Manager of Realart, went to Chicago to attend the opening of their new Chicago Theatre, which took place on Wednesday, October 26th.

Chaplin Inclined to More Serious Roles

Alternating, 50-50, Between Comedy and Drama His Ideal, He Tells Diners

CHARLES CHAPLIN, on the occasion of a dinner tendered him by the Associated First National Pictures at the Hotel Biltmore, New York, October 21st, gave voice to some very interesting opinions. Among other things he declared that he had a leaning towards more serious drama in the future and stated that his ideal lay in an alternation of both comedy and drama, say in the ratio proportion of fifty-fifty. He declared he might, for the nonce lay aside his famous shoes but only to return to them in a following production.

Mr. Chaplin expressed it to be his hope to continue business through First National after his present contract with that organization expires and furthermore expressed the wish that the theatres affiliated with the First National system would continue to do business with him.

Regarding the use and abuse of subtitles, Mr. Chaplin stated that in his opinion the question of more or fewer subtitles was unimportant in that while one picture might be excellent through the absence of interlarded words, another might be equally excellent with them. It was all a matter of the particular picture, he thought.

Asked, in connection with his recent visit to Europe, his opinion as to the relative merits of American and European productions, Mr. Chaplin believed that there was much to learn mutually on both sides of the Atlantic.

"American stars and producers," he said, "must look to their laurels. The Germans take their work very seriously. They think something important can be made out of the films, though they are not doing it for propaganda purposes. The Swedish are also doing some capable picture producing.

"In Europe they recognize that we are ahead of them in photography and other technical details of film production, but they believe that they excel us in story value. They consider that the American psychology is too obvious, and that audiences here have to have made-to-order stories that are sweetly sentimental without touching on real life.

"They say we have too many bedroom farces and they're tired of our sex plays. I agree with them. What we want is more of the subtlety which they say we ought to have. Original stories written especially for the screen will, I think, be the salvation of the American producer."

Mr. Chaplin paid a high compliment to the artistry and personality of Pola Negri whom it had fallen to the lot of First National to introduce to the American screen public and whom he had met abroad. Yet while he had had the pleasure of meeting that star and other screen luminaries over there, Mr. Chaplin pointed out he had but little time to visit theatres.

Mr. Chaplin stated that he still preferred to write his own stories rather than to make over plots "translated" from books and expressed his intention of continuing in that preference.

The speaker delighted his audience with the ready wit and sparkling repartee with which he met a barrage of questions laid down upon him by the newspaper representatives present and a spirit of humor and good fellowship pervaded the gathering in consequence.

In addition to Mr. Williams other speakers who paid tribute to Mr. Chaplin as an artist and as a man included, H. O. Schwalbe, Arthur James, P. C. Skours, Dr. Gianninni, Frank Vreeland, J. Dannenberg, James Dean and Nathan Burkhan.

Others present were: Wm. A. Johnston, Motion Picture News; Messrs Boynton and Sohn, Exhibitors Trade Review; John Spargo, Exhibitors Herald; Loella Parsons, Morning Telegraph; Carlyle Robinson and James Grainger of Mr. Chaplin's executive staff, W. Morgan, W. E. Mulligan and Horace Judge of First National and members of the newspaper press.

Mr. Chaplin left New York for the Coast, Sunday October 23 planning a stop off in Chicago where Associated First National was in "Get-Together" Convention and would, it was stated, if possible attend the opening of the Balaban and Katz, First National franchise holders' New Chicago Theatre.

Asks Exhibitors to Adopt Special Measures for Observance of Armistice Day

A STATEMENT addressed to the motion picture theatre owners of America by President Sydney S. Cohen, of the M. P. T. O. of A., recommends the adoption of special measures in connection with the celebration of Armistice Day. The statement, which is entirely advisory in character, follows:

"By appropriate proclamation, Hon. Warren G. Harding, President of the United States, has decreed that on Armistice Day, Friday, November 11, 1921, the people of the country follow certain lines of conduct which will enable all to co-operate in spirit with the ceremonies associated with the burial of an unknown American soldier in the Memorial Amphitheatre of the National Cemetery at Arlington, Virginia.

"As theatre owners, having a direct and constant communication with the American public, I feel that we should do everything in our power to entirely cooperate with President Harding and other officials in making this observance of Armistice Day measure up in every way to their highest expectations. Such action on our part will be but another open evidence of our sincerity in our already established lines of co-operation with the President and other Government officials in carrying forward essential programs through our Department of Public Service now established at Washington. We have pledged the motion picture screens of the nation to President Harding in the furtherance of public work of every character. He has cheerfully accepted this tender of helpful co-operation and has commended our purpose and patriotic spirit in this relation to all Government officials and the people of the United States generally.

"I, therefore, feel assured that in this connection our co-operation will be cheerfully given in carrying forward this very patriotic project in the observance of this great international holiday.

"In accordance with this program, we request that you exhibit slides in your theatre for several days previous to Armistice Day, calling attention to the President's proclamation, the special ceremonial at Arlington Cemetery and the two minutes of silent prayer between 12 noon and 12:02 P. M., which he has made a part of the nationwide observance.

"We especially urge that you display the national colors at half-mast on Armistice Day from sunrise to sunset and that patriotic music in the form of an overture feature your performance.

"Army and navy officers and other public men and women will aid in this work. Your personal judgment will, of course lead you to the right line of action."

Indiana Exhibitors Hold Annual Convention

Election of officers and plans to hold the organization intact so as to be in readiness for any great piece of work which comes before the exhibitors of the state was the chief business discussed at the annual convention of the Motion Picture Theatre Owners of Indiana, set for Oct. 26 at the Hotel Severin in Indianapolis. The association was active in fund raising and anti-censorship campaigns this year.

Would Require Permit for All Song or Dance Acts

An ordinance prohibiting any song, dance, act or other like performance in motion picture theatres in Kansas City without obtaining a permit from the board of public welfare was introduced in the lower house of the council last week by Alderman John P. O'Neill. The measure was referred to the conference committee.

The purposes of the ordinance, as explained, is to prohibit "anything immoral, obscene or detrimental to the public good" from being given in a motion picture theatre in Kansas City.

Fox Film to Celebrate Ninth Anniversary

"Anniversary Week," January 29 to February 4 Elaborate Plans Being Made

THE Fox Film Corporation is now preparing for a world-wide celebration of the ninth anniversary of its establishment. The celebration will be staged during the week of January 29 to February 4, which will be known as "Anniversary Week." The point aimed at in this Fox Anniversary Week is to have every theatre, at home and abroad, which has ever shown a Fox picture, present a series of Fox productions from January 29 to February 4, inclusive, and to bring into line as many other houses as possible. The full list of Fox releases, including features, comedies, animated cartoons, and the Fox News reels is to be made available for the situation. A statement which was issued from the Fox Film home-office during the week in connection with the anniversary celebration, follows:

"An important milestone will be reached by Fox Film Corporation at the close of next January. The corporation then will be nine years old. And certainly big for its age. A birthday celebration is being arranged, has had a birthday party approaching in size this jubilee affair as already outlined, it is not a matter of record. Like Fox Films, it will circle the earth. Two hemispheres, and every continent thereon, will participate in the doings. "Fox Anniversary Week" is the label the big celebration will bear in every land.

"For this world-wide celebration all Fox branch managers even now are at work, bending every effort toward making it a "howling" success. The earliest reports from the twenty-seven branch offices in the United States and the half-dozen in Canada contain a sufficient number of contract arrangements, Fox officials say, to indicate that the exhibitors will make it unanimous.

"Certain it is that, on an occasion of this sort, exhibiors are not likely to forget or overlook the fact that William Fox more than once has stood as a bulwark between them and monopoly seekers who aimed to destroy their independence—to enslave them or drive them out of business. Especially do they recall his long up-hill but successful fight, begun in 1908, against the General Film Company and the Motion Picture Patents Company—a battle which resulted in keeping the business open and free to competition.

"Of special interest to exhibitors in the current year's Fox output are the super-specials, the general release of all of which will be preceded by runs in New York City and a number of which have already had their Broadway careers. Included in release before the close of 1921 are "Over the Hill," "A Virgin Paradise," "A Connecticut Yankee in King Arthur's Court," "Thunderclap," "Shame," "Perjury," "Footfalls," "The Last Trail," and "Queen of Sheba."

"Exhibitors probably will not have to be reminded that in the matter of these specials Fox set a pace that certain others have been forced to follow. He determined to release these big features direct to the exhibitor instead of sending out "road companies." The decision caused a sudden change of plan by others engaged in similar enterprises. Here again the pioneer spirit was in evidence—to the manifest financial benefit of the showmen of the country.

"Bearing in mind the great box office advantage accruing from this generous policy on the part of William Fox, it is expected that exhibitors everywhere will help put over this Fox Anniversary Week celebration with a bang.

"Vast quantities of banners, posters and other accessories are bing provided for distribution by the exchanges. The entire Fox personnel appears to be on its toes to put over the big birthday party in a manner worthy of the Fox record in screen achievement.

"Beginning January 29th and continuing to the night of February 4th "Fox Anniversary Week" will be flashed in electric lights from hosts of Theatre fronts in the United States, Canada, Latin America, Great Britain, and the continents of Europe, Asia, Africa and Australasia."

A. M. P. A. to Hold "Installation Ball" Nov. 7

THE Associated Motion Picture Advertisers have hit upon the scheme of holding an "Installation Ball" for the purpose of celebrating the induction of the new officers recently elected. The affair will take place in New York on Monday evening, November 7, at the Cafe Boulevard, Broadway and Forty-first street, the place where the A. M. P. A. holds its regular weekly luncheons.

This means that C. L. Yearsley, the new president; Jerome Beatty, the new vice-president; Victor M. Shapiro, the re-elected treasurer, and Thomas G. Wiley, the new secretary, not forgetting the members of the board of directors, will be made to feel the importance of their responsibilities by a celebration the like of which never before has been attempted by this thriving organization of advertising and publicity men.

Film Conference in Winnipeg Is Well Attended

Three hundred persons attended the conference and re-union of moving picture exhibitors and representatives of film exchanges which was held in Winnipeg, Manitoba, on Thursday, October 20, under the auspices of the Manitoba Moving Picture Exhibitors' Association, the chief object of the event being to stimulate a proposed organization of all exhibitors in the Canadian West into one body.

One of the features of the convention was the luncheon which was held in Manitoba Hall with President R. Kershaw of the Manitoba association as chairman. Among those at the head table were Mayor Parnell, Vera Gordon, Johnny Hines, Ralph Thorpe, Mr. McGrath of the Provincial labor bureau and others. Mayor Parnell declared that he looked upon moving pictures as a great educative factor and expressed the belief that pictures made a greater impression upon people than any other medium. The other speakers included Vera Gordon, Johnny Hines, Mr. McGrath, George Graham, a well-known local exhibitor, and Ted Hardcastle, representing the exchange managers. The orchestra of the Lyceum Theatre provided appropriate music.

Favorable Action by Senate on Repeal of Film Rental Tax Expected This Week

ACCORDING to advices from the headquarters of the National Association of the Motion Picture Industry, everything points to a favorable reception by the Senate of the recommendation of its Finance Committee to repeal the 5 per cent film rental tax. Action by the Senate on the measure is expected this week. In the event that the Senate upholds the recommendation of its Finance-Committee, the final fate of the 5 per cent film rental repeal will rest in the hands of ten men—five Senators and five Congressmen, comprising the Senate and House Conference Committee.

These men are: Senators Boies Penrose of Pennsylvania, Reed Smoot of Utah, Porter J. McCumber of North Dakota, Furnifold M. Simmons of North Carolina and Peter G. Gerry of Rhode Island; Congressmen Joseph W. Fordney of Michigan, Nicholas Longworth of Ohio, William R. Green of Iowa, John N. Garner of Texas and William A. Oldfield of Arkansas.

The House conferees will determine whether or not the Senate Finance Committee amendments to the Revenue Bill, if adopted by the Senate, are acceptable to the Ways and Means Committee of the House of Representatives. Any unacceptable amendments will immediately become subject matter for discussion between the joint groups of conferees and all points at issue must be ironed out and agreed upon before the measure is returned to the House for final passage.

Saul E. Rogers, chairman of the Taxation Committee of the National Association of the Motion Picture Industry, urges that every possible effort should be immediately made by representative men of the industry to convince the Senate and House conferees that the rental tax repeal is essential to the welfare of the entire motion picture business, and that without such relief it is going to be an almost impossible task for the industry to work back to normalcy.

Affiliated Acts for Film Interests on Coast

The first public action taken by the affiliated Picture Interests, Inc., in behalf of the film interests of the West coast, is a letter mailed out under date of October fifteen at the order of the board of directors and signed by Secretary Ted Taylor.

In the past, the industry on the West Coast has been made the goat of a number of local personal enterprises, and it is the intention of men of the industry that in the future the people of the industry will benefit as the result of these enterprises instead of the personal promoters. It is because of this reason that the letter of October 15th was mailed. There is no intimation that the proposed enterprise referred to in the letter is unworthy in any sense. The letter in full is as follows:

"Your attention is directed to the fact that the so-called 'First Annual Exposition of the Motion Picture Industry' is a private enterprise of the 'Ethical Motion Picture Society of America.'

"This enterprise has not been endorsed by the Affiliated Picture Interests, an organization comprising individuals and all associations connected with the production, distribution and exhibition of motion pictures in California authorized to represent the industry in matters of common interest, under which head come fairs, expositions, entertainments, etc.

"So far as we know the 'Ethical Motion Picture Society' is therefore acting only for itself. It has made no satisfactory explanation concerning the objects, scope, and proposed use of profits of its proposed 'motion picture exposition' to the board of directors of the Affiliated Picture Interests of California, and it therefore does not have the co-operation of the united factors of the motion picture industry."

Los Angeles Theatres to Have Musician Strike

The Musicians' Union of Los Angeles called all its members out of downtown theatres this week. The walk-out is to take place at the end of the week in each theatre. The theatre owners had given notice of a ten per cent reduction from the present wage scale which was $54.50 for seven six-hour days, with ninety minutes rest time.

On October 4th the Los Angeles Theatres' Association notified the Union that they would not make a contract but that each theatre manager would regulate his working conditions. When the Unions demanded a contract the theatres refused to sign and the Union agreed to remain at the old scale pending the settlement of the contract issue.

This is the second strike for Los Angeles theatres in the past two months. In September the stage hands demanded a six day week at the same scale as then paid for seven. The theatres refused and the Unions walking out were replaced by Union men who were out of work from the previous strike at the studios.

Names Committee to Investigate First National

THE Motion Picture Theatre Owners of America's headquarters announces that the committee has been selected which will undertake the task of investigating the present management of Associated First National Pictures in the name of the M. P. T. O. of A. The committee members are announced as follows:

John Manheimer, New York, Chairman Board of Directors, Theatre Owners Chamber of Commerce; W. D. Burford, Aurora, Ill., Board of Directors, Motion Picture Theatre Owners of America; M. E. Comerford, Scranton, Pa., Executive Committee, Motion Picture Theatre Owners of Easton, Pa.; L. J. Ditmar, Louisville, Ky., President Motion Picture Theatre Owners of Kentucky, and A. J. Kleist, Pontiac, Mich., Board of Directors, Motion Picture Theatre Owners of Michigan.

The statement from the M. P. T. O. of A. continues as follows:

"The committee fully realizes the seriousness and magnitude of its undertaking, in view of the numerous and serious complaints of members of our national organizations who are sub-franchise holders of Associated First National Pictures, as well as from exhibitors who are trading with that company in territories where there are no sub-franchise holders."

Labor Interests Institute Suit Against Censors

Dwight Thatcher Harris, chairman of the Kansas State Board of Motion Picture Review, has been summoned to Topeka, Kans., to confer with Attorney General Richard J. Hopkins concerning a pending suit against the board. Robert Blackstone, representing labor interests, has served notice of a damage suit for $5,000, following the condemnation of a film entitled, "Contrast," exploiting labor interest.

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Missouri Ass'n Addresses Exhibs on Vital Issues

In a bulletin addressed to the exhibitors of the state of Missouri, the Motion Picture Theatre Owners of Missouri announces that meetings are being arranged for in every district for the purpose of submitting important questions for the consideration and action of the exhibitors in the various districts. The bulletin urges upon all theatre owners of the state the need for attendance at these meetings and the immediate carrying out of the recommendations made by the individual exhibitors of the state.

The following matters are to be presented for consideration: Repeal of admission tax and of the 5 per cent film rental tax; correction of Copyright law to remove the inequitable music tax; present blue-law situation; complaints as to local conditions such as town tax on amusement tickets; and lastly, the establishment of a public service department in the different counties.

Exhibitors are urged to take concerted action with the other theatre owners of their districts in urging their Congressmen to secure the repeal of the admission tax and the film rental tax. Individual action is also recommended in winning Congressmen to the side of repealing the music tax by supporting the Lambert Bill now before Congress. It is also announced that a music service bureau is to be established to serve all theatre-owners who apply for the service with non-taxable music.

Plans to establish local public service departments and to fight any blue-law restrictions already in force or impending are also to be discussed.

Theatre Test Vote Shows Censorship Opposition

A test vote taken by Howard Frankel, manager of the Majestic Theatre, Columbus, O., was sufficient to reveal to him that the patrons of his theatre, at least, were overwhelmingly opposed to censorship on the screen.

The test at the Majestic was made during the week that Paramount's "The Woman God Changed" was shown. The Ohio board of censors had cut one of the scenes of the picture and Mr. Frankel, in advertising the attraction announced to the public that such action had been taken.

The balloting continued throughout the week. The result showed that the people were against censorship approximately three to one.

Mother of Nat Rothstein of Equity, Dies

On October 21st Mrs. Rothstein, mother of Nat Rothstein, of Equity Pictures, died in her Los Angeles home after an illness extending over a period of three years. The funeral services were held in Los Angeles on October 23rd. Mr. Rothstein visited the Coast recently and spent his vacation with his mother.

Trade Faces Future in Optimistic Mood

REPORTS received at the News office during the week indicate that the trade in general is looking forward optimistically to the future and the rapid resumption of healthy business conditions in all sections of the country. A statement from L. M. Miller, president of the Southwestern Amusement Company of Wichita, Kan., reflects the general tenor of the prevailing opinions in many quarters. He warns that it is high time that everyone connected with the industry realizes that the past few years have been abnormal and cannot be accepted as a criterion of sound business conditions. He declares it to be his opinion that compared with the business done several years ago when times were normal the alleged "slump" of the past few months has been grossly exaggerated.

While the words of Edward L. Hyman, managing director of the Brooklyn Strand, do not strike as highly an optimistic note as those of Mr. Miller's still the outlook is painted as most promising, and the screen is upheld as an effective medium to combat the spirit of depression resultant from the wide-spread unemployment.

"Ye have experienced no such thing as a 'summer slump.' The talk we heard during the past summer and early fall season concerning the 'summer slump' is simply irresponsible discussion by those who know nothing of what they are speaking or of the motion picture business in general."

This sentiment was voiced by L. M. Miller, president of the Southwestern Amusement Company of Wichita. Mr. Miller's company owns the Palace Theatre, a First National franchise holder, the Regent Theatre, and the Princess Theatre.

The viewpoint of this Kansas theatre head on the situation should bequite valuable to the theatre owner, for it probably will set some of them to thinking along new lines.

"Compare your business for the last six months, with the same six months last year or the same six months two years or three years ago. What do you see? You probably don't see much of a 'summer slump' in those periods. Because those years were abnormal years. From the standpoint of the theatre man, more perhaps, than any other business man, the war years and the years immediately following the war are admitted to be not average years," said the Wichita man.

"The truth is that we are just getting off our high war perch and getting down to real brass tacks of steady, everyday, go-and-get-it business tactics, if we only knew it. That's the trouble. Some of us don't know it. Some of us haven't that faculty of perception which permits the cognizance of salient, important facts, tendency, and features of the times until they are gone and we look back and see what we couldn't see at the time.

"The sooner the exhibitor forgets all this talk about the 'summer slump' or any seasonal slump, and gets down to business and digs in, and works like he meant it, the better for him, and for his business and for the entire industry.

"This is an important time in the life of the average theatre and the average theatre owner, inasmuch as the changing conditions of the business world are prone to affect the theatre even more than ordinary institutions. He should set himself to realize conditions as they are and not as he suspects them to be or has been told that they are. Consequently, the danger in the false talk of seasonal slumping in the summer just past.

"The theory of seasonal slump is wrong, since the conditions on which the arguments of the slumpers are predicted appear to be fallable. For instance the very conditions of the seasons and weathers which those who argue for the seasonal slump advance may be used with impunity to defeat them.

"There is a peculiar psychology about the business which operates rather disastrously in the case of the theatre owner who believes in the doctrine of seasonal slumps. Too often such owners believe the slump is coming and then are willing to sit down and see their receipts dwindle on the theory that it's inevitable, rather than getting out and working in an effort to prove the fallacy of the belief. Such a psychology as this is dangerous to the theatre operator. Its tendency is toward the killing of all initiative and punch he might have. He ought not be content to sit by, hopeless, under the illusion that 'it can't be helped.'"

"Theatre men should make the best of real conditions, rather than struggle along under wrong theories.

"It is my opinion that those who talk of the summer slump are basing their arguments on the wrong theory. The war-days boom caused many persons to think along lines with war conditions as bases. The war days were simply the result of unusual conditions and business became inflated to a large degree. Now business may have fallen off from its level of those days. It simply means it is getting back to a sane and normal basis once more and it does not mean that business is rotten and going to the dogs.

"We are not particularly alarmed over conditions," says Mr. Miller, and his business dealings and actions bear out the statement. All the houses in which he is interested are going after business at a great rate and a man who would start a several-hundred-thousand dollar show house at this time with a similar house under process of construction at the same time in the same city does not appear to be a man who was suffering from chilled pedal extremities as to the general conditions in the show business."

Another angle of the industrial "slump" is supplied by Edward L. Hyman, managing-director of the Strand Theatre, Brooklyn. He believes that one of the most effective weapons to combat unemployment and the resultant depression is the screen and recommends that the programs of the picture theatre play up the cheerful and humorous in life rather than the tragic and melancholy. Mr. Hyman says:

"The Unemployment Conference could have achieved no more laudatory thing than to have called upon the motion picture industry to supplant woe with smiles in every programme made up for showing in a motion picture house," believes Mr. Hyman, who contends that worry of the individual caused by pessimistic business reports when allowed to become chronic only hasten depression inasmuch as the individual loses courage and hangs onto his money because of a fear he will need it badly later.

"Everytime a motion picture manager makes a patron laugh this fall and winter he is striking a blow that will eventually down the bogie, depression," insists Mr. Hyman. "I am not an advocate of the Polyanna scheme of life, yet when the motion picture acts as an agency to remove either real or fancied troubles of the individual through a smile or a laugh I feel that the manager is not only making his own business better but will send the smiling patron away with less gloom and more push in his or her system.

"It seems to me that in trying to picture realism producers are not called upon to linger so much upon the tragedy, irony and vexations of life," said Mr. Hyman. "It always seemed to me that there is an equal measure of happiness in life, and that the motion picture screen was the proper place to exploit that cheerful equal half, especially at a time when encouragement rather than discouragement is needed to stimulate a sick country.

"An unemployed man or woman distressed because work seems only a memory with jobs a thing of the past won't find anything to further depress them in the Brooklyn Mark Strand, if I can help it," declared Mr. Hyman. "I'd a darn sight rather send that unemployed person out with a new determination to land something, for there is much more of a chance of his coming back to the Brooklyn Mark Strand for if he lands a job he will naturally have the money to give him the amusement he needs. In my opinion the public now needs an overdose of cheerful screen entertainment. Too many are staying away from the theatre now because they are becoming accustomed to being gloomy."

Balaban and Katz Open Chicago Theatre

THE great doors of the Chicago theatre, acclaimed as "the largest, most beautiful and artistic wonder theatre of the world," were opened to the public on Wednesday, October 26th.

This theatre, dazzling in its amazing architecture and interior beauty, is the latest contribution of Balaban and Katz's beautification of their city. It has a seating capacity of five thousand and was completed after two years of work at a cost of $4,000,000.

A huge crowd clamoring to get in when the doors were formally unlocked by Charles H. Wacker, chairman of the Chicago Plan Commission, who acted as master of ceremonies. Mr. Wacker declared that the theatre was the most artistic building now in Chicago. A large number of the leaders of the motion picture industry were guests of Balaban and Katz at the opening, and magnificent floral tributes from friends throughout the country crowded the lobby and foyer. It was necessary to close entrance doors and cease selling tickets early in the evening.

The Chicago theatre is built on an "L" shaped site and the State Street property is used exclusively for a lobby. This lobby, or grand foyer, has beautiful marble walls relieved with ivories and gold decorations and runs back ninety-six feet. Monster marble columns support the promenades and an inspiring circular marble staircase rises at the extreme end and runs upward several stories. The ceiling is in the form of a single dome of great beauty. The foyer rises five stories in height.

The auditorium itself is impressive. It is built in amphitheatre form—that is, it is wider than it is long—and is divided into three floors, the main floor, mezzanine and balcony. An innovation in theatre construction are the boxes running up by the sides of the balcony floor to the topmost part of the theatre.

The architecture and the decorations are of the Louis XIV period, and, like Balaban & Katz's famous Tivoli, have been inspired by the magnificent Chateau de Versailles.

The stage of the Chicago is one of the largest in the country, measuring from end to end 170 feet, and has a proscenium opening of 70 feet, with a depth of 35 feet. It is fully equipped, possessing all lighting and theatrical devices.

The opening feature picture was "The Sign on the Door," by Channing Pollock, featuring Norma Talmadge, and a Buster Keaton comedy had a place on the program.

Sunday-Opening Fight Won at Saulte Ste. Marie

The great "White Way" at Saulte Ste. Marie, Mich., will be lighted again next Sunday, and the moving picture houses will be open once more after two weeks of oblivion caused by the Ministerial Association's clamping down the lid.

The defect has been found in the old Sunday Blue Laws, the prosecuting attorney's office announces, and as a result joy reigns supreme in the camp of the theatre men, while the ministers have practically given up the fight.

The Soo has been closed to motion pictures on Sunday for several years, and three weeks ago when the proprietors of the theatres opened up, the ministers launched an opposition movement. This resulted in the closing of the house for the last two Sundays.

Elmer Pearson on Tour of Pathe Branch Offices

ELMER PEARSON, general manager of Pathe Exchange, Inc., left New York on Tuesday, October 18th, for his first tour of Pathe branch exchanges since receiving the appointment which advanced him from the post of director of exchanges. The itinerary of Mr. Pearson's tour includes the chief distributing centres for the Middle and Western States.

Before leaving Mr. Pearson said that he wished to assure exhibitors that, in the event of transportation disturbances now threatened Pathe Exchange had taken measures to sustain prompt deliveries.

In and Out of Town

J. S. Woody was one of the many who attended the opening of the "Chicago Theatre" in the Lakeside city.

C. O. D. Blanchfield arrived from the Coast this week, bringing prints of some Westerns.

Sidney R. Kent, General Manager of Distribution, F. P. Lasky and Henry Salisbury are hunting in the Maine Woods.

Cecil B. DeMille has tentatively reserved accommodations on the Patria, sailing Oct. 31, and will spend a two months vacation in Europe and Northern Africa.

Admission Prices Lowered

Admission prices have been reduced in two theatres in Watertown, N. Y. The reduction is about five cents per person. The houses are the Palace and the Antique.

Louisiana Ass'n to Meet

The Independent Motion Picture Theatre owners of Louisiana will meet at New Orleans on Monday and Tuesday, November 14th and 15th.

14,000 circulars on Motion Picture News' Booking Guide are being mailed out.

Watch for yours!

Cobb Advises Churches to Try Exhibiting

Chairman George H. Cobb, of the New York State Motion Picture Commission in an interview during a recent visit to his home town of Watertown, made the suggestion that churches in small towns unite and purchase the local theatre, where it is found that pictures of an objectionable sort are being shown. This suggestion on the part of Mr. Cobb was prompted by a letter which he had previously received from the ministers in a small town in the state, objecting to the pictures shown at the local house.

The experiment had met with success in another section of the state, he said. The plan kept the young people in their home town nights, instead of seeking amusement in the city. In addition to that, Mr. Cobb said, the experiment has returned a small profit to the churches.

Melville A. Shaurer, F. P. Lasky Manager, Marries

On Saturday, October 22, at Pelham, N. Y., Melville A. Shauer, manager of the advertising accessories department, Famous Players-Lasky Corporation, and son of Assistant Treasurer Emil E. Shauer, married Miss Miriam Brady, of Pelham.

Mr. Shauer was the honored guest at a luncheon given by Eugene J. Zukor at the Hotel Commodore on Thursday, October 20, and which was attended by twenty of the former's business associates.

Byron Bailey to Manage Scranton Theatre

Byron D. Bailey has resigned as manager of W. S. Butterfield's Regent Theatre in Flint, Mich., to assume the management of Charles H. Miles' new million dollar theatre in Scranton, Pennsylvania. Mr. Bailey is a former newspaper man of Pennsylvania, but has been active in theatricals for the past five years.

$3,000,000 Merger Being Considered in St. Louis

PLANS for the merger of theatres valued at $3,000,000 owned by the Skouras Brothers and the City Wide Amusement Company houses in St. Louis, Mo., are under consideration, it was learned during the week. It was stated that $5,000,000 in new capital would be put into the enterprises.

Conferences looking to a merger of the houses have been under way for several weeks. Samuel Hamburg, Jr., president of the City Wide Amusement Company; Leo Rassieur, Jr., of the law firm of Rassieur, Kammerer & Rassieur, a large stockholder in Skouras Brothers' Enterprises, and W. Arthur Stickney, of A. G. Edwards & Sons, brokers, participated in the negotiations.

The production end of the consolidation will be under the direction of Jimmie and Eddie Carrier, who have been in the same capacity since the City Wide Amusement Company absorbed the Famous Players Missouri houses in St. Louis.

First National's "Get Together"

(Continued from page 2405)

Future," J. D. Williams; "Our Productions and Our Money," H. O. Schwalbe; "You and First National," Joe Burton; "The Franchise," Harry Crandall; "The Executive Committee," Spyros Skouras; "Consideration of New Contracts and Productions," Samuel Katz; "Exhibition Values," N. H. Gordon; "Determination of Fair Rates Where Reductions Are Requested," A. H. Blank; "Finance," H. O. Schwalbe; "Policy and Future," Moe Mark; "Exhibitor Distribution," Samuel Katz; "First National Anniversary Week," Sol Lesser; "The Home Office," E. V. Richards; "Producers and Exhibition Values," Al Lichtman; "The Kind of Attractions We Want," General Discussion; "When You Get Home," H. O. Schwalbe.

The Get Together adjourned at 5:30 on Wednesday evening in order to give the Associated First National franchise holders an opportunity to attend the opening of the new Chicago theatre by Balaban & Katz, and following this splendid event, an informal Get Together dinner was served at 11:00 and ended the session.

The delegates to the National "Get Together" included:

U. S. Mudd, Titanon theatre, Birmingham, Ala.; J. C. Hackworth, Grand theatre, Huntsville, Ala.; J. E. Richards, Hippodrome, Phoenix, Ariz.; R. E. Berry, Empress theatre, Vernon, B. C.; Herbert Dixon, Lyric theatre, Minnedosa, Canada; George Nicholas, United theatre, Albre Bldg., Montreal, Canada; W. W. O'Fenety, Fredericton theatre, N. B. Toronto, Canada; W. D. Ferguson, York theatre, Toronto, Canada; W. A. Shaw, Columbia theatre, Vancouver, B. C., Canada; Oliver Kehrlein, Liberty theatre, Fresno, Cal.; J. L. Lazarus, Royal theatre, Los Angeles, Cal.; Cliff Griffin, New Piedmont theatre, Oakland, California; J. G. Knapp, Temple-Strand theatre, San Bernardino, Cal.; Joseph Bauer, Wigwam Amusement Co., San Francisco, Cal.; A. G. Talbot, American theatre, Denver, Colo.; H. P. Stewart, Princess theatre, Deland, Fla.; Louis Klabfield, Grand theatre, Palatka, Fla.; W. C. Patterson, Criterion theatre, Atlanta, Ga.; Joe Burton, Star theatre, Toccoa, Ga.; Max Hyman, Dearborn theatre, Chicago, Ill.; William Cadoret, La Petite theatre, Kankakee, Ill.; Harry Thornton, Gaiety theatre, Springfield, Ill.; Joe Bemmerschein, Gaiety theatre, Bluffton, Ind.; A. F. Brentlinger, 308 Kahn Building, Indianapolis, Ind.; H. H. Johnson, Luna theatre, Lafayette, Ind.; M. F. Baker, Grand theatre, Keekuk, Iowa; Dwight Baker, Circle theatre, Ottumwa, Iowa; J. C. Collins, Rex theatre, Perry, Iowa.

A. J. Baker, Electric theatre, Kansas City, Kans.; A. R. Zimmer, Liberty theatre, Marysville, Kans.; Stanley Chambers, Palace theatre, Wichita, Kans.; S. L. Martin, Columbia Amusement Co., Ashland, Ky.; Lee F. Keiler, Strand Amusement Co., Paducah, Ky.; A. Higginbotham, Louisiana theatre, Baton Rouge, La.; Bert Tilier, Southern Amusement Co., Lake Charles, La.; Mr. Fitzgibbons, Regent theatre, Bayshore, L. I.; Thomas Goldberg, Harford theatre, Baltimore, Md.; F. H. Durkee, Palace theatre, Baltimore, Md.; Guy L. Wonders, Rivoli theatre, Baltimore, Md.; Mrs. M. S. Ayre, Exeter Street theatre, Boston, Mass.; Herbert Gillman, Dorchester theatre, Dorchester, Mass.; W. S. Butterfield, City Bank Building, Battle Creek, Mich.; J. C. Ritter, Rialto theatre, Detroit, Mich.; H. S. Gallup, Delft theatre, Marquette, Mich.; J. R. Denniston, Family theatre, Monroe, Mich.; V. B. Valleau, Broadway theatre, Albertea, Minn.; Clyde Hitchcock, Princess theatre, Minneapolis, Minn.; Charles Sears, Grand theatre, Brookfield, Mo.; M. B. Shanberg, Midland theatre, Kansas City, Mo.; Frank L. Newman, Newman theatre, Kansas City, Mo.; Joseph Mogler, Bremen theatre, St. Louis, Mo.; Jack Truitt, Sedalia theatre, Sedalia, Mo.; A. B. Cook, Majestic theatre, Jackson, Miss.; A. H. West, Babcock theatre, Billings, Mont.; George Monroe, Gilbert theatre, Beatrice, Nebr.

W. W. Hughes, Community theatre, David City, Nebr.; S. A. Hayman, Lyda theatre, Grand Island, Nebr.; Jos. Stern, City theatre, Newark, N. J.; Irving Rose, Pastime theatre, Union Hill, N. J.; Louis Bollinger, Summitt theatre, West Hoboken, N. J.; J. H. Michaels, Regent theatre, Buffalo, N. Y.; H. B. Franklin, Shea's Hippodrome, Buffalo, N. Y.; Harry Hall, Rand-Strand theatre, Troy, N. Y.; Henry V. Varner, Lyric theatre, Lexington, N. C.; Percy Wells, Bijou theatre, Wilmington, N. C.; A. J. Hettescheimer, Orpheum theatre, Cincinnati, Ohio; I. Libson, Walnut theatre, Cincinnati, Ohio; A. L. Freedman, Metropolitan theatre, Cleveland, Ohio; N. B. Horwitz, Washington Circle Film Building, Cleveland, Ohio; Dr. George Kolb, Norwood theatre, Norwood, Ohio; Sam E. Lind, Imperial theatre, Zanesville, Ohio; Dan Meyers, Broadway theatre, Muskogee, Okla.; G. F. Roetzel, Majestic theatre, O'Keene, Okla.; A. B. Momand, Odeon theatre, Shawnee, Okla.; A. H. McDonald, Rex theatre, Eugene, Ore.; C. Floyd Hopkins, Colonial theatre, Harrisburg, Pa.; H. W. Scherer, Cambria theatre, Johnstown, Pa.; Charles Segall, Apollo theatre, Philadelphia, Pa.; M. E. Comerford, Regent Theatre Building, Scranton, Pa.; C. M. McCloskey, Penn theatre, Uniontown, Pa.; George Sarviss, Liberty theatre, Warren, Pa.; Walter C. Hartford, Imperial theatre, Pawtucket, R. I.; Max W. Bryant, Palmetto theatre, Rockhill, S. C.

J. A. Dundas, Strand theatre, Sioux Falls, S. D.; Tony Sudekum, Crescent Amusement Co., Nashville, Tenn.; Ben Lewis, Ellanay theatre, El Paso, Texas; F. R. Newman, Crystal theatre, Greenville, Texas; Abe Levy, Strand theatre, Waco, Texas; J. F. Goss, Orpheum theatre, Ogden, Utah; Jake Wells, Bijou theatre, Norfolk, Va.; Louis Kastner, Liberty theatre, Wenatchee, Wash.; F. C. Smoot, Lincoln and Camden theatres, Parkersburg, W. Va.; J. F. Lynch, Empress theatre, Laramie, Wyoming.

Others at the Drake for the week were Al Litchman, Associated Producers; Paul C. Mooney, representing L. B. Mayer; James G. Granger, representing Marshall Neilan and Charles Chaplin; Felix Fiest, representing Joseph M. Schenk; Bert Adler, representing Allan Dwan; Colvin Brown, representing Thomas H. Ince; Arthur Brillant, representing Mack Sennett, and others.

"Among Those Present—"

Home office executives attending the Get Together included: President Robert H. Lieber, J. D. Williams, Harry Schwalbe, C. A. Yeardsley, W. J. Morgan, Floyd Brockell, Lin Bonner, Leslie Mason, E. Bruce Johnson.

Primary franchise holders attended in force. Those present included: Nathan Gordon, Boston; Moe Mark, New York; Harry Crandall, Washington; Manuel Mandelbaum, Cleveland; Harry Schwalbe, Philadelphia; Sig Samuels, Atlanta; E. V. Richards and Julian Saenger, New Orleans; M. L. Finkelstein and I. Rubin, Minneapolis; J. B. Clark, Pittsburgh; Tom Boland, Oklahoma City; Harry Nolan, Denver; Spyro Skouras, St. Louis; Sol Lesser and Michael Gore, Los Angeles Sam Katz, Chicago; Colonel Fred Levy, Louisville, and John H. Kunsky, Detroit.

First National exchange managers seen about the Drake during the Get Together meetings included Ralph Clark, New York; Harry Scott, Detroit; Joe Skirball, Pittsburgh; Lee Goldberg, Louisville; Fred Cubberly, Minneapolis; C. R. Beacham, Atlanta; L. O. Lukan, Seattle, and R. C. Seery, Chicago.

Loew to Visit Coast

Marcus Loew will leave for Los Angeles early next week on another tour of inspection of the Metro Studios. He will also open his new State, Los Angeles.

Elaborate Plans for Exposition at Charlotte

THE Charlotte Chamber of Commerce has thrown the full weight of its influence back of the Southern Motion Picture Exposition, which will be held in Charlotte for four days, beginning November 29. This organization is actively assisting in numerous ways in the task of developing this exposition, and also is arranging to provide several elaborate entertainment features for those attending.

That the Southern Motion Picture Exposition, to be held in the City Auditorium, is receiving wide attention from all branches of the motion picture industry is evidenced by the number of letters being received daily by General Secretary Herbert C. Wales at Charlotte. Inquiries are coming in from producers and distributors alike, as well as from manufacturers of theatre supplies and accessories.

Griffith Seeks to Exclude Aeroplane Sightseers

The rights of motion-picture sets to survive without strange cameras playing upon them from aeroplanes, will be involved in a ruling which D. W. Griffith, Inc., will ask of the Federal authorities in an action now being drawn by Atty. A. H. T. Banzhaf.

The proceedings will be directed against the United States Government. It will seek a definite ruling of the rights of federal cameramen riding in army aeroplanes to fly over private property for the purpose of sightseeing or taking photographs. The action is occasioned by the visits of aeroplanes to the D. W. Griffith studios in Mamaroneck. For his production of "The Two Orphans" Mr. Griffith created a French city with twelve streets, at a cost in excess of $100,000. Visitors by land or water are denied access, so sightseeing by air became a popular custom, it is alleged.

Changes in Louisville Exchange Field Announced

Important changes in the organization of Associated First National Exchange of Kentucky and Tennessee and the Big Feature Rights Corporation of Louisville have been announced by that company.

Lee L. Goldberg has found it necessary to resign as manager of the Associated First National Exchange to devote himself to the Big Feature Rights Corporation.

Paul Krieger, formerly manager of the Fox Film Exchange at Washington and Cincinnati, has been appointed successor to Mr. Goldberg as Associated First National Manager. Leo Katz has also joined the organization.

Indiana Parent Teachers Meeting

(Continued from page 2406)

censorship," declared Dr. Atkinson in his talk at the opening business session of the parent-teacher association. "Censorship, whether in education, literature, press or motion pictures. Anything that forbids us, shackles, unslaves us is wrong. Legalized motion picture censorship is not helping you or us in this age."

Censorship is wrong and impractical in principle, declared Mr. Rembusch because it is impossible to get boards to agree and because it is destructive, in that it takes away and adds nothing. One of the most unfortunate effects of censorship is that it puts motion pictures in politics, something which the entire industry has fought shy of, said the exhibitor.

Mr. Rembusch also thanked the indorsers for the work they are doing and declared it particularly valuable from the exhibitors standpoint because it demonstrates the belief on the part of women that the industry really is glad to listen to popular demand and exerts every effort to give the public the wholesome, profitable entertainment it desires.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Roderick Ross, who has been at his home in Chicago for some weeks looking after his various film interests, will leave in a short time for Florida where he will spend most of the winter.

Watterson R. Rothacker is planning to leave for the west coast within a few days where he will visit the Aller-Rothacker laboratories at Los Angeles.

H. B. Franks, owner of the Lyric theatre at Rock Falls, Illinois, is erecting a new three hundred seat house at that city. He plans to make it thoroughly up-to-date and modern in every respect. Work is being rushed and the opening is planned for shortly after the first of the year.

E. J. Brewer has closed his Brewer Opera House at Shabbona, Illinois, indefinitely, due to poor farming conditions, his house being entirely dependent upon the rural patronage.

Sterling Township High School at Sterling, Illinois, has arranged to run educational and some theatrical films for the benefit of the scholars, their parents and friends. "Old Kentucky" will be the first amusement picture to be shown.

Ira Furman, Goldwyn auditor, who has been making an audit at the Chicago office, has completed his work and left for the Minneapolis exchange. Mr. Furman praised the efficiency of the Chicago exchange under Manager Cecil Maberry and states that it is one of the best managed he has been called upon to inspect.

A. Teitel, expert film renovator, has just completed the work of polishing up and cleaning the prints of "Over the Hill" for the Fox Exchange.

General Manager Elmer Pearson, of Pathe, has appointed H. O. Martin, who has been manager of Pathe at Pittsburgh, Chicago manager with jurisdiction over Cook County, J. S. Gillick, formerly assistant manager at Chicago, manager for Illinois and Indiana territory, and T. G. Myers, assistant manager to fill the vacancy created by the promotion of Mr. Gillick. The change in the organization giving one manager charge of Chicago and Cook County and another the Illinois and Indiana territory, is to conform with the new sales policy.

W. A. Aschman was in Chicago this week in the interests of the Dempsey-Carpentier fight pictures, which he controls for Wisconsin and Minnesota, and announced that he was also going in with Ben Beadell on handling the pictures in Illinois, and that the first releases in this state will be made at an early date. Mr. Aschman reports the pictures going over big in Minnesota territory and that prospects are excellent for a big business in both Wisconsin and Illinois.

One of the interesting announcements of the week is the formation of a partnership between J. L. Friedman and Jack Grauman, the latter of whom will have full charge of the Wisconsin territory for Celebrated, and already has made plans for the opening of an office in Milwaukee. Messrs. Friedman and Grauman have been friends for many years and Mr. Grauman will have the full product of Celebrated, and with that the cooperation of Federated. Mr. Grauman brings to his new post a reputation for ability, integrity and experience, coupled with a wide acquaintance among Wisconsin exhibitors, which peculiarly qualifies him to organize an exchange and build up a splendid business in the territory served by the Milwaukee office.

The directors of the Motion Picture Theatre Owners of Illinois met in Chicago last week and made preliminary plans for the Fall convention of that organization. The convention probably will be held in Springfield and the date will be fixed at a time so that Sidney Cohen, president of the national organization, and General Counsel Walker can be present and address the delegates.

The sales force of Universal's Chicago exchange tendered Maurice Hellman a farewell luncheon at the Blackstone Hotel last Saturday.

Mr. Helman is severing his connection with the Chicago exchange of Universal after nearly fifteen years spent in the service of Universal, and the strong regard in which he is held by the personnel was evidenced by the talks made at the luncheon at the Blackstone.

Earlier in the day a meeting of the entire Universal staff was held at the company headquarters and Mr. Hellman presented with a magnificent diamond and platinum scarf pin.

Those present at the luncheon included: Herman Stern, district manager; I. Leserman, exchange manager; Louis Laemmle, manager of sales promotion; L. W. Alexander, new manager, department of short products; A. Platsman, auditor; J. P. Denton, correspondence; W. A. Hyliand, service manager; W. L. Hill, publicity manager; B. Eisenberg, manager, booking department and salesmen F. O. Nielson, R. W. Funk, J. E. Armgardt, S. Decker, Carl Leserman, D. Rosenthal, R. Fox, Benny Edelman, Lippton Astrachan, J. J. Sampson, T. Schlanger, Jack St. Clair and Ray Murray of Exhibitors' Herald and L. H. Mason of the News.

Manager Sidney Goldman, of the F. B. Warren Corporation, has put two new salesmen to work, both being well known in the territory and popular with exhibitors. They are M. J. Stone and R. G. Kapp.

Salesman Harry Phillips, known as one of the star producers of the Chicago territory, is now connected with Universal Film Exchange and will cover city territory for Manager Leserman.

John Cohen is back with Reelcraft after working for other companies for some months and Manager Harthill has assigned him to his old territory.

Manager Ben Reingold, of Goldwyn's Milwaukee exchange, was visiting Cecil Mayberry at Goldwyn's Chicago headquarters this week and reports that "The Old Nest" is one of the greatest box office successes ever released in the Wisconsin territory, thirteen prints being working at the same time in Milwaukee. During the run of this feature at the Arcade and Colonial on the 17th, 18th and 19th of the month, Mr. Reingold reports that the crowds were forced to wait for more than an hour before securing admission to the theatres, so great was the line-up.

Morton A. Levy has arrived in Chicago to specialize on the sales of Fox's big, super features. Mr Levy comes from Washington, D C., where he was associated formerly with Associated Producers and Robertson-Cole as manager of their Washington exchanges. Division Manager Clayton Sheehan, of Fox, has left for the east after closing contracts for Fox service with Fitzpatrick & McElroy.

M. P. Fitzpatrick, widely known to Illinois local film circles as a veteran of Essanay, is now traveling Illinois for Associated Exhibitors.

Lester Wurtzburg has been added to the sales staff of Robertson-Cole's Chicago exchange and will cover country territory. Mr. Wurtzburg is a nephew of the Ascher brothers.

"Over the Hill," the big Fox special, which has proved such a splendid box office attraction in Chicago, opens at the Oliver theatre at South Bend, Indiana, on October 17th. Ralph Holmes will handle the exploitation of the "Over the Hill" road company.

J. V. Grice has completed plans for remodeling his building at Watseka, Illinois, now used as a billiard hall, into a five hundred and thirty seat motion picture theatre, and work is to start at once. According to advance information, his decorations and equipment will be up to date in every respect and the new theatre will be a very attractive small town house

Ira G. Furman, traveling auditor for Goldwyn, has left Chicago after spending two weeks at the Chicago office putting his O. K. on the system in use in the Windy City. Edwin Justin Mayer passed through on his way to the coast where he will join the editorial department at the Goldwyn Studios, working in conjunction with Ralph Block.

It is again rumored that the Gumbiner interests will erect a million dollar vaudeville and motion picture theatre at the southwest corner of Sheridan Road and Lawrence avenue. Abraham Gumbiner has leased one hundred by one hundred and forty feet of property at that point for ninety-nine years from Mrs. Annie G. Dawson, at an annual rental of twelve thousand five hundred dollars a year net for the term, and has an option to buy the land within fifteen years for two hundred and fifty thousand dollars. No architect has yet been engaged by Mr. Gumbiner to draw plans for the theatre.

Capacity House Views "Conflict" Premier

"CONFLICT," Priscilla Dean's new Universal-Jewell production, had its premier presentation last Sunday night in the Central theatre, Broadway and Forty-seventh street, and was acclaimed as one of the most thrilling and forceful pictures of the year. Accompanied by a musical setting which emphasized the tenseness of its mystery phases and which galloped with the suspense of its heralded log-jam rescue scenes, the picture made an impression upon its audience far more striking than anything ever before done by Miss Dean.

The biggest crowd which has stormed the Central theatre since it was turned into a moving picture house was on hand Sunday night. The house was sold out long before the box office line had dwindled.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

Bits of Life—
Well received. Drew splendidly. A real acomplishment. (East.)

The cast in this picture attracted a capacity business all week. (Middle West.)

One Arabian Night—
Business fair. Fine picture presented with elaborate prologue. Star increasingly popular. (Middle West.)

Good picture on which we had fine business. (West.)

Wedding Bells—
With Chaplin picture good. Good business. (East.)

Very good picture. Business about average. (Middle West.)

The Cup of Life—
High class picture which went over well at this house. (Middle West.)

Not much of a picture, but it drew the crowds, and was held over for a second week. (Middle West.)

A Midnight Bell—
A peach of an attraction with everything in its favor to pack houses. Good audience picture. One that creates mouth-to-mouth advertising. Tremendous crowds, part due to personal appearance of Ben Turpin. (Middle West.)

The Ten Dollar Raise—
Good picture that didn't do much business because opposition was too strong. (Middle West.)

The Invisible Fear—
Just fair. Anita Stewart doesn't draw very well for me, any more. (Middle West.)

Mother O' Mine—
Good box office attraction. Big business, however, must be attributed to opening of house and appearance of dozen film stars in person. (East.)

The Sign on the Door—
Went fairly well. (East.)

The Idle Class—
Second week of run did not hold up any too well. (West.)



The fame of the author, the title and the star are head lined in this display on "Our Mutual Friend" playing a premiere at Olune's Broadway, Los Angeles.

Peaceful Valley—
Not such a wonderful picture, and it drew about average business. (West.)

The Serenade—
Very improbable picture, fairly well acted. About an average box office attraction. (Middle West.)

FAMOUS PLAYERS

Cappy Ricks—
Splendid Meighan feature full of action and humor, which went over big at this house. Played to fine business for week. (Middle West.)

Good production and well cast throughout. High class show that did a consistently good business all week. (Middle West.)

Good picture, very well liked on the whole. Only unfavorable comment from women, apparently based on roughness of fighting scenes. (Middle West.)

Footlights—
From box office standpoint, the best thing Elsie Ferguson has done. Great feminine appeal, and business was excellent. (Middle West.)

Three Word Brand—
Good Hart picture. Very good business. (East.)

Good picture with more than usual business. (West.)

Wealth—
Ethel Clayton has a steady following here. Good business for week's run. (Middle West.)

The Golem—
Excellent acting and photograph, a good story, and fine background effects, make this one of the greatest films of the year from an artistic standpoit. Also drew big crowds. (Middle West.)

METRO

The Invisible Power—
Good title on which to base advertising. Picture pretty good. Business only so-so. (Middle West.)

Four Horsemen of the Apocalypse—
Held for third week. (East.)

One of the greatest films ever seen here. Drew to capacity houses at $2.50 top price, and has been held for a second week. (Middle West.)

The Infamous Miss Revel—
Very good. Receipts pleasing. (East.)

Camille—
Good business on this picture, which is above the average. (West.)

UNITED ARTISTS

The Three Musketeers—
The only thing that prevented this picture from breaking box office records was its length. Capacity business all week. (East.)

Unanimously approved. Best thing Doug has done. Whirlwind box office success for me. (Middle West.)

Fair business. Second week of show and this is not a two week town. (Middle West.)

On its second week and still going great. (Middle West.)

Everybody likes it. It's quite the social thing to say you've seen it and it's always discussed at luncheons, dinners and bridge parties. Universally praised and well attended even during its fourth consecutive week. (Middle West.)

Two weeks to good business. Audiences liked pictures. (West.)

Way Down East—
Broke all house records for a two-weeks' run, at 44 cents top price, playing in opposition to such pictures as "Camille," "The Golem" and "The Four Horsemen of the Apocalypse." (Middle West.)

REALART

The Case of Becky—
Went across nicely. (East.)

Mediocre picture. Business fair. (East.)

Fairly good picture with average business. (West.)

Her Sturdy Oak—
Flapper crowd all strong for this, and business was good for a three-day run. (Middle West.)

Good picture, fair business. (Middle West.)

One Wild Week—
Just the kind of picture patrons of this theatre like. Business excellent. (East.)

Such a Little Queen—
Nothing very deep, but pleasing. The average box office attraction. (Middle West.)

SELZNICK

Poor Dear Margaret Kirby—
Elaine Hammerstein popular but this picture not so well received on account of so much sick room stuff. Fair business. (Middle West.)

The Fighter—
Good picture, good attendance considering transportation difficulties. (Middle West.)

Handcuffs or Kisses—
Name drew, and Elaine Hammerstein's work is gaining her a good following. Nice little production. (Middle West.)

Who Am I?—
Wonderful picture. Just great. Went over at my house in fine shape. Big box office value. (West.)

UNIVERSAL

No Woman Knows—
The picture did more business than any previous production in several weeks. (Middle West.)

Good picture. Business good. (Middle West.)

Dangerous Love—
A real thriller and fine for down town transient house. Opened to big Sunday business. (Middle West.)

Go Straight—
A fine picture which brought good business. (West.)

ROBERTSON-COLE

The Foolish Age—
Doris May pleased our patrons in this clever comedy and business was as good as could be expected. (Middle West.)

Good picture. Star, however, not strong enough for new house out of down town section. (East.)

A good and different comedy. Business good. (Middle West.)

PATHE

Without Benefit of Clergy—
Pretty fair. Receipts average. (East.)

Rider of the King Log—
Good melodrama. Business only fair. (East.)

I Do—
This picture went over great and is a sure-fire box office attraction. Pleased immensely. (Middle West.)

FOX

Queen of Sheba—
First week of indefinite run. Went over big. (West.)

The Big Town Roundup—
Good picture, fair business. (Middle West.)

To a Finish—
Picture and business both very good. (East.)

VITAGRAPH

The Son of Wallingford—
A good production. And had good business on it. (West.)

A fair picture and poor business. (Middle West.)

GOLDWYN

Ace of Hearts—
A fine feature, which seemed to please my patrons. Good box office value. (West.)

Poor business. Patrons did not seem to like the theme of this production. (East.)

HODKINSON

The Face of the World—
A good picture which did a good business in a week's run. (Middle West.)

WARREN

Quo Vadis—
Two weeks to good business and pleased audiences. (West.)

STATE RIGHTS

Man and Woman—
From a box office view, this picture surpasses all expectations. Sunday attendance broke all records for past ten months. (East.)



Here is a reproduction from one of those big three color Tacoma ads. in which "The Sign on the Door" was cleverly sold to patrons of the Rialto theatre.

PROGRAMS FOR THE WEEK OF OCT. 23 RD

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Prologue—Greeting by Erik Bye.
Special—Scheherezade—a choreographic drama in one act.
Current Events—Capitol News.
Novelty—"College Life," a potpourri of popular college songs by the Capitol Quintette.
Educational—Speed—a sport review—Goldwyn.
Vocal—"Waltz Song" from "Romeo and Juliet," presented by Mlle. Fanny Rezia.
Feature—Doubling for Romeo—Will Rogers.
Next Week—Shame—Fox.

Rivoli Theatre—
Camille continued.

Rialto Theatre—
Under the Lash" continued.

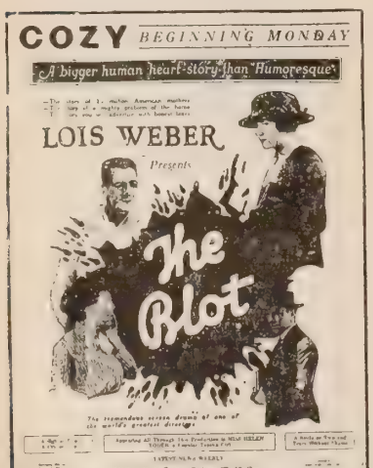
Mark Strand Theatre—
Overture—"Mignon," by Strand Symphony Orchestra.
Current Events—Mark Strand Topical Review.
Educational—John Greenleaf Whittier—Great American Authors' series—Kineto.
Prologue—Strand Male Quartette, assisted by male chorus.
Feature—Two Minutes to Go—Charles Ray.
Vocal—"Love Is Best of All"—Sung by Mary Mitchell, soprano.
Comedy—Robinson Crusoe, Lieut. Lloyd Hamilton.

Central Theatre—
Feature—Conflict—Priscilla Dean.

Lyric Theatre—
The Three Musketeers continued.

LOS ANGELES

California Theatre—
Opening—Musical act by jazz orchestra of six pieces and two soloists. Program includes "Home Again Blues," as a clarinet solo, "St. Louis Blues," as a tenor solo, "Dancing Back to Dixie Land," harp and piano specialty; tenor solo, "When Irish Eyes Are Smiling," and a coronet solo, "Old Pal." The final number is "Iv'e Got the Red, White and Blue Blues."
Feature—From the Ground Up—Tom Moore.
Current Events—From Fox and Kinograms.
Comedy—A Pair of Sexes—Christie.
Novelty—Topics of the Day—Pathe.
Next Week—Camille.



The Cozy theatre of Topeka, Kansas, got a good display for "The Blot" from press book material and a little type.

Kinema Theatre—
Overture—"Poet and Peasant."
Current Events—From International and Kinograms.
Novelty—Topics of the Day—Pathe.
Scenic—Jungle Dancers—Van Denbergh Series.
Comedy—For Land's Sake—Mermaid.
Ballet—Lena Baskette in solo dancing number.
Feature—The Speed Girl—Bebe Daniels.
Next Week—The Idle Class and Bing, Bam, Boom.

Tally's Theatre—
Overture—"Gypsy Love."
Current Events—Fox News.
Ballet—Spanish dance number as prologue to feature.
Feature—Gypsy Blood—Pola Negri.

Superba Theatre—
Opening—Special musical act in which a saxaphone quartette is featured.
Current Events—International News.
Scenic—The Leopard Hunt—Universal.
Comedy—Mama's Cowpuncher—Century.
Feature—High Heels—Gladys Walton.
Given with a prologue in which Gladys Walton and the Debriac Twins in a ten minute "fireside story." A special interior setting is provided.
Next Week—Red Courage.

Clune's Broadway Theatre—
Vocal—Tenor solo—"Bimini Bay."
Current Events—Kinograms.
Feature—Our Mutual Friend—Warren Corp.
Next Week—The Old Oaken Bucket.

Grauman's Theatre—
Organ—Medley of Popular Airs.
Current Events—Pathe News.
Vocal—On the Road to Mandalay—Tenor Solo.
Scenic—The Pearl of the Pacific—Prizma
Educational—Inside the Gates of Soviet Russia—Pathe.
Special—"Last Rose of Summer"—rendered as a harp and violin solo.
Vocal—Where the River Shannon Flows.
Feature—Under the Lash—Paramount.

Miller's Theatre—
Second week of Doubling" for Romeo."

Symphony Theatre —
Third week of "Never Weaken."

Grauman's Rialto Theatre—
Fifth week of "The Affairs of Anatol."

Mission Theatre—
Eighth week of "The Three Musketeers."

SEATTLE

Coliseum Theatre—
Overture—"Tunes of the Wild West." Arranged by Conductor Arthur Kay.
Current Events—From Pathe and Kinograms.
Novelty—Annette Kellerman Diving (Slow Motion)—Educational.
Cartoon—Out of Luck—Felix.
Feature—Three Word Brand—William S. Hart. Presented with a prologue in which male trio in western costume sing medley of popular airs, ragtime and give a cowboy show.
Next Week—Little Lord Fauntleroy.

Clemmer Theatre—
Second week of "Camille."
Next Week—The Fox.

Strand Theatre—
Overture—"Second Hungarian Rhapsody."
Current Events—Kinograms.
Scenic—The Crater of Mt. Katmai. Presented with a special score, arranged by Conductor Wineland.
Comedy—Chicken Hearted.
Feature—Disraeli—George Arliss.
Special—Margaret Grinstein and Lorraine Lowenthall in a singing and dancing novelty.
Next Week—Way Down East.

Blue Mouse Theatre—
Second week of "The Queen of Sheba."

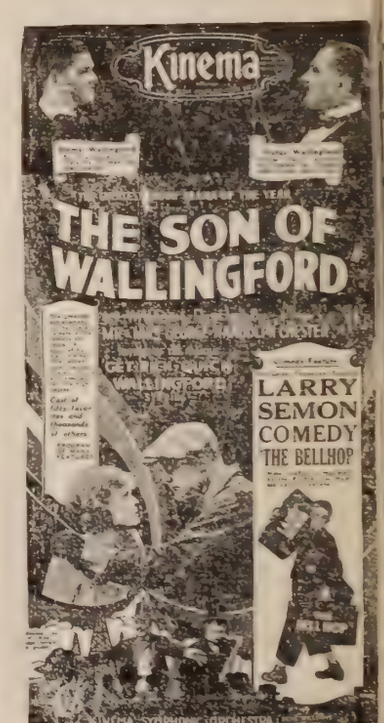
Liberty Theatre—
Current Events—Selznick and Liberty local news.
Scenic—My Barefoot Boy.
Specialty—Evelyn Hayes in character songs and dances.
Comedy—Never Weaken—Harold Lloyd.
Feature—A Trip to Paradise—Bert Lytell.
Next Week—Pilgrims of the Night.

Winter Garden Theatre—
Current Events—International News.
Feature—Dream Street—United Artists. (Return engagement.)

CHICAGO

Roosevelt Theatre—
Overture—"Mignon."
Pathe Color picture.
Topics of the Day.
Added Attraction—Snow Time in Japan.
Specialty—Syncopated Novelt "Left All Alone Blues."
Tony Sarg Cartoon—When Whale was Jonah'd.
Eva Tanguay in person doing l regular vaudeville act.
Feature—Will Rogers in "Doubli for Romeo."
Specialty—Japanese Fantasy—G singing "Mikado." Sextette troducing "Japanese Sandma
Roosevelt News Review.
Coming Feature—Experience.

Tivoli Theatre—
Overture—Selections from "Mada Sherry."
Specialty—The song hit fro "Madam Sherry," "Every Litt Movement"—Miss Edith Dec er, soprano, and ensembl Dance interpretation by Mi Gertrude Morgan.
Scenic.
Specialty—The Misses Anna Cher and Ruth Dennis in "Souther Melodies."
Tivoli Topical Events.
Organ Solo—Milton Charles at th organ offers a rhythmic melody.
Literary Digest.
Feature—Elsie Ferguson in "Foot lights."



This is one of the displays used by the Kinema theatre, Los Angeles, in exploiting "The Son of Wallingford."



Ralph Lieber managing director of the Circle theatre, Indianapolis, gave "Her Social Value" and "The Playhouse" equal billing in this ad, thirteen inches by four columns in size.

Madam Doria singing an operatic selection, "The Vagrant," the season's funniest film.
Coming Feature—The Midnight Bell.

Woodlawn Theatre—
Woodlawn Grand Organ — "No Ones Fool."
Woodlawn Screen Travel—Across the Grand Canyon.
Woodlawn Pictorial Review.
Comedy—Toonerville Comedy.
Overture — Selection from "The at," by Johan Straus.
Feature—No Woman Knows.
Intermission—"Get Hot."
Coming Feature—Dream Street.

Barbee's Loop Theatre—
Pathe News.
Pathe Review.
Organ Solo—Popular selection.
Comedy—Gaylord Lloyd in "The Vero Hero."
Feature—God's Country and the Law.

Randolph Theatre—
Organ selections.
Feature—Mary Pickford in "Little Lord Fauntleroy."
Coming Feature—Way Down East.

CLEVELAND

State—
Overture—Violin Solo by Musical Director H. L. Spitlany, rendering "Ave Maria" and "Souvenir."
Vocal—Song of the Sea, by Evan Williams, II.
Current Events — Pathe News — Pathe Review.
Comedy—For Land's Sake—Mermaid Comedy.
Next Week—Peck's Bad Boy with Jackie Coogan.
Feature—Cappy Ricks with Thomas Meighan.

Allen—
Overture—Raimond.
Current Events—Selections from Pathe, Fox, International.
Cartoon—Aesop's Fables.
Vocal—Ogden and Benson in a novelty singing vaudeville act.
Feature—The Invisible Power.
Next Week—The Foolish Age.

Stillman—
Overture—Mignon.
Feature—The Three Musketeers with Douglas Fairbanks — fourth week.
Next Week—Way Down East.

Euclid—
Overture—Poet and Peasant.
Theme—
Current Events — Kinograms.
Cartoon—Mutt & Jeff in "In Asia."
Feature—Shame.
Next Week—A Virgin Paradise.

Park—
Overture—Follies of 1921.
Theme—A Baby in Love by Oscar Strauss.
Current Events — Pathe News—Pathe Review.
Feature—Charles Ray in A Midnight Belle.
Prologue—A hick setting, showing the general store on the main street and a rube quartette singing in harmony, arranged by George Dumond.
Comedy—A Toonerville Trolley comedy—The Skipper Strikes It Rich.
Next Week—Bits of Life. Marshal Nielan production.
Personal Appearance — Ben Turpin himself in an inimitably funny act.

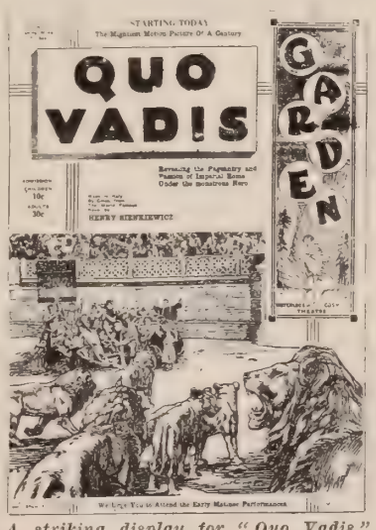
Circle—
Overture—Light Cavalry by Suppe.
Current Events—Pathe News.
Comedy—Late Hours.
Musical specialty — Circle Trio composed of Violin, Cello and Piano playing Raff's Cavatina.
Novelty—The World in Colors—A Pathe color reel.
Feature—Ten Dollar Raise.
Next Week—Shams of Society—An R. C. Production.

Strand—
Overture — "Intermezzo," from "Cavalleria Rusticana."
Current Events—Pathe News.
Novelty — The World in colors — Pathe.
Comedy—Late Hours.
Feature—The Ten Dollar Raise.
Next Week—Shams of Society.

Standard—
Current Events — International News.
Comedy—Tin Cans — Century comedy.
Feature—Dangerous Love.
Next Week—Women Who Wait.

INDIANAPOLIS

Circle Theatre—
Current Events — Kinograms and Circlette.



A striking display for "Quo Vadis" used by the Garden theatre, Waterloo, Iowa, constructed mostly from press book materials.



This ad on "Shame" depends to a great extent on the title and what it suggests for its pulling power. Loew's Euclid is located at Cleveland, Ohio.

Song Slides—"Daddy."
Musical Feature—Rudolph Kafka in violin solo.
Comedy—The Vagrant—Hamilton.
Feature—Cappy Ricks.
Next Week—Her Social Value.

Colonial Theatre—
Current Events—Selznick News.
Comedy—The Toreador—Cook.
Feature—The Foolish Age.
Next Week—The Concert.

BALTIMORE

Loew's State Theatre—
Current Events—Pathe News.
Feature — The Three Musketeers (second week).
Next Week—Footlights.

Ohio Theatre—
Current Events — International News.
Comedy—A Pair of Sexes—Christie.
Feature—No Woman Knows.
Next Week — The Great Impersonation.

Rivoli—
Overture — "The Debutante," by Victor Herbert.
Current Events—Rivoli News, with specially arranged musical score.
Specialty—Literary Digest Topics of the Day, accompanied by Organists E. Cooper and H. Boehme. Almanac—When the Whale was "Jonahed"—Sarg's. Solo — (a) "Because." (b) Give Me All of You. (Singer, Walter N. Linthicum.)
Feature—Her Social Value—Katherine MacDonald.
Comedy — Love and Doughnuts — Ben Turpin.
Next Week—Two Minutes to Go—Charles Ray.

Century—
Overture—Echoes from the Metropolitan Opera House.
Current Events—Century News.
Duets—Alvin Eley, tenor, and Egbert Burnham, baritone.
Feature—Under the Leash—Gloria Swanson.
Comedy—Brownies' Baby Doll.

Parkway—
Overture—Classic.
Current Events — Parkway News and Special Review.
Feature—Beyond—Ethel Clayton.
Comedy—Brownies' Baby Doll.

New—
Overture — Special score, augmented orchestra.
Feature—The Four Horsemen of the Apocalypse (third week).

Boulevard—
Overture—Classic.
Current Events—Boulevard News.
Feature — Handcuffs or Kisses — Elaine Hammerstein.
Comedy.

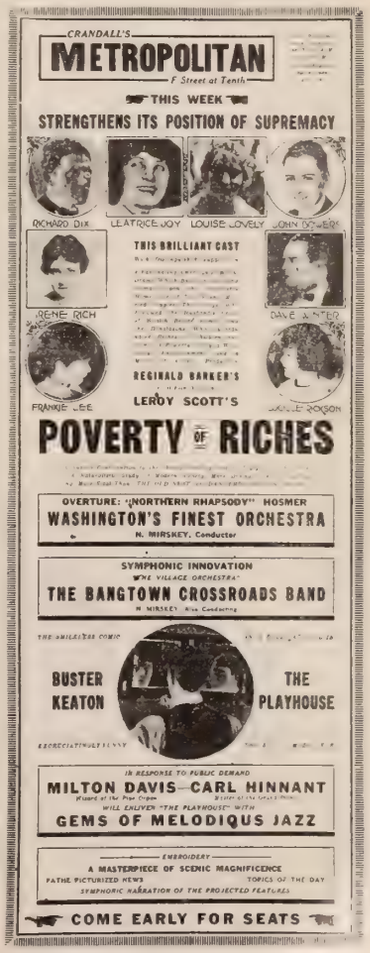
Strand—
Overture—Medley.
Current Events—Strand News of the World.
Feature—The Old Nest—Goldwyn.
Scenic—The Chester Scenic.

Wizard—
Overture—Operatic selections.
Current Events — News of the World.
Special—Caroline Waters, soloist.
Feature—Dangerous Curve Ahead.
Comedy—The Goat—Buster Keaton.

PHILADELPHIA

Stanley—
Comedy—In for Life — Christy Comedy—Electric.
Travel—Yosemite—Pathe.
News—Fox—Pathe.
Topics—Literary Digest—Pathe.
Feature—The Hell Diggers—Wallace Reid—Paramount.
Musical—Excerpts from "Martha" —Orchestra and Quartette.
Next Week—After the Show—William DeMille Production.

Karlton—
News—Pathe Review—Pathe.
Aesop Fable—The Frog and the Ox—Pathe.
Feature—The Son of Wallingford —Vitagraph.



The cast of "Poverty of Riches" is effectively used in this display by Crandall's Metropolitan of Washington, D. C.

Next Week—A Trip to Paradise—Bert Lytell.

Arcadia—
Comedy — Doggone Torture — Torchy Comedy—Electric.
Travel—Burton Holmes — Paramount.
Feature—The Speed Girl—Bebe Daniels—Realart.
Next Week—The Last Door—Eugene O'Brien.

Regent—
Cartoon—Mutt and Jeff "In Asia"—Fox.
Screen Snapshots No. 11—Masterpiece.
Feature—Habit—Mildred Harris—Peerless.
Next Week—Courage—Sid Franklin.

Palace—
Comedy—Fifteen Minutes — Snub Pollard—Pathe.
News—Pathe Review—Pathe.
Topics of the Day—Literary Digest—Pathe.
Feature—The Sign on the Door—Norma Talmadge—Peerless.
Next Week—Three Word Brand—William S. Hart.

Victoria—
Comedy—Singer Midget Side Show—Sunshine Fox.
Kineto Review—Manhattan Life—Royal.
Feature—The Golden Snare—Peerless.
Next Week—The Invisible Power—Frank Lloyd Production.

Capitol—
Comedy—Fresh Air—Monty Banks—Masterpiece.
News—Kinograms—Electric.
Screen Snapshots No. 11—Masterpiece.
Feature—Dangerous Curve Ahead—Goldwyn.
Next Week—Wedding Bells—Constance Talmadge.

DES MOINES

Des Moines—
Des Moines News—Fox.
Comedy—For Land's Sake.
Educational.
Feature—Charles Ray in Two Minutes to Go.
Coming—Norma Talmadge in The Wonderful Thing.

Strand—
News—Educational Kinograms.
Comedy—Small Town Stuff with Al. St. John.
Feature — Thomas Meighan in Cappy Ricks.
Coming—Jack Holt in After the Show.



Here is a quarter page, dividing the billing between a featured musical number and the feature picture, "The Speed Girl." The Rialto is located at Washington.



Here is one worth copying on "The Speed Girl," the work of the Temple theatre, Toledo, O.

Rialto—
Feature—The Four Horsemen of the Apocaypse.
Coming—Same.

Garden—
Travelogue—Educational.
Comedy—Hero Pro Tem.
Feature—Tom Moore in Beating the Game.
Coming—Mabel Julienne Scott in No Woman Knows.

ATLANTA

Howard Theatre—
Overture — Pomp and Circumstance.
Howard News and Views.
Feature—Mary Pickford in Little Lord Fauntleroy (Un. Art.). (Special music scores with English and American melodies of the period. Love theme, Dear Little Tulip of Mine by Louis Nehoc.
Novelty—Tony Sarg's Marionettes in The First Circus.

Metropolitan Theatre—
Overture — Oberon. Directed by David Love.
Kinograms.
Kineto Review.
Comedy—Robinson Crusoe, Ltd. (Educational).
Organ Solo—George Lee Hamrick.
Feature—Anna Q. Nilsson in Why Girls Leave Home—Pathe.

Criterion Theatre—
Overture—Criterion Orchestra.
Kinograms.
Kineto Review.
Comedy—Edgar Camps Out (Booth Tarkington-Goldwyn).
Feature—Viola Dana in There Are No Villians (Metro).

Rialto Theatre—
Overture—New Rialto Orchestra.
Burton Holmes Travelogue.
Selznick News.
Comedy—Vacation Time.
Feature—Frank Lloyd's The Invisible Power (Goldwyn).

NEW ORLEANS

Strand Theatre—
Feature—The Affairs of Anatol—All Star.
Comedy.
Strand Topical Digest.
Strand Orchestra.
Next Week—Through the Back Door—Mary Pickford.

Liberty Theatre—
Feature—One Arabian Night—Pola Negri.
Comedy.
Liberty Orchestra.
Next Week—Not announced.

Trianon Theatre—
Feature—A Kiss In Time—Wanda Hawley.
Comedy.
Pathe News.

Globe Theatre—
Feature—The Girl from Nowhere—Elaine Hammerstein.
Comedy.
Pathe News.

Tudor Theatre—
Feature—A Wife's Awakening—from story by Jack Cunningham.
Comedy—After the Dough.

PITTSBURGH

Grand Theatre—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature—Golden Snare.
Comedy—Love and Doughnuts.
Next Week—Wedding Bells.

Duquesne Theatre—
Fourth week of Three Musketeers.

Liberty Theatre—
Current Events — International News.
Feature—The Golden Snare.
Comedy—Love and Doughnuts
Next Week—Wedding Bells.

Regent Theatre—
Current Events—Kinograms.
Feature—The Foolish Age.
Comedy—Torchy's Promotion.
Next Week—Girl from Gods Country.

Savoy Theatre—
Fourth week of Over the Hills.

Olympic Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Specialty—Aesops Fables.
Feature—After the Show.
Next Week—

Blackstone Theatre—
Current Events — International News.
Novelty — Where the Poppies Bloom.
Feature—Beyond.
Comedy—Friday the 13th.
Next Week—The Girl from Gods Country.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Charge It.
Comedy—Sunshine Comedy.
Next Week—The Sting of the Lash.

Loew's Lyceum Theatre—
Current Events—Loews Weekly News.
Feature—Over the Wire.
Next Week—Poppy.

Minerva Theatre—
Feature—Cup of Life.
Added Feature—Red Courage.
Comedy—Charlie Chaplin.
Next Week—Not Announced.

Alhambra and Garden Theatres—
Current Events—Pathe News.
Feature—Affairs of Anatole.

MILWAUKEE

Merrill Theatre—
Feature—The Three Musketeers—Douglas Fairbanks (third week).

Butterfly Theatre—
Overture—"Hajnalka."
Comedy—Chester Conklin.
Soloist—Norman Duff, baritone.
Weekly — Butterfly News and Views.
Feature—The Golem.

Strand Theatre—
Music—"Rubenstein's Concerto" on the Ampico.
Feature—One Arabian Night—The Sheik—Pola Negri.
Weekly News and Topics.



The scene cut occupying a commanding position in the above ad on "The Man from Lost River" by the Moon and Muse theatres, Omaha, is a strong selling factor of the display.

Alhambra Theatre—
Overture—Alhambra Orchestra.
Comedy—Harold Lloyd — Never Weaken.
Soloist—Henry Taylor.
Weekly — International - Literary Topics.
Special—Showing Douglas Fairbanks and Mary Pickford touring Europe.
Feature—Alice Joyce—The Inner Chamber.

CINCINNATI

Capitol—
Overture—Robespierre (Litolff).
Capitol Combination Reel—Selected Current Events. Topics of the Day—Literary Digest.
Personal appearance Clara Kimball Young.
Feature—Doubling for Romeo.
Novelty—The Instrumental Minstrels—Capitol Symphony Orchestra.
Two-Reel Film—On the Trail—Earl Cummings.
Next Week—Experience.

Walnut—
Current Events—Pathe No. 83.
Topics of the Day—Literary Digest.
Novelty—Aesop's Fables—Pathe.
Feature—After the Show.
Next Week—Bits of Life.

Strand—
Current Events—Pathe No. 84.
Comedy—Robinson Cruso, Ltd.—Ham Hamilton.
Feature—Woman's Place.
Next Week—Her Social Value.

Gifts—
Current Events—Fox News.
Feature—Over the Hill.
Next Week—Same.

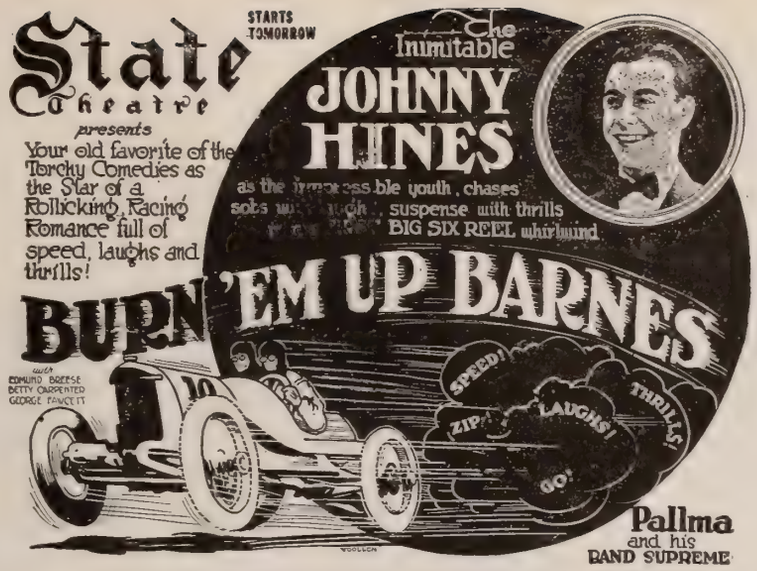
Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—A Private Scandal.
Next Week—Charge It.

WASHINGTON

Metropolitan—
Overture—Northern Overture.
Current Events—Pathe News—Topics of the Day.
Added Innovation—The Village Orchestra.
Comedy—The Play House. (First National.)
Feature—The Poverty of Riches (Goldwyn).



his "The Foolish Age" display presents the picture as a starring vehicle ily. The Boulevard is a Baltimore theatre.



The automobile race of "Burn 'Em Up Barnes" is featured by the State theatre, Minneapolis, in this half page display

Next Week—The Idle Class (First National).

Columbia—
Feature—The Three Musketeers (Conte.)
Next Week—Camille (Metro).

Palace—
Overture—Liberty.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt & Jeff.
Comedy—None.
Feature—The Great Impersonation (Paramount).

Rialto—
Sascha Jacobsen in——
Current Events—Fox News.
Comedy.
Feature—The Speed Girl (Realart.)
Next Week—After the Show (Paramount).

BROOKLYN

Mark Strand—
1. Opening Number—Carmen. A pantomime-song interpretation of "Air de la Fleur" (The Flower Song) from "Carmen." Set was exterior Spanish courtyard with overhanging balcony, set tree with table and chairs underneath. Sonia Serova, solo dancer, in pantomime translated lyric of song after which Leonard Samoloff, tenor, sang the words.
2. Mark Strand Topical Review.
3. Victor Herbert in person as guest conductor leading Mark Strand Symphony Orchestra augmented to forty pieces in programme of Herbert successes:
   1.—Overture to comic opera "Mlle Modiste (introducing "Kiss Me Again.")
   2.—(a). Intermezzo from "Naughty Marietta" (The Dream Melody).
   (b). "Indian Summer (An American Idyll).
   (c). Entr'acte music from "Her Regiment."
3.—Overture to the opera "Eileen."
4. Feature Film—Constance Talmadge in "Woman's Place."
5. Solo—"Tis Morning" Speaks. Estelle Carey, soprano.
6. Mermaid Comedy—"Bang."
7. Organ Solo—"Tales of Hoffman" (Offenbach) by Charles Demorest and John Hammond, organists.

Next Week—Marshall Neilan in "Bits of Life" and Charlie Chaplin in "The Idle Class."

ST. PAUL

Capitol Theatre—
Overture—"Finale" (Fourth Movement) from Symphony in F Minor No. 4—Tschaikowsky.
Capitol Digest—Includes Current Events, Pathe and International News.
Lloyd Hamilton in The Vagrant.
Oscar F. Baum—A. "Thais"—Meditation, J. Massenet. B. "La Gitana," Kreisler.
Constance Talmadge in Woman's Place.
Ralph H. Brigham, organ solo, "Souvenir, Drdla.
Arthur Koerner, organ recital.

BUFFALO

Shea's Hippodrome—
Overture—"A Trip to Coney Island."
Prologue—Margaret Brisco presents solo dance arranged by balletmaster of the Capitol theatre, New York.
Feature—One Arabian Night—Pola Negri.
Comedy—Never Weaken—Harold Lloyd.
Current Events—Hippodrome Review, made up of excerpts from the various news services, Topics of the Day and a Pathe hand colored scenic.
Next Week—Clara Kimball Young in person and The Idle Class.

Shea's Criterion—
Overture—"Spring Maid"—Reinhardt.
Feature—Charge It—Clara Kimball Young.
Comedy—Oh, Buddy!—Christie.
Current Events—Criterion Pictorial.
Next Week—The Sting of the Lask—Pauline Frederick.

Mark-Strand—
Overture—"A Midsummer Night's Dream.
Current Events—Latest Pathe News.
Feature—Disraeli—George Arliss.
Comedy—Where Is My Wife?—Monty Banks.
Next Week—The Fighter—Conway Tearle.

Loew's State—
Feature—The Night Horseman—Tom Mix.
Next Week—The Black Panther's Cub—Florence Reed.

Palace—
Feature—The Fox—Harry Carey.

Olympic—
The Scarab Ring—Alice Joyce.

KANSAS CITY

Liberty Theatre—
Overture—"Crown of Diamonds."
News—Pathe.
Comedy—Aesop's Fables and The Love Egg.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Room and Board—Constance Binney.
Next Week—Greatest Love—Louise Glaum.

Doric Theatre—
News—International.
Comedy—Rolin Comedy.
Organ Selections—P. E. Stevens, organist.
Feature—No Woman Knows—(second week).
Next Week—A Wife's Awakening.

Newman Theatre—
Overture—"Bacanal."
Current Events—Newman News and Views.
Special Number—J. Hardesty Johnson, tenor, and Dolores, Farris, danseuse, and corps of six dancers in conjunction with atmospheric prologue, "A Street in Bagdad."
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Feature—One Arabian Night—Pola Negri.
Next Week—Cappy Ricks—Thomas Meighan.

Royal Theatre—
Overture—"Sweet Kentucky Rose."
News—Royal Screen Magazine.
Comedy — Southern Exposure—Christie Comedy.
Special Number, Royal Vocal Trio.
Organ Selections—Milo T. Harte, organist.
Feature—Everything for Sale—May McAvoy.
Next Week—The Great Impersonation—All Star

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Feature—A Virgin Paradise—Pearl White.
Next Week—Three Word Brand—William S. Hart.



Loew's State, Cleveland, gave Meighan the head lines in this display on "Cappy Ricks." The ad was a quarter page.

Inexpensive Lobby Display Which Brought Fine Results



Here is a picture of the lobby front on "The Man Tamer" used recently by the Lyceum theatre, Winnipeg, Canada

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.



Showing the stage setting and characters appearing in "In a Persian Garden," staged as a prologue number for "One Arabian Night" at the Brooklyn Mark Strand engagement

Brooklyn Mark Strand Celebrates Second Birthday

The Brooklyn Mark Strand theatre recently celebrated its second birthday and Managing Director Edward L. Hyman presented an attractive bill in honor of the event.

Among the numbers was a musical surprise under the title of "In a Persian Garden," serving as a prologue to the feature picture "One Arabian Night."

The scene was a Persian garden, with the dome of a Persian temple showing in the background and a fountain in the foreground. The walk through the garden was flanked on either side by real poplar trees and in the foreground were beds of real poppies. There were two Persian settees draped with brightly colored robes and cushions.

The first number of "In a Persian Garden" was "Come Fill the Cup and in the Fire of Spring," by the Mark Strand Mixed Quartette. Then Eldora Stanford, soprano, sung "Each Morn a Thousand Roses Bring, You Say." This was followed by "A Book of Verses Underneath the Bough," interpreted by Dorothy Bell, soprano, and George Dale, tenor. Then came "Ah Moon of My Delight that Knows No Wane," by George Dale, tenor, followed by "Alas! That Spring Should Vanish With the Rose," by the Mixed Quartette. The finale was a Pantomime by the Serova Dancers.

Plath Pulls Novel Stunt for "Wedding Bells"

For "Wedding Bells" Hugo Plath, of the Gem Theatre, Palestine, Texas, had a small church, the bride, the bridegroom, the preacher, best man and bridesmaids, as well as an auto labelled "just married," in his lobby which attracted unusual attention. The light in the church flashed on and off.

"Snow Blind" Lobby Decorations Find Favor

An artistic bit of lobby exploitation was used recently by the Latchin theatre, Brattleboro, Vt., for the engagement of "Snowblind."

The manager of the Latchin had his house artist paint a poster redolent of the atmosphere of the Great Northwest which is such an integral part of the picture. The painted poster was about four by ten and was attractively displayed in the lobby where passersby would see it.

It represented a snow scene, with a lonely log hut in the foreground, snow-laden pine trees leading up a ravine in the background to snowy hills. The title of the picture was run obliquely across the poster near the top, in letters that seemed to be formed of snowflakes. It aroused much comment.

Doorknob Tags Work Perfectly for "Sign on the Door"

Evansville, Ind., awoke one morning to find its doorknobs tagged. Big round cards bearing the words "The Sign on the Door" were hanging on every door knob.

Evansville wondered and began to talk. Everyone knew it was some sort of an advertisement, but no one could tell what was being advertised. Therefore, when Manager B. F. Brentlinger, of the Victory Theatre, Evansville, blazoned forth in ads in newspapers with "The Sign on the Door," everyone was psychologically prepared to be interested.

He had 10,000 of the door cards printed and Boy Scouts were employed at modest wages to distribute them between 4 and 6 o'clock in the morning before the city awoke.



Novel lobby front for "Scrambled Wives" originated for the showing of this picture at the Empress theatre, Owensboro, Ky.

Ideas Worth Borrowing



Sporting Goods Store Dresses "Big Game" Window

During the run of "Gig Game" at the Strand theatre, Minneapolis, a local sporting goods store was induced to cooperate in dressing up a catchy window display for the feature.

The window showed the interior of a cabin, in which was everything from bear pelts to poker chips, from snowshoes and rifles to thermos bottles and cartridge belts. A big twenty-two by twenty-eight lobby still decorated the wall. In the right side of the window was a card reading, "When hunting BIG GAME use Warner's hunting equipment. When seeing BIG GAME go to the Strand Theatre." Another card, bearing three smaller lobby stills and reading matter similar in effect, was placed in the left hand side of the window.

Howard Theatre, Atlanta Presents Elaborate Prologue

For "The Affairs of Anatol," at the Howard theatre, Atlanta, recently, Managing Director Enrico Leide arranged a prologue that was beautiful and in thorough keeping with the picture itself.

The episode of the Green Fan Cafe was chosen as the base of the prologue. The stage set, when the curtain first rose, was the usual hectic cafe arrangement—the center of the dance floor being most in evidence, with just a table on either side to indicate the cafe arrangement. At the back of the stage was a huge green fan.

As the curtain rose the voice of a woman was heard, singing.

Then two popular young Atlanta people, very prominent in Atlanta society and pupils of a famous dancing teacher, danced on, offering an original and specially arranged dance number, which was very well received.

As the dance ended, the big green fan at the back of the stage closed, to reveal a tableau. The lights on the dancers died off, and the spot was centered on another young girl, clad in the typical "Follis costume," all in white, who was "blowing bubbles," balloons, painted in pastel colors, which the girl balanced and played with in a joyous, carefree manner.

The song which was sung throughout this little act was the "Merry Widow Waltz-Song," and the spirit of it was maintained throughout the prologue, which was beautifully staged and represented a considerable expense. But Managing Director Leide feels that the results obtained were in fine proportion to the expense incurred.





Top cut—An advance prologue stunt originated by W. Larned, manager of the Victoria Theatre; Tamaqua, Pa., for his showing of "The Affairs of Anatol" and explained by the illustration.
Center cut—Lobby display on "The Affairs of Anatol" when this picture played the American Theatre, Bellingham, Wash.
Bottom cut—Lobby display for Paramount week originated by J. W. Larned, manager of the Victoria Theatre, Bloomsburg, Pa.

Sidewalk Quartette for "Old Oaken Bucket"

Manager Frauenthal, of the Keith Prospect, one of Brooklyn's leading theatres, went after "The Old Oaken Bucket" with a stunt that costs little, but that will work with equal success in small city or metropolis. For a week before the showing of the feature in his house Manager Frauenthal had a quartet at work on the principal streets of the borough. Choosing a likely corner, the quartet would stop and then burst forth into the melody "The Old Oaken Bucket." About the time the crowd that gathered expected the hat to be passed the quartet would unfold banners announcing the coming of the feature to the Prospect. "The manager who wants to try this stunt," declared the Keith manager, "doesn't have to get expensive singers. I called my boys a 'sidewalk' quartet, but any theatre can get the same pulling results out of what we used to know in the good old days as a 'barroom quartet.'"



Lobby display on "The Love Light" used during the recent engagement of this feature at the Ansonia theatre, Butte, Mont.

Ottawa Newspapers Held Local Theatres

For the week of October 17, there was an interesting hook-up of newspapers and moving picture theatres for the exploitation of film features in Ottawa, Ontario. The Ottawa Journal published a combination page, consisting of the theatre's display and linked-up advertisements of local merchants for the presentation of "No Woman Knows" at the Allen's Regent theatre. At the same time, the Ottawa Citizen, the other local daily, published a combination page for "Experience" which was shown at Loew's Ottawa theatre.

Carroll Builds Lobby Front at Small Expense

Manager Carroll of the Imperial theatre, Charlotte, N. C., attracted a lot of extra business with the lobby display he built for his showing of "Through the Back Door."

The brick wall shown by the cut was of painted beaver board. The flowers were hand painted roses.



Lobby designed by J. C. Stille, manager of the Rivoli theatre, Portland, Ore., for the engagement of "The Last of the Mohicans"

Want Ad Section Helps to Sell Pictures

Every insertion of a want ad in the Saturday Twin Falls (Idaho) *Daily Times* brought the advertiser a free ticket to the Idaho theatre, where "The Frontier of Stars" was playing. This tie-up was arranged by Rick Ricketson, Paramount exploiteer from the Salt Lake City exchange.

This tie-up, carrying daily news stories for five days, cost the Idaho nothing more than the tickets. According to recent estimates a free ticket brings one and a half paid admissions, proving a profitable investment. Want ads are one of the three commodities a newspaper has to sell. When a theatre helps push the newspaper's wares the paper usually comes back strong for the theatre.

Brooklyn Mark Strand Headlines Victor Herbert

The Brooklyn Mark Strand made much capital out of the appearance of Victor Herbert as guest conductor even to the extent of mailing announcements to those well-known people of Brooklyn who take an active interest in music and social affairs generally. The students of the many musical schools were also notified and the programme arranged by Mr. Herbert placed before them.

Phonograph stores boosted Victor Herbert records during the week in display windows and advertising space thus tying-up the Brooklyn Strand with Mr. Herbert.

Mr. Hyman augmented the symphony orchestra to forty pieces and played up the appearance of Mr. Herbert and this fact in both newspaper and billboard space.



Illustrating the accompanying story concerning the prologue number for "I Accuse" presented at the Brooklyn Mark Strand theatre

Mangan's Prologue Stresses Mechanical Effects

An original prologue for "Dangerous Curve Ahead" under the title of "Imagination" was a feature of the recent engagement of the above mentioned picture at the Allen theatre, Montreal.

The number was staged by Managing Director Francis A. Mangan and was so arranged that the suggestion of a huge locomotive rushing out into the audience was given.

In staging the illusion no scenery was used except a black drop and three lights.

Mr. Mangan describes his prologue as follows:

"To get the results required an iris shutter is used on a locomotive headlight to give it the appearance of coming in the distance, and as it appears to rush nearer and nearer the pilot lights of the engine come into view through the use of dimmers on two lamps of 500 watts each. The sound of the locomotive bell and whistle in conjunction with the crunch of the clanking trucks carry the audience right into the feeling that they are in the way of an oncoming train, but as the imaginative engine seemingly comes to a full stop, with the accompanying sounds of escaping steam and the exhaust of the air brakes, a red lantern is waved and the title 'Dangerous Curve Ahead' is flashed on the scrimm curtain covering the front of the stage. It is here the realization dawns on the onlooker that it is but a well arranged and carefully thought out introduction to the feature picture, 'Dangerous Curve Ahead,' the effect brought forth rounds of applause and received much favorable comment.

St. Pierre Presents Interesting "Anatol" Prologue

The accompanying picture shows the prologue staged by Manager Louis St. Pierre of the Majestic theatre, Madison, for "The Affairs of Anatol." The setting consisted of dark blue drop in the rear, small oval mirrors on invisible threads hanging in the front. A big green fan front slowly opened showing the bubble cascade out of which the dancer came. Toy ballons were used to represent a bubble. The bubble cascade was made by using a tub of soap suds and connecting it to a pipe which was fed by a compressed air tire filler in the garage next door. For both the prologue and other exploitation Mr. St. Pierre had the co-operation of Dan Roche, Paramount exploiteer.

Hyman's Presentation Great Aid to "I Accuse

For the showing of "I Accuse" at tl Brooklyn Mark Strand theatre, Managi Director Edward L. Hyman staged both prologue and postlude in which music numbers and scenic and lighting effec were used to excellent effect.

The prologue was in adherence wit the war theme of the play, the stage s being a trench, a wide range of no-man land and shell riddled trees in the distanc Front stage was occupied by the trenc quarters of a group of French soldier who were members of the Mark Stran Male Quartette.

Opening revealed the scene in soft nigl light with the soldiers at rest singin Robert's French war ballad "Madelon. As the quartette completed the song a artillery duel with crashing cannon an bursting shell effect started. Fire fror bursting shell apparently showered th stage and red strips set down in the rea of the set and the use of lights from th booth gave the evening battle scene color ings.

With the dying down of the "cannonad ing" Leonard Samoloff, operatic teno sprang atop the trench with the Frenc emblem and sang the "Marseillaise." H stood over a glass trap illuminated witl two 1000 watt lamps. A fan spread th folds of the French tri-color in his arms.

During the last act of "I Accuse" i synchronization with the theme, Edga Kiefer, baritone, from off stage, sang Dix' "The Trumpeter" with appropriate trum pet effects from the orchestra with light out all over the house. This musical num ber came as the forces were being mobil ized. During the heat of the battle actio as a lull came in the fighting, Walte Smith, basso, sang "In Flander's Fields.' During one of the more sombre scenes i the picture Henry Moeller, tenor, wa heard in O'Hara's "There Is No Death.' In the happy finale scenes, A. De Maria cellist, played Saint-Saen's "The Swan.'



Illustrating the accompanying story concerning the prologue for "The Affairs of Anatol," staged for the showing at the Majestic theatre, Madison, Wis.



Lobby decorations on the showing of "No Woman Knows" by Manager William Cutts of the Clemmer Theatre, Wash.

Riesenfeld Prepares Extravagant Number

New York Criterion "Peter Ibbetson" Prologue Artistic Creation

AT the Criterion theatre, New York, where "Peter Ibbetson" or "Forever" as the picture is to be called outside of New York, is the feature attraction for an indefinite engagement, Managing Director Hugo Riesenfeld has prepared a supplemental program which is pronounced the most elaborate of his career and presents two distinctly different moods—one, the prologue to "Peter Ibbetson," being a charming garden party dominated by the spirit of a hundred years ago, the other a brilliant transformation forest scene which changes from warmest autumn to silvery winter in the flash of an eye. Musically, the two numbers are brilliant creations, the works of great composers being woven into dance and ensemble works in an artistic manner that would be a credit to the great interpreters.

The prologue, which was staged and arranged by Josiah Zuro for Mr. Riesenfeld, opens with a minuet to the music by Alexander Charles Lecocq lead by Paul Oscard, ballet master of the Riesenfeld theaters, and Vera Myers. The Criterion Ensemble of picked voices also appears in this bit, the costuming and settings being of the colorful early nineteenth century, the days of crinolines and checked suits. A gavotte follows the minuet—the music being from Tschaikowsky's "Pique Dame"—Miriam Lax, soprano; Beatrice F. Wightwick, alto; the ensemble and ballet appearing in the charming number. Then follows a Shepherd's Dance by Edward German with ensemble and ballet, the entire company joining in the finale—"La Bergerie," an 18th Century melody being sung by George Richardson, baritone.

The opening number of the Criterion program, entitled "The Enchanted Forest," is a brilliant piece of staging, dance and music, laid in the days of the Druids. The settings are first autumnal, then become instantly winter. There are eight soloists in "The Enchanted Forest," a soprano soloist, Eva Sobel, soprano, and the Criterion ensemble of picked voices. When the curtain rises there is a woodland scene. It is autumn and the trees are rich in color, fallen leaves covering the ground and the rocks. At the rear stands a shrine about which are a group of priestesses. The orchestra plays Saint-Saens' "Djanerie," while Vera Myers, a high priestess, officiates at the sacred fire. The music ends and Eva Sobel, soprano, sings an aria from Delibes "Lakme," and, as this selection draws to a close, two priestesses lead the high priestess from her shrine and dance to a duet from the same opera sung by the women's chorus. Four nymphs enter and begin a wild dance in the hope of drawing the high priestess' attention from the shrine. It is a dashing piece of choreography set to the music of Glazounov's "Automne et Hiver," followed immediately by the entrance of Oscard as the forest prince. The first spring of the forest prince fascinates the high priestess and when he begins a stirring dance to the music of Delibes' "La Source," draws her from her sacred fire at the shrine. She joins in a whirling dance with the forest prince—there is a crash and golden autumn has gone to be replaced with winter. Snow bears down the branches of the trees, there is snow on the ground and ice covers the rocks. Even the brown costumes have turned to silver white and the wigs seem touched with snow. The settings were designed by Nicholas DeLipsky, the young Russian artist who has solved the secret of mingling pigments and lights in such a way that one painted canvas holds another scene through the changing of the color of the lights.



"No Woman Knows" window secured at Seattle during the showing of the picture at the Clemmer theatre

The two stage numbers at the Criterion mark a new high standard in musicianship and staging—creations which rival the best productions of the Broadway theatres.



The dolls which F. S. Meyer, manager of the Palace theatre, Hamilton, Ohio, collected in carrying out his "A Broken Doll" exploitation stunt described on this page

Robson Improves an Old One

William N. Robson, Paramount exploiteer from Pittsburgh, improved the hidden word stunt in co-operative newspaper ads, when "The Affairs of Anatol" played at the Palace theatre, Tarentum, Pa.

Manager William L. Brown, was sold on the idea of making the ads pay the merchants as well as the theatre and when he was asked to make a donation of a hundred tickets, he raised the ante to three hundred and told Robson to go to it.

Robson did better than single or double trucks. He approached every advertiser in the Valley Daily News and asked to write their ads. He arranged the letters and the reading matter so that enough P's, A's, R's, A's, M's, O's, U's, N's, T's, were found to spell Paramount once or twice. The person finding the word the greatest number of times in any one ad received three tickets to "The Affairs of Anatol"; the person finding the second number, two tickets; third greatest, one ticket. This meant six admissions to every merchant.

Every boy and girl who could enter the contest with a straight face did so, and some people bought the paper and got out their pad and pencil surreptitiously. The interest was universal.

Another stunt arranged for the 12-star picture was an impersonation contest among youngster's 12 years old. The tots best impersonating one of the twelve "Anatol" stars were price winners of cash prizes of $5, $3 and $2. The contest was a feature of the Allegheny Valley Chamber of Commerce exhibit, and every newspaper in-and-around the section endorsed it.

"Doll Show" for "Broken Doll" Showing

The accompanying cut shows some of the dolls received as admissions to a special showing of "A Broken Doll" when this picture played the Palace theatre, Hamilton, O.

Managing Director F. S. Meyer as exploitation for "A Broken Doll" offered to admit children who would bring a broken doll to the theatre. The dolls were used as a lobby display but the main exploitation value of the stunt was the word of mouth advertising of the children who hunted far and wide for a broken doll with which to obtain admission to the theatre.

Gersdorf Adapts Home Talent Movie Idea

Phil Geradorf, manager of the Arcade theatre, Jacksonville, Fla., made use of the present local interest in picture production and the possibility that Jacksonville may become a film production center, in his exploitation campaign for "Reputation."

In co-operation with a local department store, Mr. Gersdorf made arrangements to take pictures of the fair sex who entered the store, the pictures to be shown later at the Arcade.

The promoters of the idea found no trouble in locating a cameraman and great interest was aroused in the stunt by announcing it as a method proving that Jacksonville women dress just as stylishly as the women of more metropolitan cities.

The stunt attracted much newspaper publicity. For two hours on successive days the cameramen cranked as various Jacksonville women entered or left the big store. Many of them did not know their pictures were being taken.

The resulting film was shown as an added feature of the Arcade's bill, during the run of "Reputation" and caused great comment. The theatre management voiced the opinion that hundreds of persons came to the theatre as a direct result of the local pictures. The stunt cost very little.

Tynes Has Special Showing on "Peck's Bad Boy"

A Saturday morning's children's matinee previous to the opening performance of "Peck's Bad Boy" was one of the methods used by Manager Fred N. Tynes of the Columbia theatre, Portsmouth, O., to acquaint the local fans of the merits of the Coogan feature.

Mr. Tynes also purchased a dozen Jackie Coogan dolls which were given away during the show.



Showing how E. I. Lewis, manager of the Capitol theatre, Oklahoma City, Okla., exploited his recent engagement of "Too Much Speed"



Illustrating two "Three Musketeers" prologues. Left—The number staged by Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo. Right—The prologue which E. R. Rogers, managing director of the Tivoli Theatre, Chattanooga, Tenn., presented for his showing of the picture.

Fine "Old Nest" Campaign

Davis's Novel Stunts Get Big Business For Crystal Theatre, Waterloo, Iowa

MANAGER WALTER F. DAVIS, of the Crystal theatre, Waterloo, Iowa, used an original lobby stunt as exploitation for his showing of "The Old Nest."

A local druggist installed a dressing table and supplied an atomizer, bottle of toilet water, powder boxes and powder puffs and other beautifying accessories. A card read: "If you cried, powder up. Hanson & Hanson, Druggists." Other cards advertised the different toilet articles displayed. Many women stopped to powder their noses and arrange their hair.

At another table sat a typist, with paper in typewriter ready to write letters from dictation. Stamps and envelopes were on the table; also a card reading: "Let our girl send a letter home to mother for you."

The lobby also contained a telegraph outfit, a uniformed messenger boy and a telephone. A card here read: "If your folks live out of town, wire them. If they live in town, 'phone them." Many messages were sent by both telegraph and telephone.

A six-sheet cut-out swung from the ceiling of the lobby just over the box office, with a nest effect built out of straw and wire. Under the canopy was a tree branch about five inches in diameter and eight feet long. Built in the fork of this was a nest about thirty inches in diameter, made of straw and wire. Unusual newspaper advertising, both in quality and in amount, was done.

For a prologue Mr. Davis built a fireplace about the size of a one-sheet and a cut-out of the mother's face above it. A fire effect was obtained by the use of red ribbons, colored lights and an electric fan. This was placed in the centre of the stage, and as the green plush curtains were parted just sufficiently so that every one in the house could see it, a boy ten years old sang the chorus of "My Mammy" off stage. For an encore the curtains were closed and the boy stepped out on the stage and repeated the chorus.

During the action of the drama, a soprano sang off stage "That Wonderful Mother of Mine." As the children gathered about the mother in the final few feet of "The Old Nest," the singer rendered "Home, Sweet Home." The presentation proved very effective. Business started off big and kept mounting at every performance.

Franklin Gives "Three Musketeers" Fine Presentation

With a novel prologue, Harold B. Franklin the past week succeeded in putting his audience at Shea's Hippodrome in receptive mood for the feature of the week, "The Three Musketeers."

James Parker Coombs, arrayed in colorful French court costume of the period in which the Dumas novel is laid, recited a stirring number, telling of the bravery of the "Knights of Old."

The symphony orchestra accompanied the recitation with an appropriate number. Following the prologue, "If I Were King," Adams' dainty overture, was given by the orchestra.



This lobby display on "The Child Thou Gavest Me" is by Arthur E. Weld, manage[illegible] Strand theatre, Waterloo, Ia.



"Black Beauty" lobby decorations used recently by E. R. Rogers, managing director of the Tivoli theatre, Chatanooga, Tenn.

Schools Center of Exploitation Attack

Several hundred cheaply printed handbills announcing an essay contest for "Life," were distributed among the public schools in the neighborhood of the Gould theatre, Pittsburgh, Pa., and brought such results that F. W. Feri, publicity director, proclaimed it the most profitable stunt ever pulled by the theatre.

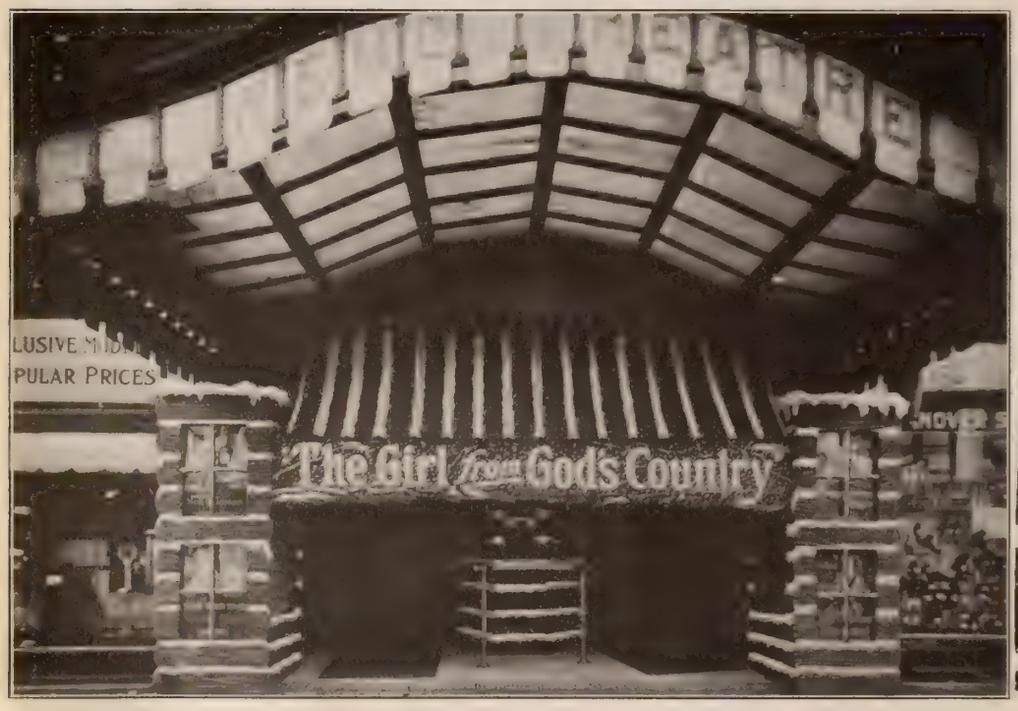
The bill asked "What is your idea about "Life," and asked the school children to write 150 words on the subject. There were ten prizes, all of which were theatre passes.

The Gould theatre is a neighborhood playhouse, and William N. Robson, Paramount exploiteer, was called in to help Mr. Feri on the exploitation. They decided that the source of the word-of-mouth advertising should be the schools of the neighborhood. The kids fell for the proposition and business flourished.

Find the Key Stunt Used Once Again

Manager Kistler of the Strand theatre, Gaffney, S. C., had good results in exploiting "The Devil's Passkey" with a contest in which prizes were offered for those who found keys which had been secretly placed with local business men.

One merchant from whom Mr. Kistler had often tried to obtain window space for Strand advertising, to avoid answering the questions of the competitors in the contest who were canvassing the town, placed a big card in his window stating that he had none of the keys.



L. W. Barclay's lobby front for "The Girl From God's Country" when this picture played the Nemo Theatre, Johnstown, Pa., of which Mr. Barclay is managing director.

Bleich Theatre Gives Special Showing for Local Societies

A private showing for public officials, heads of educational, civic and social organizations was one of the exploitation mediums used for the engagement of "Man, Woman, Marriage," playing recently at the Bleich theatre, Owensboro, Ky.

A musical program was presented with the picture the following Thursday morning, the showing starting 10 o'clock. Of the number invited about 75 per cent attended. At the close of the picture Manager Bamberger asked for opinions on the picture. A few of the best opinions were used on slides on the screen for the week preceding the showing of the picture, and they were used the Sunday before the showing in the Sunday splash in the local papers.

For the regular showing a prologue, in which a local reader attired as a friar gave a recitation as suggested by the producers' press sheet, was staged.

Hursey Ties Up with Fair Association

Manager Hursey, now back at the Imperial theatre, Columbia, S. C., put thru one of the broadest publicity stunts ever attempted in South Carolina when he tied up with the State Fair Association. By a strong personal letter to the President of the Association, he suggested connecting his theatre publicity with their state-wide efforts, as everyone coming there for Fair Week wanted to know good theatre attractions. As a result, he received permission to place 70 three-sheets on "Experience" beside the Fair 24 sheets, with no extra cost, simply supplied the paper. As the whole state was covered this way, the thousands of Carolinas at the Fair all knew about "Experience" and immense business resulted.



Illustrating the prologue number for "The Case of Becky" presented at the Showing of this picture at Grauman's theatre, Los Angeles. Story appears below

Cowles Plans Big "Old Nest" Campaign

In exploiting "The Old Nest," Manager A. C. Cowles, of the Rex theatre, Spartanburg, S. C., availed himself of a red-hot political city campaign thus giving his picture publicity it could not otherwise have attained. He addressed an open letter, in the form of a quarter-page, bold type ad, to the mayor of Spartanburg, complimenting the executive upon his excellent administration, one of the achievements of which had been making the town a better place in which to live. The letter suggested that the mayor could acquire more intimate knowledge of home-making if he would avail himself of the opportunity to see "The Old Nest" at the Rex. The publication of this letter in the very midst of a seething campaign for the mayoralty proved a ten-strike for Mr. Cowles.

In his lobby display for the picture Mr. Cowles used a cozy cottage with rustic settings. In the background several oak trees provided the rural atmosphere, while in the foreground were placed real peach trees, covered with artificial blossoms that were remarkably realistic. Among the branches of the peach trees Mr. Cowles placed real birds' nests, some of which contained eggs, and amid the branches were perched small birds in natural postures. Ferns, grasses, etc., gave the display a truly rustic appearance. A bird cage containing a canary was hung on the veranda of the cottage, while roses entwined in the lattice-work and a chair on the veranda gave the cottage a home-like aspect.

The lobby display secured a quarter-column news story in a local daily unsolicited, and "The Old Nest" made such a heart appeal to the local post of Veterans of Foreign Wars that its officers wrote a laudatory letter to the editor of a local daily on behalf of Mr. Cowles. This letter formed the inspiration for an editorial for "The Old Nest," and the seating capacity of the Rex proved incapable of accommodating the people who vied for seats.

Grauman's Prologue Another Novelty

Another of Sid Grauman's prologue numbers to be staged at the Grauman theatre, Los Angeles, was that originated for the showing of "The Case of Becky."

A novel effect was obtained by running off a part of the first reel of the photoplay, then raising the screen suddenly and cutting directly into the prologue on the stage. The setting portrayed a characteristic line of side-shows along the circus mid-way. A leather-lunged orator, who extolled the merits of each show to a stage audience of twenty or more, finally introduced "Balzamo," the hypnotist, after a juggling clown, a snake dancer and a hula dancer had displayed their abilities. "Balzamo" hypnotized a girl in the stage audience, and at the suggestion of the crowd there, compelled her to sing a popular song. The lights were lowered and at the finish "Balzamo" entered the door of a gypsy wagon on the stage. At this juncture, the screen was lowered and the picture resumed, showing the hypnotist entering a gypsy wagon, just as if he had walked into the photoplay through the wagon door from the stage.

Cowles Builds Realistic Lobby Front

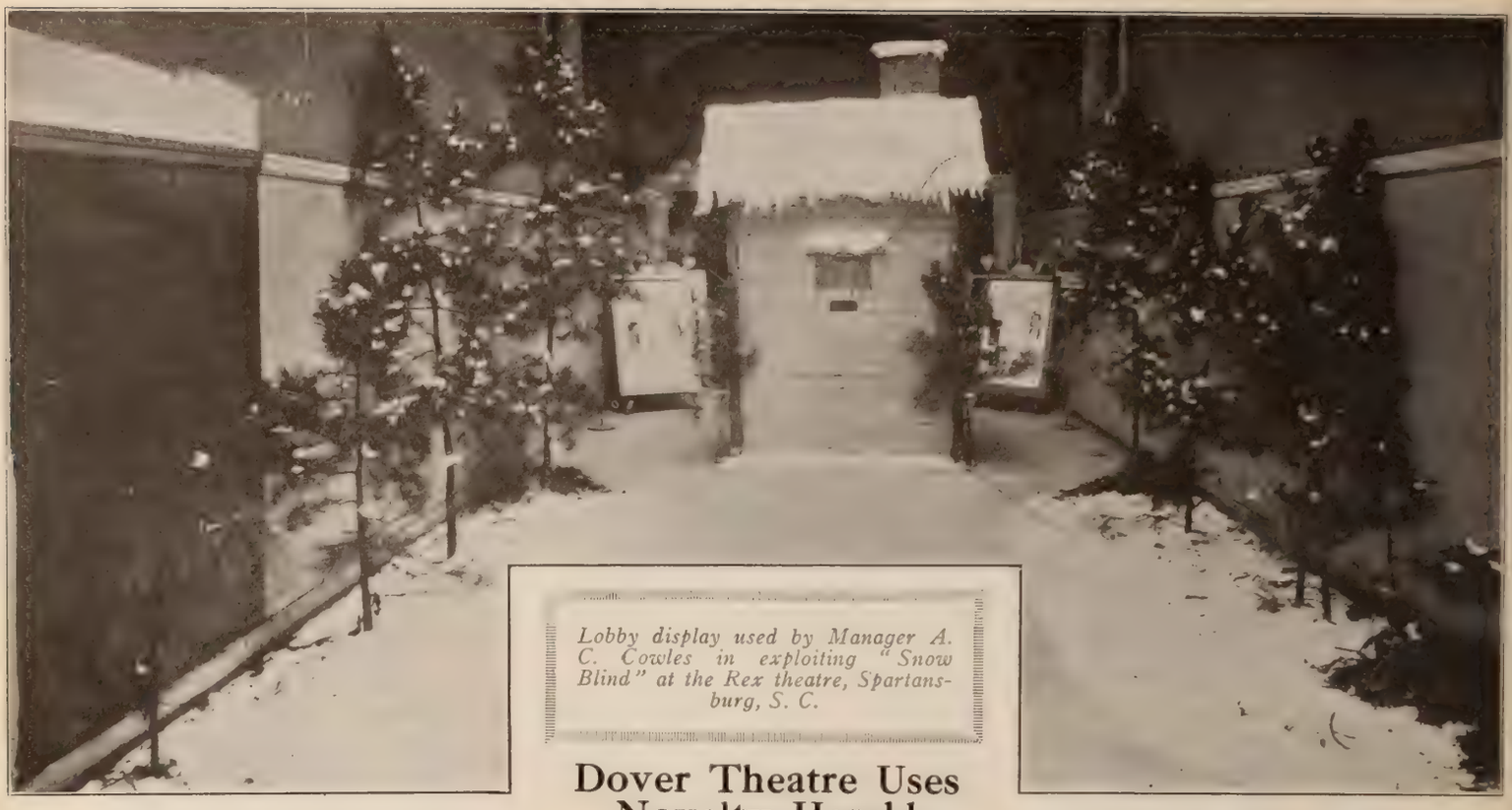
One of the most realistic lobby displays yet conceived by Manager A. C. Cowles, of the Rex theatre, Spartanburg, S. C., was used in exploiting "Snow Blind." Ingenious use of ordinary salt, well pulverized, and a small quantity of mica gave Mr. Cowles two small snow-drifts, in which he placed several small pine trees. On these pines were tossed bits of cotton, upon which tiny bits of mica had been laid in order to furnish the glistening effect necessary to perfect realism.

The ticket booth was surrounded with walls of plain boards, and cotton, covered with small pieces of mica, was placed on the roof, the chimney and above the window through which the ticket seller was visible.

With electric lights beaming down upon this display at night, the effect was startlingly realistic. Spartanburg was experiencing at the time its first chilly weather, and with the sky overcast with clouds, the fake snow in front of the Rex made a big hit with the youngsters. "Snow Blind" went over big through this display, which entailed practically no expense.



Window display on "My Lady's Latch Key" secured during the showing at the New Garrick theatre, Minneapolis



Lobby display used by Manager A. C. Cowles in exploiting "Snow Blind" at the Rex theatre, Spartansburg, S. C.

Novelty Lobby Decorations Originated by Schmidt

Manager George Schmidt, of the Strand theatre, Atlanta, has recently assumed charge of the Vaudette theatre, in the same city. But he is demonstrating that he can make two theatres hum, just as easily as one.

For the week's run of "The Girl from God's Country" he arranged a lobby at the Strand thoroughly in keeping with the spirit of the picture.

Hanging near the top of the rather high lobby of the Strand was a good-sized wooden aeroplane. From this plane swung a rope-ladder, from which dangled a cut-out of Nell Shipman, the picture's star. Apparently the girl was changing from one aeroplane to another, and a tiny motor hidden in the wooden aeroplane made a most convincing noise, which served the double purpose of adding to the sincerity of the lobby, and to attract the attention of passersby.

Dover Theatre Uses Novelty Herald

Manager R. F. Woodhull of the Baker theatre, Dover, N. J., is responsible for a novelty herald stunt that set the whole town to talking. He printed five hundred cards of each of the twelve stars in "The Affairs of Anatol." He divided each card in two so that the cut went through the center of the star's face. He kept all 500 of one side but destroyed all but five of the other. Any persons mating the sides of the cards received two free tickets to the theatre. The idea was suggested and executed by Fred V. Greene, Jr., Paramount exploiter from the New York exchange.

The distribution took place in the schools and very few of the sixty possible free ticket holders failed to claim their rewards. The interest stirred up worked its way through the state to Perth Amboy, N. J., where Manager Louis Rosenblatt of the Lyceum theatre is trying the same stunt with "Experience." Greene so designed the cards that each half bore the title of the picture and the place and date of the run.

Fashion Show Presented at Dallas, Texas

With special musical setting by Don Albert, conductor of the Palace Theatre Symphony Orchestra, at Dallas, Texas, a fashion promenade recently took the place of the customary Palace prologue. An elaborate stage setting was arranged and a long runway extended back into the center of the house, on which the models paraded.

More than $400,000 worth of garments were displayed by fourteen models, beautiful of feature and form, who were specially engaged for the occasion. On Wednesday there was a special matinee for ladies only at which special creations in lingerie and other intimate bits of feminine attire were displayed. A complete bride's trousseau was also shown, together with going away gowns and habits.

The promenade and fashion bazar was a tremendous success, and most everybody in Dallas had a look in before the week ended.



Here is a float which Oscar A. Kantor, Paramount exploiteer, used to sell "What's Your Hurry" to patrons of the Victoria theatre, Peru, Ind.

Snipes Best Location in Town During World Series

Just under the electric base-ball player operated by the Loganport, Ind., Morning Press during the World's Series was a sign reading: "After the Last Man Is Out Step Into the Colonial Theatre and See a Good Paramount Picture."

This was Manager H. R. Byerly's idea of the best location in town and the sign stared a thousand people in the face every afternoon during the diamond classic in far-off New York. Oscar Kantner, Paramount exploiteer from Indianapolis, helped tie up the newspaper.



Another fine "north woods" lobby display designed by George Bligh, manager of the Liberty theatre, Salem, Ore., for the showing of "The Golden Snare"

Klu Klux Teasers Work Well

Novel Exploitation for "Three Musketeers" Put Over by Howard Theatre, Atlanta, Ga.

THE Klu Klux Klan organization, which has received a lot of publicity in the last few weeks, has been used as a background for a motion picture teaser campaign with good results. The curiosity concerning this secret body helped put over the exceptionally successful stunt in Atlanta, Ga., for "The Three Musketeers," playing last week at the Howard theatre.

Atlanta being the home town of the Imperial Wizard, and other high officials of the K. K. K. and the seat of the government, quite naturally anything mysterious and seeming to point to that organization gets a lot of attention. So a clever advertising man conceived the idea of running a series of little two-line readers in the Atlanta newspapers, using the famous line, "All for one, and one for all," from Dumas' immortal work, to stir up advance interest in "The Three Musketeers." The scheme worked beyond his fondest hopes.

The slogan was set in six-point boldfaced uppercase, with the sub-line in six-point light face. The little ads were scattered throughout the paper and the copy changed daily. They ran as follows:

ALL FOR ONE, ONE FOR ALL
(The best rule when danger threatens)
ALL FOR ONE, ONE FOR ALL
(If it comes, let it be now)
ALL FOR ONE, ONE FOR ALL
(It is an hour for the fearless)
ALL FOR ONE, ONE FOR ALL
(For one to arrive, four must start)
ALL FOR ONE, ONE FOR ALL
(Atlanta will see the struggle)
ALL FOR ONE, ONE FOR ALL
(The foe is powerful, crafty, resourceful)
ALL FOR ONE, ONE FOR ALL
(A woman in peril must be saved)
ALL FOR ONE, ONE FOR ALL
(Ask your next friend for the clew)
ALL FOR ONE, ONE FOR ALL
(The answer is not far to seek)

Then on the tenth day the slogan "All for One, One for All," was run prominently in the display advertising announcing the coming of "The Three Musketeers."

Ballyhoo in Circus Parade Shares Honors with Elephants

"Peck's Bad Boy" was exploited in a very original manner by the manager of the A-Muse-U theatre at Clinto, Iowa.

The bally-ho was a noticeable part of the Sells-Floto circus street parade. The attention it attracted from the grown-ups as well as the kids was second to no other feature of the big parade, not even excepting the elephants and clowns. And it takes good exploitation to outshine a circus clown.

The A-Muse-U has not committed matrimony nor been divorced, but it has changed its name and henceforth will be known as the Rialto.



Two of the Olympia theatre, Boston, lobby displays for "Among Those Pres

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

U. S. Rights Sold on "Jungle" Picture

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, reports that he has sold the United States and Canadian rights to Martin Johnson's "Jungle Adventures." The method of distribution by the purchaser has not as yet been definitely determined, and for this reason has requested that the name of the organization be withheld until decision has been made upon this point.

Announce Booking Plans for Theodora

Owing to the success of Goldwyn's screen spectacle, "Theodora" at the Astor theatre, and the demand from all parts of the country for bookings of this Italian screen offering, Goldwyn has announced the formation of a road booking department to handle the screen presentation of "Theodora" in legitimate theatres throughout the country. Goldwyn announced the engagement of Jack Welsh, for many years gneral manager of the firm of Selwyn & Co., who, by a mutual arrangement between Goldwyn and Archie Selwyn, will become general manager of the Goldwyn booking agency. Goldwyn also announced that the special engagement of William A. Page as publicity director for "Theodora," had been extended indefinitely, so that the national campaign and the exploitation of "Theodora" throughout the country will be under Mr. Page's direction.

The first act of Mr. Welsh in taking charge of the Goldwyn booking department yesterday, was to lay out routes for ten companies.

Arrow Representative Returns from Trip

J. S. Jossey, special representative of the Arrow Film Corporation, has returned to the home office after three months on the road in the interests of the company. Mr. Jossey visited the Central and Middle Western States on his trip and reports business excellent. He says he came back with a grip full of contracts for the new Arrow products.

Carroll with Allied

C. H. Rosenfeld, president of the Allied Distributing Corporation, announces the affiliation of C. P. Carroll with his company. Mr. Carroll will act in the capacity of sales manager.

Interest in New Company

Announcement of Second National Corp. Results in Many Inquiries

CONSIDERABLE interest in motion picture circles, especially among independent exchangemen, was aroused this week by the announcement which emanated from Second National Pictures Corporation, and which conveyed to the industry in general and to the independent exchangeman in particular news of the company's formation and its avowed intention of effecting a gigantic merger of producer and distributor in a mutualized organization.

Following the release of its initial advertisement, the text of which made plain the company's purpose and policy, the Second National Fictures Corporation became the recipient of a mass of messages from motion picture people in almost every section of the country. Motion picture producers, distributors and exhibitors, it is declared were represented in the veritable barrage of mail and telegrams the content of which was chiefly divided among congratulatory messages and inquiries with respect to service.

It is interesting to note that among the many communications received by the Second National Pictures Corporation, many were from representative distributors in various sections of the country. These exchangemen, according to their messages, had been attracted by the wholesome intent of the initial advertisement, and had written to the company not alone to congratulate its officers upon the formation of such a practical distributing unit, but also, if possible, to participate in an organization in which producer and distributor would share on the basis of mutual investment and profit.

Mr. Bernard Levey Vice President and General Manager of Second National Pictures Corporation, commenting upon the deluge of messages which had been received, said among other things that the felicitations from independent exchangemen were an indication in some measure that the administrative policy announced the week before had met with a responsive chord among many film folk.

Novel Stunts Boost 'Tarzan'

Independent Exchanges Exploit Serial and Get Unusual Results

THE various exchanges which are distributing "Adventures of Tarzan" throughout the United States are backing this serial up with a diversified series of exploitation "stunts," according to Adventures of Tarzan Serial Sales Corporation.

Samuel Spitzer of Reelcraft Film Exchange, Chicago, distributing the serial in Northern Illinois, Wisconsin and Indiana has purchased three limousine automobiles for these three states, which have been decorated on the bodies with paintings of the various striking scenes from the production. The color scheme is green and gold. The salesmen using these cars to visit exhibitors leave the automobiles in charge of a chauffeur garbed in an ape skin and head. A live monkey is also carried in the car. The crowd which gathers in front of the theatre serves as an excellent "ballyhoo" to advertise "Adventures of Tarzan."

In Pittsburgh and its surrounding territory A. A. Weiland is exploiting the Elmo Lincoln vehicle through the use of a motion picture "stunt." A special camera man photographs the audiences entering the various theatres presenting the serial and announcement is made that the film will be shown in these same houses the following day. These movies are made from an auto decorated with advertisements of the serial and theatre. Ben Amsterdam of Philadelphia, controlling "Adventures of Tarzan" for Eastern Pennsylvania and Southern New Jersey is exploiting this production by the use of bill posters made up as Elmo Lincoln in the character of Tarzan of the apes. In the prominent centers of Philadelphia these novel workmen post twenty-four sheets advertising the serial, attracting considerable attention from passersby.

Grace Davison to Make Personal Appearances

Grace Davison, popular star of the J. G. Pictures, will make a number of personal appearances in New York and Brooklyn in connection with the showing of her picture "Love, Hate and a Woman," an Arrow release. This is the first of a series of four pictures which are being made for Arrow and distributed in New York by I. E. Chadwick's hustling organization, the Merit Film Company.

"Judgment" Is Not a Sequel to "Deception"

MILTON C. WORK, president of World Film, is authority for the statement that his company's feature, "Judgment," was not produced as a sequel to "Deception," "Judgment!" is a production complete in itself, and it has no connection with and is in no sense a sequel to nor continuation of any other picture, states Mr. Work, in correcting the wrongful impression.

"How the impression could have been obtained that 'Judgment' is a sequel to or is in any way connected with any other picture, I am at a loss to understand," said Mr. Work recently. "It is true that some reviewers have compared 'Judgment' with 'Deception,' which is only natural as both deal with events in English history—but there the similarity ends. The pictures were made in different European localities, by different directors, with different actors. 'Deception' tells a narrative type of story which covers practically all of the events in the life of Henry VIII. 'Judgment,' on the other hand, has its scenes laid in England during the reign of Mary Tudor, and tells a dramatically plotted story of events occurring during one month only of 'Bloody Mary's' tempestuous life."

Personnel of Agency is Changed

Sidney C. Davidson announces the withdrawal of his partner Jules J. Paglin from the Paglin-Davidson Agency and the changing of the name of the agency to the Weshner-Davidson Agency. Mr. Paglin is going to New Orleans to enter the advertising business and his position will be filled by Mr. David Weshner, formerly advertising manager of the Motion Picture Post and treasurer of the Tanney Printing and Publishing Corporation.

Mr. Weshner has had five years of advertising and publicity experience. With the change in the personnel of the organization Mr. Davidson announces their intention of expansion. They recently increased their art staff and the organization is now fully equipped to render a complete service for the state right market as well as all the other branches of the industry.

An Appropriate Subject for Armistice Week

A FASCINATING reel that is of especial timeliness during Armistice Week is Kineto's "The Victory Pageants," a Kineto Review that takes in the victory's enthusiasm of London, Paris and New York.

It pictures with elaborate detail the great welcome given to the heroes who fought and helped win the war. Its completeness is particularly noteworthy; it tells the whole story of what the news reels used to give the veriest hint of.

"Victory Pageants" begins in London. It shows the statue of Admiral Nelson gazing down upon the crowds of Trafalgar Square, and then the representatives of the Allied forces passing the Admiralty Arch in the Mall.

The great London peace pageant is viewed from the top of Buckingham Palace, the Mall and Queen Victoria Memorial. Then in Paris on Bastile Day, 1919, one sees their peace pageant passing through the Arc de Triomphe down the Champs Elysees and the Place de Concorde, and then home in New York our own Victory Pageant on Fifth avenue with General Pershing again at the head of the procession.

Burr Sees Slapstick's Wane

Situation Comedies Sought by Public, Says Producer

THAT the crude slapstick comedy is slowly but surely on the wane in the public's favor is the belief of C. C. Burr, president of Affiliated Distributors and producer of the Johnny Hines "Torchy" Comedies, who has just recently returned from a tour of the country during which he studied the conditions in the field as well as estimating the public demand.

"To-day," says Mr. Burr, "the average exhibitor with the exception of the very small houses, wants the clean, fast situation comedy. They no longer want the slapstick comedy that has as its only recommendation the ability of the star to make a mess with a batch of pies or to throw one another about in a vulgar manner. The public soon tired of that sort of comedy, and with the continual development of the situation comedy with an interesting story and plenty of good gags which created laughs they have turned to this finer and more cultured form of pictures."

"This change," states Burr, "in the development of the comedy, did not come out in a day. It has taken two years of hard work and



Charles C. Burr

effort on the part of the producers. I began two years ago to make situation comedies with Johnny Hines, to be taken from the stories by Sewell Ford. These Torchy stories had all the elements of a good amusing plot and were humorous in their situations. At that time the slapstick comedy being in vogue, it was very hard for me to get my product on the market. The exchangemen were calling for slapstick. Finally they began to see the merit of the situation comedy, and today the Torchy Comedies stand at the top of the ladder in the comedy field.

"In two years I have made Sewell Ford, Torchy Comedies and Johnny Hines household names and they are all now endeared in the hearts of the public. As a result of my faith in the public's desire for clean, fast comedies with good stories, today finds the entire comedy market turning to that field. Larry Semon, Buster Keaton and Harold Lloyd, as well as Johnny Hines, are all leaders in their field in this particular brand of comedy. Johnny Hines today stands in the same position as all the other comedy kings and his earning power and popularity equal them also.

"I am now launching the third of the series of Torchy Comedies. It is my aim to continue along the same lines in the careful selection of stories, using clean-cut gags and creating plenty of laughs. I hope also to raise the level of the situation comedy to an even higher status, so that the 'Torchy Comedies' will represent the finest and best in the comedy world today just as they have always sought to be in the past."

Many Sales Reported by Dominant

Considerable activity in sales has been evidenced in the state right market with the announcement of further sales by the Dominant Pictures Corporation. Jacques Kopfstein of Dominant has sold the rights for "Lonely Heart" and "Sunshine Harbor" to the following exchanges: "Lonely Heart" to Cosmopolitan of Boston for New England; Merit of Detroit for Michigan; First National of Dallas for Texas, Oklahoma and Arkansas; Pierce Films of New Orleans for Louisiana and Mississippi, and "Sunshine Harbor" to Pierce Films of New Orleans for Louisianna and Mississippi.

"Message from Mars" Used by Church

Sermons in celluloid have become a fixture in the services of several of the Los Angeles churches, a recent newspaper canvass of the city reveals. Last Sunday nine of the more prominent churches in the Californian city showed motion pictures as dramatic supplements to the text.

Metro's production, "A Message from Mars," starring Bert Lytell, was exhibited in four places of worship; Plymouth Church, the First Congregational Church, the Pilgrim Church, and the Unitarian Church in Venice, near Los Angeles. It was selected for its preachment against the vice of selfishness.

Sells Country in Record Time

Warner Feature Finds Ready Buyers Among Independents

TWO outstanding features are connected with Warner Brothers latest production, "Why Girls Leave Home" produced by Harry Rapf and directed by William Nigh. More than three-fourths of the country has been sold to state-rights buyers within the short period of three weeks; over 150 first run bookings with prominent showmen have been secured and, according to report, many inquiries are being received for play dates from practically every section of the country.

These bookings are said by Warner to be due to the fact that established precedents have been smashed wherever the picture has been shown, and the pulling power of the title furnishing, as it does, an unusual opportunity for a strong publicity and exploitation campaign.

Within three weeks after Warner Brothers announced the selling of "Why Girls Leave Home," on a state rights basis more than three-fourth of the country was sold. This is declared to establish a precedent in the annals of state-righting and incidentally furnishes an insight into the magnitude of the production. Practically every theatre that has thus far played the picture has been more than satisfied with the results obtained, and it is said that the police reserves had to be called in order to quell the mobs that flocked to Poli's Palace Theatre, Hartford, Conn..

The following exchanges, in addition to the Federated of New England, and the Independent Film



Margaret Landis and Henry B. Walthall appearing in "Parted Curtains," a Warner Bros. feature in which Mr. Walthall and Mary Alden are co-starred

Corp. of Phila., have purchased the exclusive rights in their respective territory.

Celebrated Film Players, Chicago, Indiana and Northern Illinois; Phil Selznick Productions, Cleveland—State of Ohio; Tri-State Film Exchange, Minn.—Minnesota, North and South Dakota and Wisconsisn; United Film Service, St. Louis—Southern Illinois and Eastern Missouri; Creole Enterprises, Inc., New Orleans—Louisiana, Miss.; Panama Canal Zone, Texas, Okla. and Arkansas; Federated Film Exchange of Atlanta—North and South Carolina, Florida, Alabama and Georgia; Standard Film Service, Cleveland—Michigan; Columbia Film Service, Pittsburgh—West Va. and Western Penn; Grand and Warner Film Exchange, Buffalo—State of New York, exclusive of Greater New York; and the Allen Theatres, Montreal, all of Canada. The foreign rights are controlled by the Apollo Trading Company of New York.

C. B. C. Makes Important Sales

Important sales were completed this week by the C. B. C. Film Sales Corporation on various products which that company is releasing to the state rights market.

Arrangements were consummated between that company and the Federated Film Exchange of Omaha, whereby the Omaha corporation takes over for its territory three products which are handled by C. B. C—namely, the series of two-reel Westerns, released under the name Star Ranch Westerns, "Dangerous Love," and the first eight of this season's output of the two-reel Hallroom Boys Comedies.

The Federated Film Exchange of Baltimore has also purchased rights to "Dangerous Love."



"Should a Wife Work?" Has Notable Cast

According to the veteran director, Horace G. Plimpton, a well chosen cast is said to help make "Should A Wife Work?", the problem photoplay announced by J. W. Film Corporation as one of a series of four society dramas, one of the truly worth-while pictures of the season. The story, as the title indicates, deals with one of the greatest problems facing the modern family, and to Edith Stockton, Louis Kimball, Alice Lowe and Stuart Robson fall the task of driving home some vital points.

"Miss Stockton," said Mr. Plimpton, "came well prepared for the role from a series of screen successes produced by some of the leading motion picture companies. Louis Kimball, who plays opposite Miss Stockton in this picture, has been steadily carving for himself a niche in the motion picture art's Hall of Fame, and as David Locke, the young inventor in "Should A Wife Work?" many say he has made his place secure. For several years Stuart Robson has been proving himself an actor of note and does some convincing acting in the role of the lawyer in the drama. In his characterization he is ably supported by Alice Lowe as the wife who chafes under the petty sacrifices marriage has demanded of her; the more so because of her craving for a career, for which she finally deserts her family and home. Others prominent in the cast are Walter McElwin, Elinor Curtis and Harry Mowbray."

Exhibitors Praise Kineto Prints

The Kineto Company of America is in receipt of frequent comments on the part of exhibitors who have a good word to say for the excellent quality of printing of Kineto Reviews and Charles Urban's Movie Chats.

The Kineto Company has one of the finest film laboratories in the world and it is presided over by Stanley Hollebone, whose experience in laboratory work has been gained on both sides of the Atlantic. All work on Kineto Reviews and the Movie Chats is done in the Kineto organization.

Why "His Nibs" Went to Independents

FOLLOWING the announcement of the sale of Charles (Chic) Sale in "His Nibs" to "His Nibs" Syndicate, Inc., Alexander Beyfuss, vice president and general manager of Exceptional Pictures Corporation, the producer explained why this feature production was sold to the independent field, in view of the fact that it was known many of the national distributors were desirous of releasing it.

"'His Nibs' has been conceded by everyone, including the exploitation experts on every trade journal, to have absolutely unlimited exploitation opportunities," says Mr. Beyfuss. "The proper channel through which this picture may be distributed, and take full advantage of this essential quality, is the market that will give the picture individual attention. No program at this time will do it; it has remained for the independent market, in which there is a shortage of good pictures, to exploit a production to the limit of its possibilities."

Rialto Gets Rights for Funny Face Comedies

Lou Rogers, president of the Rialto Productions, Inc., has secured the world's rights on 12 Funny Face Comedies which they will market on the State Right plan. These comedies are and have been playing at the Criterion, Rialto and Rivoli theatres and are being featured by Dr. Riesenfeld.

"At Your Service" Is New Hallroom

"At Your Service" is the title under which a new Hallroom Boys Comedy featuring Sid Smith is being made. Herman C. Raymaker is directing this release, which revolves around the adventures of Percy and Ferdie in the restaurant business.



Virginia Lee, starring in W. J. Corporation's "The Road to Arcady," Burton King's new picture

Graphic Film Offers Three Features

Three new features are now being offered to the state right market under the banner of the Graphic Films Ivan Abrahamson's company. They include "The Fountain of Youth," "Mother Eternal" and "The Bride's Confession." They are all being prepared for state right distribution and will be released this week.

The latest feature, "The Bride's Confession," has as its star Rita Jolivet the star of Theodora, the recent Goldwyn release. "The Bride's Confession" is a striking story with a modern theme and is now being recut by Mr. Abrahamson in order to give it the desired speed.

Warner Exploiteer Aids Stanley Showing

Lon Young, the Warner Brothers' publicity and exploitation man, left last week for Philadelphia, the first stop of a three-week exploitation tour, to put over the Warner feature, "Why Girls Leave Home," for the Stanley Company of America, in many of their prominent theatres.

Mr. Young will also visit Syracuse, Buffalo and Utica and wind up his campaign in Chicago. Mr. Young was formerly on the exploitation staff of Selznick Pictures.

Deal Consummated on "Jungle Adventures"

FROM the headquarters of Exceptional Pictures Corporation, Alexander Beyfuss, vice-president and general manager, issues a statement to the effect that the details of a contract for the distribution of Martin Johnson's "Jungle Adventures" are being gone into as the present issue of this publication is preparing for the press.

All indications point to the successful consummation of the deal in time for the announcing of the distribution channels to be published in this issue, the facts concerning which will be found on another page.

"Burn 'Em Up Barnes" Has Rapid Turnover

C. C. BURR, president of Affiliated Distributors, Inc., has announced that with the exception of two territories, negotiations for which are now pending, "Burn 'Em Up Barnes," has been completely closed in point of sales. A survey of the sales campaign, as announced at the Affiliated office, shows a record as surprising in these times as it is indicative of the reception of a certain type of picture.

"Burn 'Em Up Barnes," the Affiliated Distributor's feature starring Johnnny Hines, has accomplished one of the few rapid turnovers in evidence at this particular period of the industry, according to reports of C. C. Burr. With the territory already accounted for "Burn 'Em Up Barnes" has figuratively "burned 'em up" throughout the country in a record-breaking campaign that began with a contract before the picture was half finished.

Associated Closes Big Franchise Deal

Associated Photo-Plays, Inc., report the closing of a franchise for the southeastern territory of this country to M. Mitchell of the Federated Films of Atlanta. The series comprised in this sale number twenty-one pictures as follows: Five Chester Bennett productions, starring Jane Novak; Six Scott Dunlap productions, starring Mary Anderson; eight Cliff Smith productions; seven starring Pete Morrison.

In addition to these picture are included "Ghost City" and "The Wolverine," two productions of the big outdoors from well-known published books.

Further Sales Reported on "Tarzan" Serial

The sales for "Adventures of Tarzan" starring Elmo Lincoln are rapidly approaching one hundred per cent. The latest additions to the ranks of Tarzan buyers are Arthur Cohen and Al Kahn. Cohen, as vice-president and general manager of Regal Films, Limited, has purchased "Adventures of Tarzan" for the entire Canadian territory. In the United States Al Kahn, of Federated Film Exchanges of Kansas City and Omaha has bought "Adventures of Tarzan" for Western Missouri, Kansas, Iowa and Nebraska.



Look Where I Am!

That's where you'll be if you continue to say "a comedy" instead of

HALLROOM BOYS COMEDIES

featuring SID SMITH

If you want comedies that will make 'em come back for more

Ask for Hallroom Boys Comedies

at FEDERATED FILM EXCHANGES of AMERICA, INC.

I DEFY!

Ben Wilson Busy With Arrow Productions

JACK HOXIE, Arrow's popular Western Star, has started work on the second picture of the series of six he is making for Arrow under the supervision of Ben Wilson. Neva Gerber has started work on the third of a series of society dramas to be released by Arrow.

Work on "Nan of the North," Arrow's serial, is nearing an end. The scenes are laid in Yellowstone National Park and the company is delighted with the remarkable scenes obtained.

The Ben Wilson studio at Hollywood was the locale for the recent meeting of the members of the Japanese Royal Party now visiting the states. The party, which consisted of their Imperial Highnesses Princes Asa-Akira and Hirotada, Commanding Admiral Hauroku Saito and a troupe of forty officers acting as bodyguards, came to America on the Japanese battleships Yakumo and Idzumo. A magnificent set was prepared for the royalties, and tea was served to them and members of the studio's reception committee.

Title of Hallroom Boy Comedy Is Changed

The title of the Hallroom Boys Comedy in which Sid Smith plays the part of a boxing aspirant, has been changed from "Don't Weaken!" to "Start Something!"

Production on this comedy was completed this week by Harry Cohn, the producer, and it has been received at the New York offices ready for release to Federated Film Exchanges of America, Inc.

Further Sales Reported on "Heart of North"

Another important sale was made this week on "The Heart of the North," the feature of the Canadian Northwest produced and States Righted by Joe Brandt and George H. Davis, and directed by Harry Revier.

Arrangements were consummated whereby Pearce Films, Inc., of New Orleans, take over this feature starring Roy Stewart with Louise Lovely, for the territory including Louisiana and Mississippi

New Arrow-Curwood Is Completed

DIRECTOR Dell Henderson has completed "The Girl from Porcupine," the second James Oliver Curwood picture for Pine Tree Pictures, Inc. Faire Binney and Buster Collier are featured.

Jungle Realism in Selig Serial

473 Animals Available for Export & Import Chapter Play

ONE of the great points of difference between ordinary animal serials and the new jungle episode picture Col. Wm. N. Selig is making for the Export & Import Film Co., Inc., according to a statement from that company, is that the new serial is utilizing the resources of one of the two greatest zoos in the world—the Selig Zoo.

By an actual count of the animals last week, it was learned that there were exactly four hundred and seventy-three jungle beasts available for Director Conway's use. This does not imply that every one of these animals will be used in the new Selig serial but it does give an indication of what the Export & Import Company means when it claims that their forthcoming chapter picture will be the greatest wild animal film ever produced.

Included in the above count are: fifty lions; sixty tigers; ten leopards; thirty leopard cubs; eleven giraffes; thirty-five bears; five sacred cows; a troupe of twenty-six elephants; seven spotted zebras; sixteen chimpanzees; two hundred monkeys; twenty-three wolves. In addition to this, Colonel Selig has his own alligator farm.

Because many of these animals have from time to time been loaned for various acts, Director Conway is having great success in filming unusual stunt scenes with them according to studio reports. "In previous serials," states an official of the Export & Import Film Company," the animal part of the chapter picture was made up of about half a dozen lions, three or four tigers, possibly three elephants and a half dozen monkeys. A little foliage, some 'local color' and the director thought he had a real jungle film.

"One glance at the roster of animals available for our use, in fact right on the lot where we are making the serial, is proof enough that we are going to give the exhibitor the greatest wild animal-jungle film he has ever screened."

Episodes one and two have been completed, according to telegraphic advices from the coast, and are being edited and titled. Work is almost through on episode three. The first three episodes will be shipped to New York to reach here November 1st, so fulfilling original promises made for screening the opening chapters of the new serial.

New Kineto Series Complete

First of "American Authors" Pictures Seen in N. Y.

CHARLES URBAN has just completed a series of motion pictures which is grouped under the general title of "The Great American Authors." The first is on the Strand (New York) theatre's program this week. Its subject is John Greenleaf Whittier.

The entire series comprises twelve of the foremost American authors; each reel has a different famous author as a subject. James Russell Lowell, Washington Irving, Nathaniel Hawthorne, Henry Wadsworth Longfellow, Edgar Allan Poe are some of the dozen names in the series.

Besides their decided educational value, each of the series is interesting from the standpoint of pure entertainment. The theatre audiences gain a clear review of the life of the man they see on the screen; and they also see visualized some of the characters he has made famous.

The reel on Whittier is introduced with one of his most famout stanzas. The place of his birth in Haverhill, Mass., in 1807; "The Haunted Bridge" where he built his first log cabin; the Academy where he worked his way, first as a shoemaker, then as a teacher; the house at Amesbury, Mass., where he lived with his mother and sister.

Thus his life is pictured and his nobility portrayed, and the biography is carried clear through to his burial place at Union Cemetery in Amesbury. Then come the dramatizations of his famous characters. Both "Maud Muller" and "The Barefoot Boy" are beautifully acted in this reel on Whittier.

The entire "Great American Authors" series was directed by James A. Fitzpatrick. Mr. Fitzpatrick has specialized for years in subjects such as these. He directed "The Courtship of Miles Standish" and other pictures of similar classic calibre. He is now engaged in filming a new series for Mr. Urban to be called "Great American Statesmen." In general plan it will be like the Authors' Series.

All of the Authors' series have been edited under the personal direction of Mr. Urban. They will be released as Urban Popular Classics by the Kineto Company of America.

To Distribute "Determination"

Lee - Bradford Buy This Special in Addition to "The Atheist"

THE executive offices of the United States Moving Pictures Corporation advise that they have contracted with the firm of Lee-Bradford, 701 Seventh Avenue, to handle the distribution throughout the world for their feature productions "The Atheist" and "Determination," the latter having been in production for the past year and costing $1,000,000, it is said. The trade has long been waiting for "Determination." This production has received world wide publicity.

James W. Martin and Arthur Lee had no difficulty in closing contracts as soon as Mr. Lee had seen this remarkable production. Mr. Lee has been identified with the motion picture industry for the past 12 years, during the greater part of this time in charge of the Gaumont Company's distribution and business in this country.

F. G. Bradford has also been in the moving picture industry for the past 17 years. He is in Los Angeles at the present time. Mr. Lee was so pleased with "Determination," that he did not wait to communicate with Mr. Bradford, when he learns that they have secured what he believes to be the sensation of the season.

James W. Martin, president of the United States Moving Pictures Corporation, has secured the motion picture rights to the book entitled "The Wives of the Prophet" by Opie Reade, author of "The Kentucky Colonel," which has already been produced in pictures. Casting for this production will be started next week. The production itself should be well under way by the 10th of next month.

"Determination" will be screened for the critics and the press next week.



"Road to Arcady" Star is Beauty Queen

Howard Chandler Christie's choice as the most beautiful girl in the state of New York to represent the state as "Miss New York" in the pageant at Atlantic City recently, Virginia Lee, is the same Virginia Lee so well known to stage and motion picture audiences and the star of the first of the J. W. Film Corporation's society drama series. In "The Road to Arcady," of which Burton King was the director, her beauty is said to show to excellent advantage because of the elaborate gowns she wears in the large reception scenes, and the rich stage settings in which she plays many of her strong emotional scenes.

Special Service Section on

"The Old Oaken Bucket"

"THE OLD OAKEN BUCKET" is a homespun story without plot complication based on the old song of the same title, with rural atmosphere, children's pranks, heart interest and sentiment, pictorially presented. Its opening titles invite the audience to join in childhood recollections and then scenes that are real old fashioned gems of rural landscape are shown as backgrounds for episodes of incident and hokum.

The first scenes show Joseph Smiley as a successful city business man returning to the scenes of his boyhood and then dreaming over the events that transpired there many years before.

Bobby Connelly, child star of splendid reputation and especially remembered for his performance in "Humoresque" plays the principal role in the childhood episode. He is a typical country boy doing the usual country boy stunts. He fishes and swims, steals apples and his mother's pies, has his chums and boyhood enemies and his childhood sweetheart.

Another episode shows the boy and his "girl" still sweethearts, but a city rival seems to be gaining the girl's favor and the boy closes the old home, his mother having died, and goes to the city.

Years after he returns to find his former sweetheart, the country school teacher and still unmarried. He plays ball with the boys and has a general good time being young in mind if not in body, once again.

The picture was written and directed by May Tully with John La Mond as cameraman. It has been filmed principally out of doors with special care being taken to get unique and really rural locations. The length is 5000 feet.

"Old Oaken Bucket" Is a Heart Interest Picture

THE scenic settings of this picture are one of its many features. See that your exploitation makes the most of the opportunities provided by a feature of this sort, in attracting nature lovers and others who come to the theatre more to see something beautiful than for the dramatic worth of the story.

SELLING THE PICTURE TO THE PUBLIC

SELLING a picture like "The Old Oaken Bucket" is a matter of reminding people forcibly of their own almost forgotten childhood. To do this requires more than stereotyped announcements of the engagement, with players, director, etc. given out in newspaper and billboard advertising.

In the matter of newspaper advertising which is where your exploitation campaign should begin you can not do better than to adapt the trade paper advertising carried last week in the NEWS. In fact these ads can be literally used in framing your newspaper displays. Take the ad appearing on page 2215 of the Oct. 29th issue. Tear the page from the book and then begin by substituting for "I Sat in a Broadway Theatre," "A King of Wall Street" as the catch line. Then in the box where the selling talk begins with "Just on the edge of Times Square" write soomething like the following, "Who spent his childhood days in the country, sat in a Broadway theatre and watched an audience."

This will hitch up all right with the next line in the ad beginning, "Tired faces, bored faces," etc. The next sentence you will have to change to read, "he saw" instead of "I saw." Then the original selling talk will run without change down to the words, "will capture audiences" where a reference to your theatre can be substituted. Then at the bottom where the signature of the Warren Company appears place your own name cut and you are set. A high grade novel ad within the reach of any exhibitor who can get a line cut made.

Likewise the ad on page 2237 can be adapted with even less change. You can use the catch line "How Many Million Times—" and the selling talk down to "They'll love the picture." Here you can substitute "You'll" for "They'll" and "you" for "they" in this line and change the "them" and "their" in the following sentence to "you" and "your." On page 2249 is an ad that needs no changes whatever except the addition of your title line instead of the Warren Corporation.

For a listing of the other numbers on the bill for the playing dates use the "heart" space at the top of the displays.

In any reader notices you use, take the style of composition used in News ads as your guide. Make your sentences live and breathe the spirit of the country. It will probably be well to identify Bobby Connelly as the child actor of "Humoresque" in all your newspaper advertising. The balance of the cast may be given space or not just as you decide according to the popularity they may have with local fans. However it is the opinion of the writer that this picture should be sold as a production.



Two scenes from "The Old Oaken Bucket," special service on same appearing above



Giving an idea of the heart interest and rural beauty of "The Old Oaken Bucket," as told in the accompanying special service section

OUTSIDE EXPLOITATION

IT would seem probable any of the firms selling bottled water of any sort would jump at the chance of cooperating in advertising the picture and their product. Window displays in the windows of the concerns, use of such billboard space as they may have and any other advertising ad can be safely asked for.

The opportunity for stunts in this connection is also excellent. Suppose the week previous to the showing of "The Old Oaken Bucket" you arrange in the lobby of the theatre or if cold weather prohibits, in the theatre itself a scenic old fashioned well with a bucket of water which siphons from a bottle hidden from view. Get the Water Company to furnish the water and you furnish collapsible cups on which have been printed something like this: "The Blank Water Company claims its product superior to even that procurable from "The Old Oaken Bucket."

For a lobby display a reproduction of one of the old time well houses usually found where the oaken buckets were used would be suitable and effective. The well itself and the bucket of course should be a part of the display. If you were to use this display a week in advance, posters on the coming show could be placed at the bottom of the "well."

IDEAS FOR PROLOGUES

IN presenting the picture, a prologue in which the scenes of everyone's childhood is brought back in fond recollection, is advised. There are any number of original and inexpensive numbers to be improvised. Old songs should be used and children ought to have a prominent part in them.

Suppose you were to adapt the well house idea to your stage, building the "well house" as a set piece and backing it with a rural landscape and perhaps an old fashioned country farm house as a part of the canvas.

In this atmosphere, gathered around the well, let a group of children who can sing, boys and girls of all ages and diversified character (as to types and characters portrayed) render the old time songs, such as "Seeing Nellie Home," "Jingle Bells," "Just as the Sun Went Down," "Shade of the Old Apple Tree," "When You and I Were Young Maggie," "On the Banks of the Wabash," and of course the "Old Oaken Bucket."

For those who desire to present a more elaborate prologue number the following is submitted:

Provide stage setting showing an old fashioned country home parlor, dressed with hair cloth furniture, square piano, rocking chairs with "what-nots" wood stove, etc. For business described later hang a picture of George and Martha Washington on the back stage wall.

For your players select and costume types for rural people common a quarter of a century ago with the following identified for major parts: The church organist and local authority on music: the local minister, the hostess, the rural dude and cut-up, two stage rubes for speaking parts a male quartette.

With these characters, all but the hostess and the pair identified by the term "two stage rubes," on open your number with an ensemble rendition of some good old melody, leaving your curtain down until well into the first verse of the song. At the close of the song, discover your company grouped on the stage and especially at the piano. Those who are not at the piano applaud the song just ended. The singers find themselves seats about the room.

The two rubes referred to enter and are greeted by the others. They are evidently new arrivals.

Someone inquires—"Late, bean't you?

Answer—Yep. Pigs got in the clover. Zibe and me had to get 'em out. Where do we go?

Someone—Men put their things upstairs in the front room. Women downstairs in the bed room off the kitchen.

Zibe—Well, we're men ain't we Lem?

Lem—You bet. (Hostess enters and greets the two who have been looking at the pictures of George and Martha on wall.)

Zibe—Good likenesses, ain't they Lem?

Lem—You bet.

Zibe—Think her'n 's better 'n his'n don't you Lem?

Lem—You bet.

Zibe—How old was your father when he died? (To hostess.)

Hostess—That ain't a picture of pap—that's George and Martha Washington.

Zibe—Oh. (Exits with hostess and Lem.)

Preacher—Deacon Clark got a letter from his son, Will. Says he's been in the legislature for a year.

An old man—Always knew that boy wan't no good. Caught him in my musk melon patch before he was ten year old. What'd he get sent up fer? (All laugh and several whisper to him and he registers that he understands he has

(Continued on page 2441)

Players Having Prominent Roles in the Picture

FOLLOWING is a short history of the players having prominent roles in "The Old Oaken Bucket:"

Joseph Smiley, well known as an old Vitagraph star and director plays the leading role as the man of mature years, while Kate Blancke plays the part of his grown-up sweetheart.

The boy he used to be is played by Bobby Connelly, also well known in the old Vitagraph days and recently a very great success in "Humoresque." Bobby Connelly is one of the three best known boys in America.

Paul Kelly, known to picture fans as the leading man for Mary Miles Minter and other stars and to the legitimate stage especially in Booth Tarkington's "Seventeen," and more recently in "Honors Are Even," plays the youth. His childhood sweetheart is played by the very clever little Violet Axzell and his childhood sweetheart grown up to a young lady is played by Mary Beth Barnell who at present is one of the principals in the New York success, "The Music Box Revue."

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

TAMPA, FLA.

With the combined orchestras of all of Tampa's theatres as the attraction, the Musicians' Association put on a big dance recently, which was a success in every way.

The Centro Espanol de West Tampa, which means in United States, the Spanish Club of West Tampa, have inaugurated a season of motion picture shows in their Casino theatre, connected with the club. The opening attraction was "Reputation."

The Victory theatre opened their Vaudeville season last week. This theatre plays vaudeville the first four days of the week, and photoplays de luxe, the last three. Manager Cooley had to put out the S. R. O. sign every night.

E. J. Walton, owner of two theatres in Ybor City, the Rivoli and National, will build another. He has purchased the corner of 17th street and 7th avenue. Plans are being drawn for a house of large capacity.

CINCINNATI

William Fox, head of the Fox Film Corporation, entered this city as an exhibitor October 23 with a lease on the Gifts theatre on Vine street for a period of 20 to 30 weeks. Samuel Dembow, personal representative of Mr. Fox, signed a contract with McMahan and Jackson, owners of the Gifts theatre, for 20 weeks, with an option for an additional 10 weeks.

Rudolph Knoepfle, Cincinnati manager for Fox, stated that it was proposed to open with "Over the Hill." The plan is to retain this picture for seven or eight weeks and follow with eight other Fox pictures, including "A Connecticut Yankee in King Arthur's Court," and "The Queen of Sheba." A special orchestra will be provided for the theatre, Mr. Knoepfle said, and an admission price of 50 cents throughout the house will be universal for the period of the lease.

A new distributing company has been organized in this city to handle films made in Jerusalem. The organization is the Geographic Film Company, incorporated at Columbus, Ohio, with $100,000 capital stock, by Albert Krippendorf and James E. Holley. A local office has been opened at 138 West Seventh street.

OKLAHOMA CITY

Three men are now making Texas territory for Educational. J. G. Thornton is in East Texas; G. T. Gibson, from the Atlanta office, is traveling in West Texas; A. M. Wolf, South and Southwest Texas. C. D. Lybe is making Oklahoma out of Oklahoma City.

The Best theatre was opened at Palestine, Texas, last week to pleased capacity business, with "The Sign on the Door," a Norma Talmadge picture, as the opening bill.

According to an arrangement just completed, "The Heart of the North," the big feature of the Canadian Northwest, featuring Louise Lovely and Roy Stewart, has been purchased by the True Film Company at Dallas, Texas, which will distribute the picture in Oklahoma, Texas and Arkansas territory.

The S. A. Lynch Southern Enterprise has booked "The Girl from God's Country," featuring Nell Shipman and released by F. B. Warren Corporation to play all their circuits in Oklahoma, Texas, Georgia, the Carolinas, Alabama, Tennessee and Florida.

WESTERN NEW YORK

D. Stewart Parmelee has been appointed assistant manager of the new Loew State theatre, Buffalo. Mr. Parmelee formerly owned the Majestic and Tri-It theatres.

Harry Berns, assistant manager of the Buffalo Universal exchange, has been appointed manager of the Toronto office of the same company. Jim Savage succeeds Mr. Berns at the Buffalo post.

W. C. Rowell, manager of the Buffalo Fox exchange, has resigned. Clayton Sheehan, district manager, expects to announce his successor this week.

There have been some changes in the General Theatres line up. The theatres and managers now stand as follows: Central Park, Harry Dixon; Allendale, Jim Wallingford; Circle, Herman Lorence; Star, O. T. Schroeppel; Marlowe, Jim Foss; Ellen Terry, John Stevens. Billie West will not join the company.

The Koscuiszko theatre on Broadway, near Fillmore, Buffalo, is now being operated by M. Hareski, owner of the Majestic. Pop Petrosky, who formerly managed the house, has not as yet announced his plans for the future.

Joseph Kozanowski, proprietor of the Rivoli theatre, Buffalo, is seriously ill. The Rivoli is being operated by members of the family.

Robert Harris, representing Fred Quimby, is in Buffalo signing up contracts for the Dempsey-Carpentier pictures. He is making his headquarters in the Pathe exchange.

A Get-Together Dinner Dance will soon be held in Buffalo by the F. I. L. M. Club, the Theatre Managers' Association and the western New York unit of the M. P. T. O. A.

Clara Kimball Young will appear in person at Shea's Hippodrome, Buffalo, the week of October 30, according to announcement by Harold B. Franklin, managing director.

Charles Babcock of the Babcock theatre, Wellsville, N. Y., should feel good these days. The town board has passed an ordinance permitting the showing of motion pictures on Sunday after 2 P. M.

KANSAS CITY

No effort is being spared by Kansas exhibitors to make "Exhibitors' Days," November 2 and 3, one of the most successful events ever held in the Sunflower state. One-half the profits of each exhibitor on the above mentioned dates will go to the treasury of the Motion Picture Theatre Owners of Kansas for the maintenance of the organization. A 100 per cent attendance at each of the meetings to be held in the eight congressional districts is anticipated. Special notices of the meetings have been sent to each exhibitor in Kansas by M. Van Praag, president of the state organization.

Space on the sixth floor of the Film building in Kansas City has been leased by the Hodkinson exchange and will be occupied about November 1, according to Joe Bloom, Midwest division supervisor of Hodkinson exchanges.

The Metro Pictures Corporation Kansas City branch moved into its new quarters at 1704-6 Wyandotte street last week. The new quarters are equipped in such a manner that the best of service is available to exhibitors at all times.

Lee Miller, former booker for the Kansas City Select office, has been appointed road representative for that company, while F. E. Hendon, formerly of the Dallas, Texas, office, will succeed him as booker.

B. N. Brinch, general manager of the W. W. Hodkinson Corporation, was in Kansas City last week, making a tour of the exchanges and arranging the opening of several new offices in the territory.

Several new changes in the management and ownership of theatres in the Kansas City district have taken place in the last few days. The theatres and the new managers are:

Tom Henneberry, Star theatre, Nevada, Mo.; Roy Kentz, Orpheum theatre, Parsons, Kas.; R. O. Thorpe, Majestic theatre, Liberal, Kas.; C. K. Mason, Royal theatre, Newton, Kas.; F. A. Spack, Auditorium theatre, Excelsior Springs, Mo.; E. E. Divinia, Opera House, Breckenridge, Mo.

MICHIGAN

Charles Adams, manager of the Drury Lane theatre, Detroit, is leaving to manage the Strand theatre, Toledo. He will be succeeded by Phil Charnas, former manager of the Orpheum, Benton Harbor.

Aroused because of an agitation recently caused in Grand Rapids by the board of censors there in cutting parts of a legitimate show, Furniture City citizens met last week to demand a new board to be composed of more "broad-minded citizens."

The opening of the new Tuxedo theatre, Hamilton Boulevard and Tuxedo avenue, has been postponed one week. The opening will be held Sunday, October 30. Thomas D. Ealand, former manager for Charles H. Miles' theatre, is to be general manager.

Harry Scott, manager of Associated First National, Detroit exchange, is in West Baden, Ind., for a few days' vacation. J. V. Allan is in charge during his absence.

Yeggmen blew another Detroit theatre safe last week, this time visiting the theatre of John O'Dell, staying over night after the last show and getting away with about $500.

"Over the Hill" closed a seven-weeks' run in the Fox-Washington, Saturday, October 20, and was succeeded by "Way Down East," which will run two weeks.

CLEVELAND

Motion picture exhibitors of Cleveland and the northern Ohio territory are preparing for a possible tie-up of the railroads. They have arranged with all motor truck deliveries for film transportation throughout the state. It is planned to run one line from Cleveland direct to Toledo, another from Cleveland to Columbus with relays, and a third from Cleveland to Youngstown with a relay to East Liverpool. Exhibitors are not in the least worried by threats of a railroad strike as there are enough films on hand at the main centers to keep the small towns supplied for a long time.

Elmer R. Pearson, general sales manager for Pathe, spent a day in Cleveland last week going over local matters with local manager Paul Tessier. Pearson, who was acompanied by Mrs. Pearson, was on his way to Detroit.

Max and Joe Shagrin, prominent Youngstown exhibitors, have leased the Park theatre of Youngstown, formerly a Feiber-Shea house, and will show only first-run special feature attractions.

C. R. N. Morris, popularly known as "Battleship" Morris, has returned to the selling end of the film industry after spending several years as manager of the Grand theatre, Lincoln, Illinois. Morris is with the Cleveland Fox exchange.

CANADA

"The Four Horsemen of the Apocalypse" bids fair to rival the long-distance run made in Toronto, Ontario, by "Mickey" two years ago. The Metro special played its ninth straight week starting October 24 at Loew's Winter Garden theatre and there was no indication of a let-up in patronage. The record held by "Mickey" consists of 17 straight weeks at the Grand Opera House, Toronto.

Fox's "Over the Hill" rounded out four solid weeks at Allen's downtown theatre on Saturday, October 22, after which it was followed by "Dangerous Curve Ahead" which had been held back because of the lengthened engagement of the Fox special. Advanced prices were charged by the Allens for "Over the Hill."

The official report issued by Eastern Theatres, Limited, Toronto, which operates the largest theatre of any kind in Canada, of finances for the fiscal year ending September 30, indicates what is being done in Canada with regard to the theatre business.

The report shows that the total revenue for the year was $521,021, or an average of more than $10,000 per week. The operating expenses amounted to $379,601, leaving a gross profit of $141,415. Out of this sum was deducted $81,137 for preliminary and organizing expenses, this having been the first year of the theatre depreciation on building and equipment and a certain sum for the Dominion income tax, leaving a net profit of $60,278. Dividends amounting to 7 per cent were paid on the $500,000 preferred stock, leaving a surplus of $25,278, which was carried over. The company's total assets amount to $1,769,136.

Some months ago there was considerable excitement over the decision of the Quebec Board of Moving Picture Censors to condemn "Way Down East" in its entirety for alleged religious and other reasons. The Griffith production was readily passed in all other Provinces of the Dominion. At this late date, the Quebec censors changed their views regarding the feature, apparently, with the result that it was presented at the Imperial theatre, Montreal, at advanced prices starting October 23.

French Actress Plays in "Leather Pushers"

Mlle. Andree Peyre, daring French aviatrix and screen actress, has been engaged for the leading feminine role in the third episode of "The Leather Pushers," the H. C. Witwer stories, which the Knickerbocker Photoplay Corporation is picturizing. She will play opposite Reginald Denny, who is being starred.

Mlle. Peyre was popular on the screen in France where she appeared with noted stars.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Ernest Truex appearing in "Little, But Oh My," a Pathe release

Biggest Theatres Book "A Man's Home"

When Manager Buck opened his new Boulevard Theatre in Baltimore, with "A Man's Home," then giving the first public exhibition of that Ralph Ince production, the volume of bookings on which the Select sales organization has been driving for the past fortnight was inaugurated.

From the list of contracts thus early assembled selection has been made by Sam E. Morris, general manager of Select in charge of distribution, to give exhibitors in various sections of the country an idea of the class and standing of first-run theatres that will show "A Man's Home." The list, as sent out from Mr. Morris' office includes:

Eugene Roth's California theatre, San Francisco, where the Selznick special will have its Pacific Coast premier.

Ascher Brothers' Roosevelt theatre, in the Chicago "Loop" and the entire Ascher Circuit of theatres.

Boston theatre, Boston, where "A Man's Home" will be introduced to the New England territory.

Frank Black's Circuit of "Down East" theatres.

Crandall's Metropolitan theatre, Washington, the entire Crandall Circuit in the National Capitol as well as in Cumberland and Martinsburg.

Criterion theatre, Oklahoma City, where "A Man's Home" is to be seen for the first time in the Southwest.

Ben Apple's reopened American theatre, Troy, N. Y.; J. J. Walker's Barcli, Schenectady; J. P. Papayanako's Olympic, Watertown, N. Y.

Frank Wood's Rialto, Sioux City, and George W. Allen, Jr.'s Capitol theatre, New Bedford.

1100 Theatres Booked for Goldwyn Week

RETURNS from Goldwyn's twenty-two branch exchanges on the National Goldwyn Week bookings show that 1,100 theatres are devoting the present week to Goldwyn feature pictures exclusively.

Campaigns for "The Blot"

Des Moines and Topeka Put Over Smashing Copy With Big Results

FOUR and five full column newspaper advertising smashes signalized the opening presentations of Lois Weber's big production "The Blot" in A. H. Blank's Des Moines Theatre and the Cozy Theatre, Topeka. Both cities went after "The Blot" and billed it like a circus, using the largest newspaper copy either city had seen for months. As a result of these two aggressive handlings of one of the season's big productions record-breaking patronage resulted in both cities.

In Topeka the Cozy theatre management had a strong local asset in the fact that Helen Yoder, a Topekan beauty, had a role in Miss Weber's production and the theatre advertising carried a vigorous underline to this effect.

A. G. Stolte, of the A. H. Blank organization, put his own energetic and competent personality behind the Des Moines theatre exploitation, announcing "The Blot" as "the story of a rich man's son who discovers a new outlook on life far better than his old one." Another line sold the sincerity of the picture, calling it "a real chapter out of many lives."

News has been received by the Warren organization, distributors of the Lois Weber productions, that "The Blot" is being shown at the annual conventions of various state teachers associations being held in October or scheduled for November in various states of the Union. Similar significant attention is being given by teachers associations to Charles Dickens' "Our Mutual Friend," also released by Warren.

Keen Interest in "His Nibs"

Hundreds of Inquiries from Exhibitors About Film, Says Exceptional

EVEN prior to announcement of distribution which is made this week by Alexander Beyfuss, vice-president and general-manager of Exceptional Pictures Corporation, the exhibitor demand for "His Nibs" has been remarkable, declares a statement from the exceptional Pictures' offers.

From every section of the United States, it is stated, requests have been received from theatre managers for information as to the method of releasing this unique feature production, in which the star plays seven distinct characters for the first time in motion picture history.

As an example of these inquiries the following wire was received from the Palace Theatre, Tulsa, Oklahoma: "Advise my expense distributor His Nibs for Oklahoma."

From J. R. Linn, Crawford Theatre, Carlsbad, New Mexico, this unique message was received by Mr. Sale: "It is now my pleasure to welcome you to the screen and assure you that I will lose no time in showing my patrons 'His Nibs' which I am sure will prove a credit to you and a success to everyone interested."

One of the hundreds of letters containing such proofs of unusual interest is the following:

Wm. Gird Beecroft, the Mifflin Realty Co., Madison, Wisc., writes: "We are interested in the Chic Sale picture 'His Nibs' and shall be glad to have information on same."



Star, Owen Moore and author-director, Henry Lehrman who are now working on Mr. Moore's next starring vehicle for the Selznick program



A scene from the new Realart release, "Hush Money," in which Alice Brady is starred

Owen Moore Working on Henry Lehrman Comedy

The Selznick studios at Fort Lee, N. J., are active with production. All Summer the forces under Myron Selznick, vice-president in charge of production, were kept busy on the construction of features to fulfill the promise of "Forty from Selznick" during the coming season and there promises to be a continuation of production for an indefinite term in the future.

Just now one of the companies occupying the Selznick stages has Owen Moore as its star in creating the successor to "A Divorce of Convenience," the comedy-drama in which Moore last appeared. Henry Lehrman wrote the new piece and is directing the presentation with Myron Selznick generally supervising the details.

F. B. Warren Features on Opening Bill

THE recent opening of the beautiful new playhouse, the Boulevard, in Baltimore, found two F. B. Warren features in positions of honor on the program. To the Will Bradley feature, "Moongold," which was on the bill of the New York Criterion for six weeks, was given the honor of being the first strip of celluloid to pass through the Boulevard's projection machines. This fantasy was followed by another F. B. Warren picture, "My Barefoot Boy," one of the well known Post Nature Series.



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Pathe Names Releases for Week of Oct. 30

PATHE announces its releases for the week of October 30th to be as follows:

"Pistols for Breakfast," presenting Harold Lloyd, Bebe Daniels, and "Snub" Pollard, will introduce the second series of Harold Lloyd one-reel re-issues.

"The Spirit of the Lake" is a two-reel drama starring Tom Santschi. The cast includes Bessie Love, Ruth Stonehouse, Edward Hearn, and Tom Lingham.

"At the Risk of His Neck" is the sixth episode of "Hurricane Hutch," starring Charles Hutchison. The struggle of the hero in the rushing torrents of a flood and the thrilling slide down a rope from a railroad bridge, one hundred fifty feet high, to the mast of a passing schooner are two of the high-spots in the action.

"Fifteen Minutes" is the Hal Roach comedy featuring "Snub" Pollard and Marie Mosquini.

"The Cat and the Monkey" is the title of the "Aesop's Film Fables" releases.

Pathe Review No. 127 includes in its list of subjects "Snow Time in Japan"; Hy Myer's Travelaugh, "All Aboard"; a slow-motion demonstration of sprinting and hammer-throwing, "Doing It Right"; and Pathecolor views of Como, Italy, under the title of "The City of the Lake."

New Vitagraph Branch in Winnipeg

Another link in Vitagraph's long chain on exchanges seems to be attracting attention. This one is in Winnipeg, Canada. The new Vitagraph headquarters are located at Rupert Avenue and Louise Street in Winnipeg. It is one of the big ports of call for exhibitors in that entire section of Canada.

"Hail the Woman" Finished

Its Cast Makes Up the Pre-view Audience at Ince Studio Showing

THOMAS H. INCE decided that the first pre-view of "Hail the Woman," which will soon be released through First National exchanges, was to be witnessed by the members of the cast that had interpreted the drama, and not by the "regular list" of invited guests.

Thus it came about that the members of his cast gathered in the luxurious "Little Theatre" of the Ince Studios. In the cast of "Hail the Woman," Florence Vidor takes the leading part, that of "Judith Beresford," who upsets her bigoted father's philosophy that "Men and their sons come first." Miss Vidor's expressive type of beauty and emotional, powerful acting, qualify her eminently for this vital part.

Beautiful and dainty Madge Bellamy takes the part of "Nan," foriorn, betrayed and deserted girl wife. Theodore Roberts interprets the role of "Oliver Beresford," grim and uncompromising zealot. Roberts' great talent for character roles finds its logical expression in this part.

Lloyd Hughes gives an excellent characterization of weak and vacillating "David Beresford," and a faithful interpretation of the vicious, covetous character of the "odd-jobs man" is given by Tully Marshall. Gertrude Clair is a splendid type of the self-effacing, sweet Mother and Vernon Dent is in the role of bucolic and crude "Joe Hurd" who aspires to Judith's hand. As "Wyndham Gray" playwright and friend of Judith's is Edward Martindel.

Fairbanks Film in Atlanta

"Three Musketeers" Wins Praise of Critics; Capacity Business Done

DOUGLAS FAIRBANKS and "The Three Musketeers" have captured Atlanta. The Howard Theatre is giving five performances daily to capacity audiences, with the lobby packed and the street lined with those who cannot get inside, while the newspaper reviews were 100 per cent favorable and gave this great film production the highest praise yet accorded it.

"'The Three Musketeers' is to motion pictures what Il Trovatore is to grand opera," declares the critic for the Atlanta Journal.

"Every person who misses seeing 'The Three Musketeers' has let slip through his fingers the opportunity of witnessing a most magnificent spectacle," says the review in the Atlanta Constitution.

"Dumas was the world's greatest writer of romantic fiction," says the criticism in the Atlanta Georgian, "and Douglas Fairbanks was born specifically that he might play the part of D'Artagnan in 'The Three Musketeers.'"

"The Three Musketeers" opened at the Howard on Monday, October 17th, at the end of a twelve days' advertising, publicity and exploitation campaign, during which the curiosity of the Atlanta public was worked up to a fever pitch, and which caused Willard Patterson to be quoted by one of the local newspaper men as saying that "The 'Musketeers' campaign was the first evidence of real showmanship anyone had ever brought to Atlanta."

"This campaign was in direct charge of a special representative from the New York office of the United Artists Corporation, who worked in close co-operation with the local United Artists manager and the theatre management.

Select Preparing for "Selznick Week"

FOR the week of November 14-20 the Select sales forces are planning a sales drive that is confidently expected will put the Selznick product on the screens of every community where moving pictures constitute a part of public entertainment. The period will be advertised as "Selznick Week" and every possible means will be adopted to inform the exhibitor and his public of the merits of Selznick attractions in fulfillment of arrangements that are being made for a national advertising and promotion campaign for the Selznick brand photoplays.

Selznick contends that the new season will benefit by a special "boost" at about that time. Everybody in the picture industry gives practice to the habit of "starting the season with a bang," and once the start is made all hands settle down to realizing on the opportunities that are immediately at hand. Not always does the "boom" for the new season extend as far as showmen would like it to continue into the weeks that follow the "grand opening."

Brunet to Aid Receive Marshal Foch

Pathe has been doubly honored through the approaching tour of this country by Marshal Foch, Commander-in-Chief of the allied armies during the great war, who is due to arrive in this country on October 29th.

Coincident with the appointment of President Paul Brunet as one of the committee of representative Americans who will meet Marshal Foch on his arrival off Quarantine, comes the announcement that James Loughborough, Salesman in the Pathe Albany office, had been selected as publicity manager of the noted French military genius's tour of America.

SERVICE SECTION ON
"The Old Oaken Bucket"
(Continued from page 2437)

made a mistake.) (Hostess enters and speaks.)

Hostess—Supper's pretty near ready. All the wimmen folk's is invited in the settin' room for the drawin'. Pastor, will you tell the men the rules? (Hostess and feminines exit.)

Parson—Brothers, the ladies will stand behind a sheet with only their feet,—I mean—er, the shoes showing. You gentlemen will bid for the privilege of purchasing the particular pair of shoes—I mean the particular person who is wearing the shoes, as your partner at supper. I might also say for the benefit of those who are not of our church that the money goes to help the Ladies Aid in a furtherance of their good work. Our hostess will call us when all is ready.

(One of the men has wandered over to the piano and is playing a "one fingered" tune and Zibe and Lem have re-entered. At the close of the parson's speech, the player after striking a chord or two plays with one finger the air of "The Old Oaken Bucket" and the quartette gathers around. The player again goes back to his chords and the song is rendered. At its close, the clergyman speaks.)

Pastor—Songs may come and songs may go but nothing ever written has more music in it than "The Old Oaken Bucket."

Zibe—And our quartet can sing it too by jimminy pelts.

Hostess—(At door.) All ready. (All go out except Lem.)

Hostess—(Still at door.) (Ain't you comin' Lem?

Lem—Nope. I ain't lucky. Last social I went to I paid twenty-five cents for a box that I thought was Em Casterline's and it turned out to be Josie's. They ain't no fun eatin' supper with your own sister.

(Off stage comes the voice of an auctioneer asking for bids on "this here pair of feet" and bids starting at ten cents being given.)

(Curtain)

Suggestions for Contest

CONTESTS are popular and a suitable contest for this picture would be to offer prizes to the local amateur musicians who from memory play "The Old Oaken Bucket" in variations, especially "jazzed."

Song slides used in connection with the singing of old time numbers should go good and audience singing ought to be easy on this production.

Talmadge Feature Opens Ashville, N C. House

Announcing as its policy, "Always a good show, often a great show," the Vance theatre of Ashville, N. C., operated by the Cadison Theatre Company, Inc., Associated First National franchise holder, opened its doors on October 27th. The new theatre's first feature was "The Sign on the Door," Norma Talmadge's latest production.

F. B. Warren Trio Going Big

3 First Runs in Atlanta in One Week Are Reported

THREE first-run full-week showing simultaneously in a single city is the unique achievement of the F. B. Warren Corporation in Atlanta recently with "The Blot," "Good and Evil," and "The Girl from God's Country."

At three of the Lynch circuit houses in the Southern film capitol the Warren specials were played and featured. "The Blot" appeared at the Rialto for the full week, and here the advertising manager coined a pulling phrase, "The story of ten million mothers."

The Atlanta Strand took for its attraction from the Warren list the Nell Shipman feature, "The Girl From God's Country," and in the advertising called attention to the fact that "the feats which Lieut. Locklear was attempting to perform when killed are accomplished in this picture."

Third on the list was the Herz Film Corporation spectacle "Good and Evil," featuring the European beauty, Lucy Doraine, which was the attraction at the Forsyth.

Out in the Middle West another accomplishment worthy of notice was chalked up to the credit of the F. B. Warren organization when the two big Gustanovic houses in Cleveland, the Circle and the Strand, featured "The Girl from God's Country" for simultaneous week engagements. These bookings marked the first run of the picture in the territory and the week chosen for "day and date" engagements found Nell Shipman's adventure story billed as an attraction against the strongest of the current big specials. A "box office report" to one of the trade papers on this engagement declared, "Thrills aplenty. Well done in all particulars. Very good business at two houses simultaneously."

Keith theatres throughout Greater New York, Central New York and Northern New Jersey are now playing "The Girl from God's Country" which is "presented" by William H. Clune, the veteran Los Angeles theatre man and exhibitor. Lois Weber's production, "The Blot," has just finished a successful engagement in all the Keith metropolitan theatres.

Contracts for the Warren specials were made in behalf of the Keith organization by B. S. Moss and all the publicity and exploitation resources of the circuit were thrown behind the pictures. "The Girl from God's Country" opened at the Franklin, the big Bronx playhouse, with a lobby display that attracted attention from every section of the borough. Co-operating with the Winchester Company the theatre presented a display of rifles, fishing rods and sporting paraphernalia that chimed perfectly with the adventurous action of the picture.

Reports from the twentyodd exchange centers indicate that the F. B. Warren organization has stepped into its stride at other points with success similar to that shown above. The numerous Teacher's Conferences held in different parts of the country during October, for example, have given opportunity for unusual publicity and the securing of desirable bookings on "The Blot." The Lois Weber production, by means of its dramatic story, raises the question, "Is the greatest blot on American life our starvation treatment of the teaching profession?" Naturally the theme offers opportunities for co-operative exploitation with teacher's organizations and for direct appeal advertising.



Scene from "The Blot," Lois Weber's production released by The F. B. Warren Corp.



Robert C. Bruce, producer of the scenic pictures released by Educational

"HurricaneHutch"Popular

Pathe Claims Charles Hutchison Thriller is Its Most Successful

THAT "Hurrican Hutch," the new Pathe serial starring Charles Hutchison, bids to be the most successful serial ever produced by Pathe is being proven daily by reports which come in regarding the chapter play's box office value, and the enormous amount of bookings secured from exhibitors who heretofore have looked on the serial as a thing of the past, announces Pathe Exchanges.

"Hurricane Hutch," states Pathe, is censor-proof, containing nothing which the most astute critic can complain of, and at the same time each episode is as replete with thrills and fast action as an entire serial of the average sort. In the second place, a splendid cast surrounds the Pathe stunt star, Lucy Fox, Warner Oland, Harry Semels, Ann Hastings, Frank Redman and Diana Deer, each lending themselves to their particular characterization. The "locations," most of them being taken at Ausable Chasm, furnish as fine a background as could be desired.

A letter received from Charles H. Bowe, manager of the Olympic theatre in Rochester, N. Y., shows the exhibitor's attitude toward the Pathe chapter play. Mr. Bowe writes:

"The serial, 'Hurricane Hutch,' which we are now playing at the Olympic theatre, has proven to be one of the best serials we have ever played, and is exceeding all expectations. It is certainly out of the ordinary and the audiences so far have told me it was the best ever. The stunts that Charles Hutchison pulls in every episode are almost unbelievable, and the audience just holds their seats and gasps in astonishment.

"It is over a year since we played a serial, as we made up our minds not to play any more continued stories, yet when we saw this great story, we concluded that we could not afford to miss this greatest of all serials, and we are delighted that we did not overlook this one best bet. Business has increased with the playing of this serial, and we hope all exhibitors looking for a money getter will not overlook Pathe's triumph."



A scene from Bert Lytell's newest Metro picture, "Lady Fingers"

Keith Orchestras Take to Old-Time Songs

In fifty-seven Keith houses the orchestras may now be said to be pressing the feature photoplay closely for the stellar honors. But that's because the feature, "The Old Oaken Bucket," plays right up to the musicians and gives the orchestras a chance to make the engagements the occasion for chummy intimate shows.

"An Old Time Song Week" would aptly describe the performance that results in a theatre where "The Old Oaken Bucket" is playing. May Tully's production was eagerly seized upon by the splendid musical forces maintained in the Keith houses and they utilize every possibility of the heart drama. With the title of the song as the interwoven theme the possibilities then range from "The Sidewalks of New York," to "Home Sweet Home," "Sweet Rosie O'Grady," "Dear Old Pal," and a host of well remembered favorites.

It is some time since picture managers have heard an entire audience join in singing but results in the Keith houses at the premiere showings of "The Old Oaken Bucket" have shown the picture's old-home appeal united with the melody of the orchestra to be an irresistible combination.

"Save the Punch for Pictures"

"WHY don't you make more artistic pictures? Why not try to elevate the screen by producing something better than just stuff with a punch in it?"

Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," now producing pictures for Metro at Hollywood, read these questions from a friend's letter. He smiled in triumph.

"There you have the real confirmation that motion pictures is a fine art," he said. "The highbrows are trying to knock the punch out of it. My motto is, 'Save the punch!'

"It isn't that I have any objections to experiments that will produce more artistic pictures. In point of fact I'm continually experimenting all my life.

"But when we speak of art, we have to have some agreement as to what we are after. We can't get anywhere if we're always up against Kipling's diabolic question, 'It's pretty; but is it Art?'

"The modern tendency seems to be to put outside of the classification of 'artistic' anything that makes for a dramatic 'punch.' But the greatest things in dramatic literature are jam full of punch; and that's why they live.

"There is a strong movement today, principally in Europe, to reduce everything to half-tones, to deal with the uneventful lives of people who don't matter and to call the thing a 'slice of life,' instead of drama. There are many groups of people in the United States who see in this sort of thing the only kind of 'art.' But it's not the only kind. As a matter of fact, I think it is frequently of an inferior brand. There are, of course, masterpieces written for the select few, but the greatest works of imagination appeal to the great multitudes.

"That's what I'm trying to do in my motion picture production—reach the hearts of the multitudes. I don't want decadent analyses of complicated emotions; I want stories simple as fairy tales and as full of punch as Homer or Shakespeare."

"Father Tom" Due Nov. 13

Ass'd Exhib Release Presents Tom Wise in Title Role; Has Good Cast

PLAYGOERS PICTURES announce for release through Pathe Exchange, on November 13, the five-reel feature, "Father Tom," in which Tom Wise plays the leading role. It is said that this great character actor, famous for his many stage successes, never had a part which fitted him so perfectly as the lead in this production. It was directed by John B. O'Brien. As a motion picture offering, "Father Tom" is reported splendid entertainment. It does not attempt to prove any particular moral, except that Father Tom is just a good natured old fellow with a subtle sense of humor and a heart as big as all outdoors, who makes life a bit more livable for those around him. It is set in the environment of a small town community, with its characteristic interests and problems. The story is logical in its development and the cast handles the various roles effectively. The big punch in the picture is a thrilling horse race which was taken at Saratoga last summer and is strongly appealing in its reality.

In addition to Tom Wise, the players include James Hill, May Kitson, Myra Brooks, Ray Allen, Harry Boler, Alexander Clark and Nancy Deaver.



Hoot Gibson, Universal star, as he appears in one of the scenes of his latest starring vehicle, "Sure Fire"

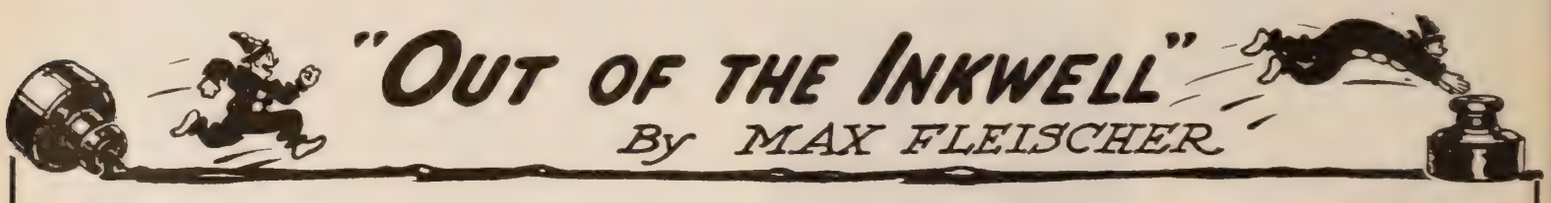
Hammerstein Picture Awakes Discussion

The first of Elaine Hammerstein's contributions to this season's "Forty from Selznick" has awakened great controversial interest in the newspapers and created no end of discussion on the general topic of reformatories and "penology." In this Thomas Edgelow story, first printed in Young's Magazine, Miss Hammerstein enacts the role of a girl unjustly incarcerated in a girl's reformatory—and the things that are complained of in the management of such institutions are exposed.

The discussions have opened new exploitation angles for "Handcuffs or Kisses" and give opportunity for showmen to foment agitation in every community where the picture is screened.

Bebe Daniels in Samuel Merwin's Stories

Samuel Merwin, the eminent fiction writer, was responsible for the two Saturday Evening Post stories, "Saving Sisters," and "Eva on the Ice," which Douglas Doty has used as the basis of the next Bebe Daniels-Realart picture, starting next week. The production will be the sixteenth of the season.



The New York Daily Press Reviewed "Out of the Inkwell," and This Is What They Think of It

The Morning Sun says:
"OUT OF THE INKWELL" has been promoted by Hugo Reisenfeld to a place of all its own on his programs at the Rivoli, Rialto, and Criterion Theatres, and is to be a feature number of the Reisenfeld Programs.

The New York Review says:
"OUT OF THE INKWELL" now full reel feature. Hugo Reisenfeld takes Max Fleischer's cartoon for his three theatres and booked his whole output for the coming year.

The New York Evening Journal says:
Max Fleischer's gay klown, "OUT OF THE INKWELL," is novel and always humorous. This young feature deserves attention.

The Morning Telegraph says:
Max Fleischer's exceedingly clever cartoon, "OUT OF THE INKWELL," is perhaps the best he has done to date.

The New York Times says:
Max Fleischer's "OUT OF THE INKWELL" is an exceedingly clever cartoon.

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"In Society" to Be November Pioneer Release

Preparations are under way by the Pioneer Film Corporation for the special release in November of "In Society," a six-reel photodrama with Edith Roberts in the leading role. Supporting Edith Roberts is a cast made up of Dick LaReno, Harry Mann, Katherine Kent, Marie Van Tassel, P. S. Pembroke and Francis McDonald. The story is melodramatic. The theme centers around the activities of a student of Sociology directed towards transforming a waif from the slums into a society belle.

The New York and Buffalo Exchanges of Pioneer Film Corporation will be the first to release "In Society" and next week screenings will take place in the Pioneer projection rooms at which time the picture will be shown to first-run houses.

June Mathis to Write Script for Nazimova

Charles Bryant, business manager for Nazimova, announces the engagement of June Mathis as scenarioist and continuity writer for Nazimova's forthcoming "repertoire film" for the United Artists.

Miss Mathis has been loaned by Metro to Mr. Bryant. She will begin work immediately on the picture version of Oscar Wilde's "Salome," and the preliminary work of adapting Ibsen's "A Doll's House," both of which are to be given on the same program in Nazimova's first picture for the United Artists.

Fox Names November Releases

Two Super-Specials to Go to Exhibitors in Coming Month

NOVEMBER releases by Fox Film Corporation include two of the twelve super-specials announced by William Fox for launching on Broadway before going to exhibitors throughout the country; feature productions starring Buck Jones, Dustin Farnum, William Russell and Shirley Mason; pictures in which Maurice Flynn, Edna Murphy and Johnnie Walker are the stars; an Al St. John comedy, two Sunshine Comedies and four Mutt and Jeff animated cartoons.

The special releases are "Footfalls" and "The Last Trail." The former, which was given its opening run at the Park Theatre, Broadway at Columbus Circle, New York City, is a visualization of the story by Wilbur Daniel Steele, which was awarded the 1920 prize by the O. Henry Committee as the best short story of the year. The cast includes Tyrone Power, Estelle Taylor, Tom Douglas and Gladden James. It is a mystery story, the solution of which comes through the extremely sensitive sense of hearing developed by a blind man. Charles J. Brabin directed the production from a scenario prepared by himself. Ingenious devices give to the spectator the impression of sound and hearing on the screen, which are vital to the effective presentation of the story.



A scene from "Desert Blossoms," a Fox picture starring William Russell. Helen Ferguson is the girl

"The Last Trail" is the screen version of the novel by Zane Grey, directed by Emmett J. Flynn, director for Fox of "A Connecticut Yankee in King Arthur's Court" and "Shame," two of the specials previously released.

The Buck Jones release for the month is "Riding With Death," in which the strenuous Fox star appears in the role of a Texas Ranger. The story is by Jacques Jaccard, who also directed the production. Betty Francisco plays the feminine lead. "The Devil Within," from a story by George Allen England, is the Dustin Farnum release. Virginia Valli plays the lead. Bernard Durning directed.

William Russell will be seen in "Desert Blossoms," a story of love and adventure with a huge government irrigation project as a background. The star enacts the role of a young civil engineer. Helen Ferguson is the heroine. The story is by Kate Corbaley. Arthur Rosson directed. The Shirley Mason picture is "Jackie," picturization of the story of a little Russian waif possessed of dancing genius, written by Countess Barcynska. It was adapted for the dainty Fox star by Dorothy Yost. Jack Ford directed. The Maurice Flynn release is the first starring vehicle of the former Yale football hero, begun soon after his promotion to stardom by William Fox. It is from a novel entitled "The Real Man," by Francis Lynde, and bears the screen title "Bucking the Line." Molly Malone plays the feminine lead. Carl Harbaugh directed.

Edna Murphy and Johnnie Walker are co-starred again in "The Jolt," the story of a man's redemption through the love of his wife and the friendship of a pal. The story is by George E. Marshall, who directed the production, and Jack Strumwasser.

The Al St. John comedy is "The Happy Pest," in which the athletic comedian is said to perform some amazing as well as laughable exploits.

The Sunshine Comedies are "A Ferfect Villain" and "Love and War," and assurance is given that the standard long established has been maintained.

"White Meat," "A Messy Christmas," "Matri-Money" and "The Village Cut-Ups" are the Mutt and Jeff animated cartoons.

The list is an impressive one, giving promise of excellent entertainment for motion picture patrons.

To All News Weeklies in America

If you should be interested in news events and happenings in Europe, we have the pleasure of announcing that we can supply you with same.

At the present time, we are receiving from our agents stationed throughout Europe, all news events of any importance, and on account of the great amount of footage which we receive each week, we are able to supply you with the original negative from fifty cents per foot upwards.

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"Morals" May Be Exploited

Realart Offers Practical Hints to Aid Exhibitors Boost Picture

SELDOM does one picture offer so many angles for effective exploitation, says Realart, in offering some practical suggestions to be used in connection with the Wm. D. Taylor production, "Morals," which is an adaptation of William J. P. Locke's novel, "The Morals of Marcus."

The locale for the opening of the story is laid in Turkey, the quaint costumes, elaborate furnishings and exquisite settings of that exotic land offering splendid material with which the showmen with initiative can work up effective exploitation stunts.

The atmosphere of the harem is particularly well adapted for stage settings. Against a neutral background of a backdrop painted with an Oriental motif, a very attractive harem scene can be fashioned. It requires but the addition of some low divans covered with soft, comfortable cushions of radiant hues; on the floor a number of rugs or Oriental design; against the walls or from the balconies may be hung other rugs or tapestries, while the remainder of the furnishings may consist of tabourets, and beautiful screens. A more elaborate setting might include a small pool.

Reclaining on the divans are a number of girls dressed in Turkish costumes, typical of the harem. In the back centre several Turkish men can be seen sitting cross-legged and smoking a hookah or narghile. Above them, with large fans, are a couple of huge negroes dressed in white, to represent the eunuchs. At a signal from one man, there enters another girl, dressed as a dancer, who proceeds to go through the gyrations peculiar to the native dancer.

Unique Set Is Used in Moreno Feature

A set unique was erected on the Vitagraph lot at Hollywood, California, this week, for use in the new Antonio Moreno feature production, "A Guilty Conscience," the scenes of which are laid in India. Director David Smith was almost lost in the maze of Hindoo coolies and picturesque characters of the Orient who crowded the street.

The production has for its theme a modern version of the story of David and Bath-Sheba.

Magazine Tie-Up Exploits "Bits of Life"

A nation-wide tie-up on "Bits of Life," Marshall Neilan's latest production for First National release, has been arranged with the Warner Publications, 25 West Forty-fifth Street, New York, distributors of the widely-read magazine, "Smart Set," which published "The Man Who Heard Everything," one of the four "punch" stories in the production.

Through the co-operation of Philip C. Cody, vice-president and general manager of the magazine corporation, the news-stands in 570 of the larger cities are exploiting the picture by exhibiting posters and stills of "Bits of Life" in connection with displays of the magazine. In addition, in 2,000 other cities and towns one or more retail dealers—cigar and drug stores and other establishments which operate magazine stands have effected window-tie-ups with the local exhibitor.



Scene from the screen adaptation of Charles Dickens' "Our Mutual Friend," which is on F. B. Warren's releasing schedule

Author Helps to Exploit "Man's Home"

Anna Steese Richardson, who wrote "A Man's Home," the Selznick release, in association with Edmund Breese, is in daily contact with hundreds of women who know her because of her writings and lectures on topics concerning the home. This personal contact will continue, with its nation-wide scope, during all the time "A Man's Home" is being exhibited. It is said that this is one of the few instances when an author continues to be actively interested in the exploitation of a picture after its release.

From the day Ralph Ince began directing "A Man's Home" Miss Richardson has taken a personal interest in the proceedings. Now that her story has been publicly screened and the Select organization is contracting for its exhibition Miss Richardson's interest has increased rather than lagged—with nothing to gain except a personal interest in the success of her story from both the standpoint of the showman and his public. When her association with the editorial staff of Woman's Home Companion, a publication with A. B. C. rating of 1,085,500, is considered her field for usefulness in exploiting "A Man's Home" can be appreciated.

In a letter to Myron Selznick this evidence of Miss Richardson's enthusiasm is recorded: "The officials of the Crowell Publishing Co. have given me permission to send out in letters to readers a personal message, from me about 'A Man's Home.' It is the first time such a privilege has been granted to an editor and I think it is due to the fine impression your de luxe portfolio of scenes from the photoplay made upon our directors."

Bernhardt Impressed by R-C Release

Few motion picture productions have ever made such a profound impression upon Sarah Bernhardt as did "Possession," when Louis Mercanton, the noted French producer, entertained the famous actress at a special screening of the production, which is scheduled for early release by R-C Pictures. "Possession" is based upon the widely read novel "Phroso," written in 1896 by Sir Anthony Hope.

Madame Bernhardt, unsolicited, sent a message of congratulation to R-C Pictures when she learned that the organization would distribute the film in this country.

Ernest Hilliard Engaged for "Idle Hands"

Ernest Hilliard, nephew of Robert Hilliard, the well known stage star, has been engaged to play the "heavy" in "Idle Hands," the second George Arliss picture for Distinctive Productions, Inc.

Hilliard, who has been seen in "heavy" roles in several recent screen productions, has a prominent part in "Tropical Love."

R-C Productions Win Many First Runs

Apparently recognizing the merit of R-C Pictures releases such as "The Sting of the Lash" with Pauline Frederick and "Where Lights Are Low" with Sessue Hayakawa, many of the most important first run exhibitors of the country have booked these subjects for early showings.

Among the first run theatres at which R-C subjects will be shown are: The Walnut, Louisville; Howard, Atlanta; Sam Harding's Doric and Liberty, Kansas City; California, Los Angeles and California, San Francisco; Loew's State, Sacramento; Strand, Nashville and Strand, Montgomery; Hippodrome, San Jose; Midgley's American, Oakland; Loew's State, Alhambra and Park, Cleveland; Zorn's Temple and the Alhambra, Toledo; Picture Garden and Boulevard, Baltimore; Branford, Newark; Queen Theatre, Wilmington, Del.; Ike Lipson's Family, Palace and Walnut Theatres, Cincinnati; Victory and Liberty Theatres, Providence; Jake Well's theatres in Richmond and Norfolk and others.

Editorial Tribute for "Three Musketeers"

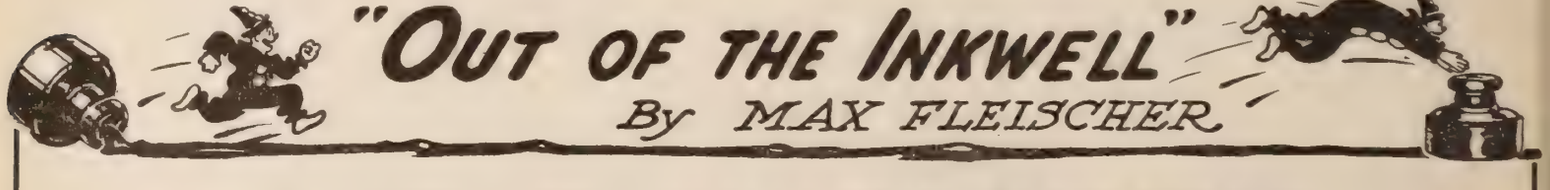
AN unusual tribute was paid "The Three Musketeers" by an editorial writer of the Des Moines Capital, while this picture was being shown at the Strand theatre, Des Moines, Iowa. The editorial reads in part:

"There is a great opportunity in the motion picture business to vitalize history and make events of the past really live in the present. The days gone by, with all their lure and fascination, present a challenge to the film industry.

"We believe this picture is worthy of serious comment because it demonstrates that the past can be reproduced in a delightful manner without resorting to modern dramatic tricks. We shall hope that the good work may continue. The big problem lies in the casting of characters. Mr. Fairbanks was indeed a happy choice."

Mermaid Comedy Helps Open Loew's State

"Robinson Crusoe Ltd.", the first of the new series of Mermaid Comedies being made for Educational, featuring Lloyd "Ham" Hamilton, was the comedy chosen for the first program at Loew's State theatre at Buffalo. The State was opened Monday, October 17.



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Vera Steadman in "Exit Quietly," an Educational-Christie comedy

Paramount Names Releases for Oct. 30

WILLIAM DE MILLE'S production, "After the Show," and Ethel Clayton in William D. Taylor's production, "Beyond," are the feature releases scheduled by Paramount for October 30.

The William De Mille production is an adaptation of a Saturday Evening Post story by Rita Weiman. The scenario was the joint work of Hazel McDonald and Vianna Knowlton. Three players of prominence are featured in this picture—Jack Holt, Lila Lee and Charles Ogle. In addition to these players, the cast includes Eve Sothern, Clarence Burton, Carlton King, Shannon Day, Stella Seager and Ethel Wales.

Henry Arthur Jones, the British novelist and playwright, is the author of "Beyond," which William D. Taylor produced for Paramount with Ethal Clayton in the stellar role. The scenario was written by Julia Crawford Ivers. Charles Meredith is Miss Clayton's leading man, while the supporting cast includes Fontaine La Rue, Earl Schenck, Winifred Kingston, Lillian Rich, Charles French, Spottiswoode Aitken and Herbert Fortier.

"Foolish Age" Well Received

Large List of First-Run Bookings for Doris May Film

FEW stars of the screen have received so favorable a reception as Doris May, whose first R-C Pictures starring production, "The Foolish Age," was released October 16, following prerelease screenings in several important cities.

The large number of first-run bookings obtained for "The Foolish Age" and the enthusiastic expressions of approval bestowed upon the production by exhibitors in all parts of the country, practically guarantee a career of the utmost brilliance for Miss May, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

Although heretofore Miss May has been seen as a co-star with Douglas McLean, her triumphant success in "The Foolish Age" is regarded by her sponsors as unquestioned evidence of her own widespread popularity and her value as an individual attraction. Henceforward she will star by herself, as exhibitors have shown their preference for productions in which Miss May alone is featured.

A most gratifying welcome was tendered to Miss May, not only in New York and environs, but on the West Coast and in theatres of the Middle West as well. The engagement of "The Foolish Age" at Barbee's Loop theatre, Chicago, was a flattering success viewed from all angles. Despite inclement weather the week's gross touched a high mark. The engagement was made a gala event, of which Mr. Barbee took personal charge. The theatre was decorated in carnival effect, with lanterns, and vari-colored bunting. Under the direction of Hunt Stromberg, who supervised the production of "The Foolish Age," together with William A. Seiter, the director, a special publicity and exploitation drive was concentrated upon Chicago and "The Foolish Age" was benefited greatly as a result. Notices of the most complimentary nature were received from the daily newspapers of Chicago, with special comment as to the skill of Miss May in the delineation of light comedy roles.

Messrs. Bingham and Cohen, who operate the Colonial theatre at Indianapolis, bestowed the highest commendation on Miss May and her starring vehicle. They were particularly impressed by the novelty of the production, and the fact that it was clean cut comedy. They predicted, moreover, that Miss May would live long and prosperously as a screen personality.

William S. Barbee, who operates the theatre of the same name in Chicago, also complimented the R-C organization upon its choice of Miss May as a star and predicted she would be a drawing card of the highest value.

W. D. Ascough, manager of the Regent theatre at Detroit, Mich., calls "The Foolish Age" one of the "snappiest pictures he ever ran." His telegram to the Home Office was most complimentary, according to Mr. Rogers.

"All of these kind expressions of approval, following as they do the compliments bestowed upon 'The Foolish Age' by trade publications and the Board of Review," said Mr. Rogers, "have shown us in unmistakable fashion that Doris May has made a tremendous success in her first R-C production. There is every reason to believe that her future subjects will be received with just as much enthusiasm. Miss May herself is at the beginning of a truly brilliant career."

Battle of Jutland for Screen

Educational to Handle British Three-Reel Subject in U. S.

THE famous Battle of Jutland, the most important naval engagement of the World War, but one which has been shrouded in much mystery up to the present, will be presented in celluloid form to the American public in the very near future. This is the information conveyed in a statement from the home-office of Educational Films Corporation. Following its premier in this country, which will be staged under the auspices of its owner, G. E. Russell of Ideal Films, Ltd., London, the picture will be handed over to Educational Films for distribution in the United States.

The picture, which is reported to be three reels in length, took a year to produce. The actual filming, however, was begun after two years of investigation conducted by British naval experts. During this period, British and German participants in the battle were interviewed and the information they gave recorded. Ships' logs and other official reports of the battle were also examined. With this mass of information at hand, the battle was reproduced before the camera with the aid of models of the ships involved in the engagement. The results are said to form a celluloid record of the great battle, which is as accurate and realistic as human care and ingenuity could possibly make it.

Following is an account of the production, as written by a British naval expert and published in one of the London dailies:

"The technical side of the new film dealing with the Battle of Jutland has already been described by our Naval Correspondent, but a word should be said as to the monumental character of the work which Sir George Aston, Mr. Bruce Woolfe, and their colleagues have undertaken. The task of collating and checking the official reports on the battle and the entries in the logs of the gunnery officers of the British and German fleets took two years, and a period of twelve months was occupied by the producer in transferring the results to a mile of celluloid film. The film show a model for every vessel which took part in the engagement, and every model had to be moved by hand in order to secure the complete film. In some of the scenes seventy ships are in movement at the same time over an area eight feet square, and the models have been moved nearly three million times in all. To secure the best results a model could never be moved more than a sixteenth of an inch at a time, and the film really consists of about 50,000 snapshots merged into one composite whole. A fortnight's work in moving models is shown in 20 seconds on the screen, and the only wonder is that those who have been responsible for the production are still alive to tell the tale. But they have their reward in the vast interest which the film has created in all parts of the world. Arrangements have already been made to show the Jutland picture in the United States, France, Belgium, Holland, and Switzerland. When the National Film Museum is formed the film will have an honored place, and we take it for granted that a copy is being deposited in the War Museum at the Crystal Palace for the sake of posterity."

Gloria Swanson Getting Texas Exteriors

Gloria Swanson and her director, Sam Wood, staged a farewell party for West Coast newspaper and magazine writers last week at the Lasky ranch before leaving for El Paso, Texas, where the remainder of the exteriors for "The Husband's" Trademark" will be made.

Richard Wayne, Stuart Holmes, Clarence Burton and a score of Mexicans furnished support for Miss Swanson in the scenes which were enacted before the writers.

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U. S. Distribution of "His Nibs"

New Syndicate to Distribute Feature on Independent Market

ONE of the most important statements of the year is contained in the announcement by Alexander Beyfuss, Vice President and General Manager of Exceptional Pictures Corporation, that the rights for the entire United States to the Exceptional picture, Charles (Chic) Sale, in "His Nibs," has been acquired by outright purchase by "His Nibs" Syndicate, Inc.. with headquarters in the Longacre Building, 42nd and Broadway, New York City, of which L. L. Hiller is President.

"His Nibs" Syndicate, Inc., has purchased the production for the independent market. Mr. Hiller was one of the first men in the industry to be identified with the independent field and has handled many of the biggest successes that have been distributed on the State Rights basis.

The price which was paid for Charles (Chic) Sale in "His Nibs" was not announced, but it is understood that it was a record figure established mainly because of many outstanding qualities which have been conceded to this picture. The popularity of Charles (Chic) Sale, one of the greatest vaudeville performers in the country, the unique character of the theme of "His Nibs," the fact that Mr. Sale, for the first time in motion picture history, plays seven distinct parts in a feature production, the exceptional advertising and publicity campaign which has been planned and which is already in operation on this picture, and the unusual and novel exploitation possibilities of Chic Sale's first screen endeavor, were all taken into consideration in consummating the contract with "His Nibs" Syndicate, Inc.

In his statement in behalf of Exceptional Pictures Corporation, Mr. Beyfuss said: "In arranging for the distribution of 'His Nibs' we merely followed directly along the lines of our announced policy. We have an exceptional star, an exceptional theme for a story, a production with exceptional exploitation possibilities and now we have entered into an agreement for exceptional distribution. Mr. Hiller, President of 'His Nibs' Syndicate, Inc., we consider an executive of the highest calibre in the independent distribution field. We are pleased to be able to place our product in his hands.

"In announcing this deal to the industry we want to take the opportunity of expressing appreciation to the exhibitors and independent buyers of the country our sincere appreciation for the wonderful manner in which they desplayed their interest in our initial product. We desire to state, and we feel this will be of particular interest to everyone of those who are anticipating acquiring "His Nibs," that the advertising and exploitation thus far conducted has been merely the beginning of a tremendous campaign which will embrace trade journals, the entire list of regional motion picture publications, and national publicity.

"In addition to this, we want to assure every exhibitor or independent buyer who shall in the future be associated with "His Nibs," that they may depend upon any and every cooperation it is in the power of the organization of Exceptional Pictures to extend to them."

In commenting upon the purchase of "His Nibs" Syndicate, Inc., Mr. Hiller stated: "We acquired the rights to "His Nibs" because we realized immediately upon its initial screening that here was a production which was made to order for the independent market. In every one of its many aspects, from every angle, it presents itself as a picture unusually adapted to that field.

"From experience in the handling of many of the big State Rights successes, there are certain points which have been established and which require the consideration of any organization contemplating the acquisition of product to be distributed through that channel. "His Nibs" answers every one of the necessary qualifications emphatically in the affirmative.

"In the first place, the picture must be unusual, exceptional, away from the ordinary run of photoplays which are offered by the national distributors on their program. Secondly, the production must be able to justify exploitation and readily present possibilities for unusual angles. Here again "His Nibs" offers itself as the finest example of a picture which gives unlimited opportunities for exploiting to any degree desired."



William Christy Cabanne, directing special productions for Robertson-Cole

Cabanne Begins Work on R-C Special

With a notable cast of players, Director William Christy Cabanne began work early this week on his latest attraction for Robertson-Cole which, although as yet unnamed, is already scheduled for release early in December.

The picture, which will depict a story of New York life, is from Mr. Cabanne's own pen and included in its cast are such well known artists as Huntly Gordon, Willie ("Buster") Collier, Jr., Billy Quirk, Charlie Craig, Billie Dove, of Ziegfeld Follies fame, little Miriam Battista, Virginia Ogden, who scored such a notable success as the gossip in D. W. Griffith's "Way Down East," Margaret Foster, and Doris Eaton.

A newcomer to the screen, who is also included in the cast, and who Director Cabanne regards as something in the nature of a 'find,' is the winsome Elizabeth North. whose youthful and lustrous blond beauty has already gained decided notice for its fair young owner in the Greenwich Village Follies.

Pathe Names Nov. 6th Releases

Harris Dickson Story, "Custard Nine," is Announced

PATHE announces a list of attractive short-subjects for release during the week of November 6th. Heading the schedule is "The Custard Nine," the first of two screen adaptations based on Harris Dickson's humorous stories of the Southern negro. Included also in the list are the Harold Lloyd re-issue "Just Dropped In," the "Snub" Pollard comedy, "On Location," and the Holman Day two-reeler, "Cupid, Registered Guide." The current chapter of "Hurricane Hutch" serial is "On a Dangerous Coast," which is the seventh episode of the chapter picture. "The Fox and the Goat" is the title of the November 6th release of the Aesop's Film Fables series.

"The Custard Nine" is the first of the two comedies by Harris Dickson, from his famous stories in the Saturday Evening Post, in which all colored players are featured. Harris Dickson is not the first author to recognize the comic value of the southern negro in short stories, but he is the first writer to portray them on the screen and to personally supervise the direction.

A highly laughable satire on the making of motion picture comedies is promised in the next Hal Roach comedy, "On Location," featuring "Snub" Pollard. Pollard appears as a gardener and man-of-all-work who volunteers as a screen actor. Marie Mosquini is the leading lady of the film company, Noah Young appears as the director, and George Rowe, the "wall-eyed gink," is the cameraman. Pollard is seen at his best in this offering, suddenly transforming himself into an old-time Indian fighter and leading a Custer-like attack on a horde of absurd Indian "extras."

A large bevy of West Coast beauties surround Harold Lloyd in his next re-issued one-reel comedy, "Just Dropped In." In addition, Bebe Daniels is seen in the leading feminine role. "Snub" Pollard is Lloyd's running mate and helps keep the fun going at a fast and furios rate of speed.

"Cupid, Registered Guide," is the next screen offering adapted from a story by Holman Day. In this story the well-known author has supplied a sparkling romance, comedy situations, and outdoor settings of woods and rivers in the lumber lands that refresh. Edgar Jones and Edna May Sperl are featured in the offering.

A small island off the coast of South America becomes the location for the action of "On a Dangerous Coast," episode seven of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison. A cast of players noted for their daring surround the "stunt star," including Warner Oland, Lucy Fox, Hary Semels, Frank Redman, Ann Hastings and Diana Deer. For the current episode an entire native village was built, wherein the fast-moving action takes new twists and turns.

"The Fox and the Goat" is the latest of the series of "Aesop's Film Fables" produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

"The Walloping Wallaroo" is the title of the latest subject by the Pathe Slow-Motion Camera included in Pathe Review No. 128 to be released November 6th, showing the comparative skill of a man and a kangaroo in a primordial boxing bout. Something new in a dancing class is presented in "Surf Dancing," showing the latest artistic recreation of Dixie buds in Daytona, Florida. "The Port of Eternal Summer" shows views of Hamilton, the principal city of Bermuda. Beautiful Pathecolor views of the world's best loved flower are presented in "The Rose and History."

Well-Known Players in Cast for "Penrod"

According to advices from the Marshall Neilan headquarters on the West Coast, Wesley Barry will have a supporting cast of high calibre as the star of Marshall Neilan's screen production of Booth Tarkington's story, "Penrod." Marjorie Daw will play the role of Margaret Schofield, Penrod's pretty sister. Johnny Harron will appear opposite Miss Daw. Tully Marshall is cast in the role of Henry Passloe Schofield, father of Penrod. George Dromgold is also signed for an important part.

Favorable Reports for "Across the Divide"

"Across the Divide," which was released by Playgoers Pictures on October 9, is receiving much favorable comment from exhibitors throughout the various exchange centers.

Rex Ballard plays the leading male role. Rosemary Theby plays opposite Mr. Ballard.

Books a Full Month of Realart Releases

J. S. WOODY, general manager of Realart, has always been a staunch advocate of the practice of exhibitors giving play-dates for pictures at the time they contract for them, contending that to do so is an economically sound principle for both exhibitor and distributor. Through the periodical sales bulletins to the branch managers, both he and Jay A. Gove, assistant general manager, have impressed upon managers and salesmen the necessity of securing play-dates from the exhibitors and the Realart Star Franchise for the current season's product carries a calendar on its reverse side which must indicate these dates before the contract is ratified.

Mr. Lester Tobias, salesman for the New York Exchange, recently turned in a contract calling for a whole month's booking. Peter Murphy, manager of the Garden theatre in Waterbury, Conn., is the Realart enthusiast, and Mr. Tobias reports that the only reason he did not book more was that there were no other Realart pictures which have not been played in that city.

Mr. Lester Adler, manager of the New York exchange, believes this to be a record booking in view of the fact that not only have actual play dates been given, but they have been arranged for consecutive days.

Marion Davies Feature to Run at Rivoli

Announcement is made by Cosmopolitan Productions of the signing of a new contract with Famous Players-Lasky Corporation whereby the latter organization will continue to distribute all of the producing company's feature pictures. First of the Cosmopolitan Productions to be released by Paramount is "Enchantment" starring Marion Davies.

"Enchantment" will be presented at the Rivoli Theatre, New York, beginning October 30th. It is Miss Davies' first picture since "Buried Treasure." Miss Davies, in "Enchantment," has the role of a society girl of the "flapper" type.

Paramount Comedy Titled "One Glorious Day"

"One Glorious Day" has been chosen as the title for the Paramount special comedy directed by James Cruze, in which Will Rogers, Lila Lee and Allan Hale have the leading roles. Considerable mystery surrounds the production and the company is working largely behind closed doors, it is said. Walter Woods adapted the picture from a story by himself and A. B. Barringer.

Metro Week Bigger Than Ever

After Canvass, Huge Success is Predicted by Metro



W. E. Atkinson, general manager of Metro

ALTHOUGH Metro Week, set for November 20 to 27, is still a month away, the exchanges of Metro Pictures Corporation, in communications to the home office in New York, prophesy that bookings during that special period will outdistance even the remarkable response exhibitors displayed during a similar time last year.

There is no exception among the twenty-five exchanges of the distributing organization retailing word of unusual activity on the part of theatre owners and managers upon their plans for the week. It has been necessary, in most instances, to increase the personnel of the branch offices in order to man the releasing machine adequately during the stress of the extraordinary demands upon it.

Before the first inauguration of Metro Week, last year, officials of the company, following a detailed and extensive survey of the field, foretold that 7,000 motion picture houses would take advantage of the idea of running only Metro productions for one solid week. This was a production based not upon hazard but scientific inquiry into booking potentialities in every district. And it will be remembered as one of the highlights of the past film year that this estimate of 7,000 was realized two weeks before the actual advent of the week, and that when the time came for the photoplay theatres to throw upon their screens in unison their choice of the big Metro productions then at their command, expectations of the company were surpassed by a startling, and decidedly gratifying margin.

This year a second research has been made, first to determine whether or not the exhibitors who co-operated last year wished to make Metro Week annual; second, whether or not—as was agitated in 1920 by numerous showmen—the week should be lengthened to include ten days or a fortnight; and third, to obtain an approximation of the probable amount of booking.

The investigation was made several months ago, and Metro found that in hardly a single instance was any exhibitor anything but enthusiastic in his attitude toward a repetition of the event.

The very heartiness of the motion picture showmen over the premier week brought upon again the matter, which was discussed with the Metro officials last year, of making the booking period a fortnight or ten days. In concordance with the decision of 1920 that one week was sufficient and fair toward the majority, the Metro company reaffirmed its judgment of the year previous.



Bayard Veiller, directing and supervising Metro successes

By how great a measure the bookings during Metro Week of 1921 are expected to surpass those of Metro Week of 1920 may be understood when the company announces that in no instance did any of the more than 7,000 exhibitors who espoused the week last year withdraw from participation this, and that in addition to this astounding nucleus, there has been a tremendous addition to the list of new co-operators in the plan.

With such information at hand, the information which made manifest that Metro Week was not merely a booking drive but an exhibitors' profit-drive and an immensely popular one, the Metro organization has gone ahead with plans for exploiting the event to the utmost.

Will Rogers Sets N. Y. Laughing

"Doubling for Romeo" Greeted in B'way and Los Angeles

IN its two openings in New York and Los Angeles, "Doubling for Romeo" has had equal success.

"'Doubling for Romeo' is about the most hilarious thing Mr. Rogers has ever done," writes the motion picture critic of the New York Times, about the comedian's performance in his latest Goldwyn photoplay which is the second anniversary week bill at the Capitol theatre. "The picture is a broad burlesque. It is boisterous fun. Sprinkled with Mr. Rogers' observations, most of which are pointed with original wit. The embodiment of merry irreverence for movie romantics, and breathes there a man, or a woman, with soul so slushy that he cannot relish its fun?"

"Doubling for Romeo" is its star's biggest screen success and one of Goldwyn's big fifth year production, claims Goldwyn. The great Capitol theatre was jammed all day Sunday. Sylvia Breamer, Sydney Ainsworth and the other members of the cast were accorded much praise by the critics. But "Doubling for Romeo" without Will Rogers would be like "Hamlet" without the Prince and all the critics award Mr. Rogers the palm for his keen sense of comedy in its broadest and in its highest sense.

"A thoroughly giggly, at times boisterously laughable, picture play," says the reviewer on the Morning World. "The Rogers style creeps into the captions right at the start. Rich in the satire of the motion picture colony's traditions. At least once every five minutes Mr. Rogers hurls a comic brickbat at the tricks of the cinema trade."

"The satire on the movies is delicious," says the New York Herald. "As irresistible as a certain widely advertised talcum powder. A comedy that is a bright ray of hope in a world that is murky with mere motion pictures."

Telegraphic reports from Miller's theatre, Los Angeles where "Doubling for Romeo" received its first pre-release showing, state that the comedy is a knockout of unprecedented proportions. The telegram reads:

"'Doubling for Romeo' broke all three-day attendance records at Miller's theatre except one. At the opening on Thursday night, October 13, at seven o'clock it had the longest lines in the history of the theatre. They began forming at six o'clock. The house was packed for the opening show at a quarter to seven. The people at the end of the line for the first show waited for the second. Business is keeping up and it looks like a long run. Press and public think it one of the best and funniest pictures of the year."

DO YOU WANT SOMETHING OF VALUE FOR NOTHING?

Turn to Page 2389 of the Motion Picture News



Show the spectacular sacrifice scene in The Bride of the Gods," the Frothingham production to be released by First National

"Hail the Woman" for Open Market

Thomas H. Ince emphasized in a statement last week that "Hail the Woman" his forthcoming special for distribution through Associated First National Pictures, Inc., is to be released on the open market.

Mr. Ince has insisted that "Hail the Woman" be available for every exhibitor in the world regardless of his past or present affiliation.

"Selznick Week" Nov. 13-18

Nation Wide Sales Campaign is Prepared by Select Exchanges

BRANCH managers and salesmen in Select's thirty exchanges are declared to be on tiptoe with eagerness to make "Selznick Week," November 13-18, develop more Selznick pictures on the screens of the land than in any period since Lewis J. Selznick has been a producer. The preliminary arrangements have been completed and the decks cleared for a campaign of salesmanship that is intended to reach the manager of every screen in the United States and Canada.

Sam E. Morris, vice president in charge of distribution, declares that there has been encouraging reaction to the initial advance of the Select selling force that indicates a sucessful outcome of "Selznick Week." The picture showmen who have thus far been approached have shown a hearty interest in the Selznick product, ranging from star series to special features.

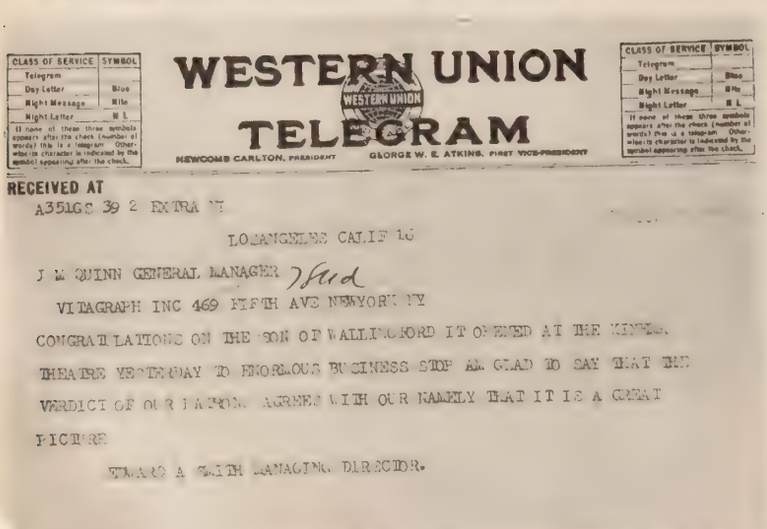
"We have been busy all Summer with production," says Mr. Morris, "and we desire to prove to theatre managers and their public that we have not been wasting our resources. We promised 'Forty from Selznick' this season and we are trying to get at least one picture on as many screens as we possibly can during 'Selznick Week' to demonstrate to showmen the caliber of production they may expect as our share of this season's pictures.

"Vera Gordon, in 'The Greatest Love'; Ralph Ince, in 'The Highest Law'; 'Red Foam,' credited with being one of Ralph Ince's best productions until he turned out 'A Man's Home'; the several Owen Moore comedies, like 'The Chicken in the Case' and 'A Divorce of Convenience'; William Faversham's 'The Sin That Was His'; and 'The Man Who Lost Himself'—all these pictures are of a character that will be 'new' until they are shown in every community where there is a screen.

"Showmen are also booking our later pictures as a result of the 'Selznick Week' drive and our newest special 'A Man's Home' is meeting with particular favor in first run theatres and in the larger communities."

"In several instances," says Mr. Morris in concluding his statement, "we will have 'Selznick Week' mean just that—for a solid week of Selznick pictures have already been contracted for by a number of managers. Surely no better picture entertainment could be devised than selections from the Selznick product with 'A Man's Home' as its feature of features."





WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

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J M QUINN GENERAL MANAGER

VITAGRAPH INC 469 FIFTH AVE NEWYORK NY

CONGRATULATIONS ON THE SON OF WALLINGFORD IT OPENED AT THE KINEMA THEATRE YESTERDAY TO ENORMOUS BUSINESS STOP AM GLAD TO SAY THAT THE VERDICT OF OUR PATRON AGREES WITH OUR NAMELY THAT IT IS A GREAT PICTURE

WARD A SMITH MANAGING DIRECTOR



May McAvoy in a quaint scene from "Morals," her new Realart picture

Restaurant Opened by Fox for Employees

An up-to-date restaurant, as completely equipped as any conducted in connection with high-class New York hotels, has been opened for the benefit of the 900 or more employees at the Fox Film Corporation plant in West 55th street. Many thousands of dollars were spent in equiping the kitchen and dining room in spacious quarters on the 56th street side of the huge building.

The restaurant, as announced by William Fox, is to be conducted on a non-profit basis, the purpose being to make it simply self-supporting, or nearly so.

Demand Continues for "Jungle Adventures"

Inquiries for information regarding the method of distribution of Martin Johnson's "Jungle Adventures," which aroused country-wide attention recently because of the unique manner in which it was exploited at the Capitol Theatre, New York City, and on account of the unusual type of production showing scenes the like of which have never before been seen by man, continue to be received in large numbers at the headquarters of Exceptional Pictures Corporation, announces that company.

Every port of the country is represented in these requests it is stated

Pressbooks Artistic as Well as Practical

Realart has a twofold object in altering the size and makeup of its press books, the change having gone into effect with those compiled for the present season's features. Not only does the new arrangement facilitate the exhibitor's handling of exploitation and publicity for the pictures, announces Realart, but the covers themselves are now made up so that they can be utilized as an attractiv edisplay.
tractive display.
out, pressbook covers merely serve as a binder for what comes between and are usually thrown away when the material within has served its function. On the contrary, the Realart pressbook covers may be utilized as an attractive lobby display.

"Idle Hands" Next Vehicle for Geo. Arliss

Actual work has been begun by George Arliss on his next film production, which is being made by Distinctive Productions, Inc., and will be released by the United Artists Corporation.

Mr. Arliss' new picture will be of the comedy-drama type based on Earl Derr Bigger's short story, "Idle Hands," appearing originally in the Saturday Evening Post. Associated with Mr. Arliss in this forthcoming production is Miss Doris Kenyon. The scenario of the new Arliss film was written by Forrest Halsey, and the picture is being directed by Henry Kolker.

Exhibitors Appreciate Star's Stage Success

Pathe in announcing the first of its Ernest Truex series, "Little, But Oh, My!" points out that this star has won the heart of New York by his performance in the stage success "Six Cylinder Love." That his popularity is appreciated is proven, Pathe claims, by the response received by Pathe Exchanges from exhibitors, who are anxious to learn the release date of the first of these three two-reelers.

Prize Beauty in Mermaid Comedies

Miss Joey McCreery, winner of the Thomas H. Ince beauty contest, plays the leading role in the latest all-star Educational-Mermaid Comedy, which has just been completed by Hamilton-White and which has been titled "Free and Easy."

"Virgin of Stamboul" Opens in Berlin

THE first modern American feature photoplay to be exhibited in Berlin after the recent lifting of the export film embargo, was "The Virgin of Stamboul," a Universal-Jewel picture starring Priscilla Dean, according to an announcement from Universal. "The Virgin of Stamboul" opened in the Marmor House, one of the leading film theatres of Berlin.

Summarizing the criticism accorded the feature by the German press, Universal states that it was the unusual photography in the American film which struck the German minds most forcibly. Concerning the picture, the Berlin Mittag had this to say: "The most startling part of the film is the photographical picturesque feeling of the American cameraman for continually surprising and new lines of action."

The Abenblatt said: "Here is actually shown a film which grips the masses, and from its first picture until the very last scene, is entertaining. That is to be credited, first of all, to Browning's direction, but in no small part to the cast as well. Priscilla Dean, the charming artist with eyes that speak, portrays the leading part extraordinarily well and genuinely."

Buck Jones to Star in Texas Ranger Story

"Riding with Death," a mid-November release by Fox Film Corporation, starring Buck Jones, is a story of the Texas Rangers. It was written for the screen by Jacques Jaccard, who also directed the production. There are ten important characters in the cast and many extras appear in the picture. Betty Francisco plays the feminine lead, and others in prominent roles are J. Farrell McDonald, Jack Mower, H. Von Sickle, William Gillis, William Steele, William Gettinger, Artie Ortega and Tom Medotti.

Suggesting a Way By Which Pictures May Be Financed

There is a studio in Florida equipped and ready for modern productions. Dark Stage is 60 by 60 with Cooper-Hewitts,—Hard Lights,—and several 100 Amperes spot Lights. There is also a open-air stage 50 by 142, which is one-half enclosed, and could be wholly enclosed at little cost. The two stages together could accommodate three separate companies. There are 18 dressing rooms and plenty of flats and sets and a laboratory. It is situated right in the city and cost $65,000. *To a reputable producing company, that would acquire this property, the financing of its pictures or the selling of stock for this purpose would be an easy matter on account of this asset.* The Owner is willing to sell for one-third cash, one-third Stock, and the balance in easy payments.

For Further Information
WILLIAM McCORMACK
MOTION PICTURE NEWS
729 7th AVE., NEW YORK

Two views of Betty Compson's forthcoming starring vehicle for Famous Players-Lasky, "The Little Minister," showing the "town square of Thrums" designed by Robert M. Haas





Critics Greet "Peter Ibbetson"

Reviewers Commend Translation from Stage to Screen

SELDOM, if ever states Paramount, has a motion picture been more cordially received by the newspaper critics of New York than was George Fitzmaurice's production, "Forever," which, presented under its original title, "Peter Ibbetson," opened two weeks ago at the Criterion Theatre.

The New York newspaper critics, Paramount points out, are sometimes finicky in their screen likes and dislikes, and never more so than when the subject to be reviewed has previously been presented on the stage. So when a play so popular as was John Nathan Raphael's version of George Du Maurier's "Peter Ibbetson" is adapted to the screen, it may be expected that the reviewers will be hyper-critical. The more remarkable, therefore, is the quantity of praise they have bestowed in this instance, says the Paramount statement.

The Evening Post noted "the poetic charm which lingers throughout the production; there are sunshine, laughter and tears which sway the audience as the picture wills." Alan Dale in the American sounded the same note when he said: "It is romantic. It is poetic and it is filled with a gentle optimism that is rarely seen on the screen." Wallace Reid's acting, he said, "was a notable achievement... few actors could have done as much with it."

The Evening Telegram said: "It is seldom that a photoplay achieves such complete transposition of the spirit of one of the lovelier works of literature as has been accomplished in 'Peter Ibbetson.'....As a development of the film director's art the play is little short of marvelous."

"See 'Peter Ibbetson,' advised the Daily News, for as the Telegraph said, "It had been given enthusiastic advance notices and hailed as a remarkable picture, and in this instance a film has lived up to all that was said about it previous to its presentation."

A screen triumph for George Fitzmaurice, its producer, "was what the Sun called it, while the Times, dwelling more at length on Mr. Fitzmaurice's achievement, said: "His scenes are gracefully composed, effectively lighted and softly toned, without sacrifice of clearness. Many of the sets of 'Peter Ibbetson' are a treat to the eyes, and some of them are dramatically expressive, too."

The Call said that here is "a moving picture that improves on the play from which it was adapted.... The charm of the settings and the perfect characterizations help to make a production which undoubtedly sets a new standard for American films." And the Mail, in the same vein, said that "it is but rarely that a novel or stage play receive just treatment when it is transferred to the silver-sheet, but 'Peter Ibbetson' is a worthy piece of work, deserving of all praise.

High Grade Houses Book Serial

"Winners of the West" Historical Serial, Sets Precedents

"WINNERS of the West," the new style Universal serial, starring Art Acord and written around the adventures of Capt. John C. Fremont during the gold rush days, continues to surprise Universal officials by the records it is setting, announces that company. In the short time it has been available for release, it has been booked in more high class houses than any serial ever made, it is asserted by Universal officials.

As an example of the ease with which Universal salesmen have been able to put the thrills-from-history serial into elite and first run houses, it is announced that the Art Acord chapter play now is running in the Village Theatre, Wilmette, Ill. This theatre is in one of Chicago's finest suburbs and was permitted in the town only upon the best of recommendations on the part of its managers, and their promises to show only pictures of the highest possible tone. No serial ever has been shown in that theatre. One was started several years ago but was ordered off the screen.

The Universal representative in that territory held a special showing of several episodes of "Winners of the West" one morning recently, at which the directors of the theatre, and representatives from the Wilmette schools and women's clubs were invited guests. There was a unanimous demand for the serial. It was booked without delay.

Another case cited by Universal in confirmation of its contention that "Winners of the West" is unique, censor-proof and highly instructive as well as entertaining, is its booking by the Girard Avenue theatre, Philadelphia. Mr. Zottman, manager of that theatre had barred serials from his screen for more than six years. It was only after he found that the public schools in his neighborhood were interested in "Winners of the West," that he considered it at all. He finally was sold on the idea of trying it out. He ran the first episode on three successive days.



Richard Dix and Helene Chadwick, the two principals in Rupert Hughes' delightful story of early married life, "Dangerous Curve Ahead," distributed by Goldwyn

"Wallingford" in Demand

Big Houses Booking Vitagraph's Film; Gets Special Presentation

THE Stanley Company has booked "The Son of Wallingford," the new Vitagraph special, for a run of an entire week at its Karlton theatre, in Philadelphia; and also for a second run in its Capitol theatre, which is in the downtown section of Philadelphia. It has also booked it for various other houses under its control, including two theatres in Atlantic City.

After the new Wallingford picture had been shown at the Kinema theatre, in Los Angeles, the management of the palatial Alhambra booked the picture for a week and this second run also played to capacity business, according to Vitagraph.

As anticipated by Vitagraph, "The Son of Wallingford," its newest special production, is proving to be a perfect mine of exploitation possibilities for exhibitors, declares a statement from Vitagraph. The many first run theatres which have presented it to appreciative houses in various parts of the country have found no difficulty in getting something out of its many exploitation angles to attract lovers of good pictures to their doors, it is stated. In many cases theatres which have not previously gone to the extent of using allegorial stage settings or tableaus are said to have departed from their general rule with this production. In other cases stage prologues have been eliminated as the film itself carries a brief prologue, and instead exhibitors have engaged a public speaker to relate to audiences how the stories of wily Wallingford have been read the world over and how, after many years Mr. and Mrs. George Randolph Chester have written this new story of Wallingford and his son Jimmy and personally directed its transfer to the screen.

Moore-Lehrman Comedy Has Fine Cast

The promise comes from the Selznick organization that the new Owen Moore comedy, being directed by its author, Henry Lehrman, at the Selznick studios in Fort Lee, N. J., will be notable for its players in support of Selznick's comedy-dramatic star. Tom Wilson and Toga Yamamoto were brought on from Los Angeles to assume two of the most important roles in Moore's support. Pauline Garon and Nita Naldi were engaged as dual leads for the supporting organization.

Feature Is Rushed to Chicago Get-Together

To fulfill his promise to show his latest production "A Bride of the Gods," at the Chicago "Get Together" meeting of Associated First National franchise holders, J. L. Frothingham, a member of the Associated Producers, will send it to Chicago by special messenger at considerable expense. The promise was given to a number of Eastern film men when they expressed a desire to see the big dramatic spectacle during the sessions, but bad weather and other unforseen difficulties for a time made it problematical whether it could be assembled and edited in time.

In order to get the print to the Chicago meeting, Director Edward Sloman accompanied the messenger part of the way, putting the finishing touches on it enroute.

It is said that there is money at the foot of the rainbow.

Your rainbow is on page 2389 of this issue of the Motion Picture News

Hodkinson to Open Offices

Formal Announcement of Location and Personnel to Be Made Soon

P. N. BRINCH, Manager of Exchanges for the W. W. Hodkinson Corporation, has just returned from a tour of the Milddle West with the information that on November 1st formal announcement will be made of the locations and personnel of the twenty-four branch exchanges which that Corporation is opening to handle its own releases. W. F. Seymour, one of the organization's district supervisors, is still out in the field completing arrangements for the last few branches, and S. J. Vogel, of Vogel & Meehan, who handle the Hodkinson releases on the Pacific Coast, has spent the past week in New York, conferring with home office officials on the final details of the sweeping reorganization about to be completed in the Hodkinson Corporation.

The growth of this company has been a rapid one. In November it is celebrating its fourth anniversary, and the inauguration of its own system of branch exchanges is of especial significance at this time.

Within the past fortnight, Phil Ryan joined the Hodkinson forces, with headquaters in the Middle West territory, embracing the Kansas City, St. Louis, Omaha, Des Moines, Oklahoma City and Minneapolis exchanges.

C. W. Albert and Thomas Greenwood have been assigned to the Chicago territory, where both have long been favorites with the exhibitors whom they have served.

A. W. Smith, Sales Manager of the Corporation says that a detailed announcement covering the personnel of the augmented sales force will be made at the time the branch exchanges are opened.

"The Iron Trail" to Be Opened on Broadway

THE first of the series of big Rex Beach productions, "The Iron Trail," produced by the Bennett Pictures Corporation and distributed by United Artists, will be accorded its premier at the New York Strand, the week beginning October 30.

The showing follows a four weeks' "teaser" poster campaign on the subway and elevated railroad stations. In its tone, the advance campaign for "The Iron Trail" was "hooked-up" to prevailing conditions of political unrest, and by innuendo the posters seem to apply in an ambiguous way to the current railroad difficulties that are attracting wide and concerted public attention.

One-Four-Nine!

Quality—Speed—Price—Points 1, 4 and 9—are three reasons and there are seven other vital ones why American should make your prints.

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2. REPUTATION. Gained in 10 years of experience.
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8. PROMPTNESS. Accustomed to serve exacting requirements.
9. PRICES. Reasonable and competitive.
10. GUARANTEES. Write for our unique guarantee of quality work.



Dora Mills Adams, prominent actress, who is one of the all star cast selected for "A Paste Board Crown," a Travers Vale production, screen version of the great story by a celebrated actress and dramatist, Clara Morris

Matt Moore Leaves for Los Angeles

Matt Moore, who has just finished playing the leading male role in "Sisters," the screen version of Kathleen Norris' popular novel made by Cosmopolitan Productions under the direction of Albert Capellani, has left New York for Los Angeles after more than two years' absence from the Coast. Mr. Moore expects to visit his mother and the other famous members of his family, Owen Moore, Tom Moore and Joe Moore. Matt Moore will return East after several weeks on the Coast.

Future Paramount Releases

26 Listed for Next 4 Months; Five Big Productions in November Group

S. R. KENT, general-manager of distribution, Famous Players-Lasky Corporation, has announced a tentative schedule of Paramount releases for the months of November, December, January and February. Twenty-six productions are listed, including specials produced by Cecil de Mille, William de Mille, George Melford, George Fitzmaurice, John S. Robertson, George Loane Tucker, Donald Crisp, William S. Hart, Penrhyn Stanlaws and the Wallace Reid-Gloria Swanson-Elliott Dexter production directed by Sam Wood; two foreign productions starring Pola Negri and star pictures in which every one of the Paramount luminaries will be seen.

The first picture to be released in November will be the George Loane Tucker production, "Ladies Must Live," in which Betty Compson is featured. This picture is an adaptation of a novel by Alice Duer Miller.

Next on the list is Donald Crisp's production, "The Bonnie Brier Bush," adapted by Margaret Turnbull from the book by Ian MacLaren and the plays by James MacArthur and Augustus Thomas and produced in London and in Scotland in the original locale of the Ian MacLaren stories. Mr. Crisp himself plays the leading male role of Lachlan Campbell, while Mary Glynne plays the role of Flora Campbell, his daughter.

Then comes George Melford's spectacular production of "The Sheik." In this picturization of Edith M. Hull's sensational novel, Agnes Ayres and Rudolph Valentino are featured.

Following "The Sheik" comes Jack Holt in his first star picture, "The Call of the North," which was adapted by Jack Cunningham from the novel, "Conjurer's House," by Stewart Edward White. Joseph Henabery directed. Madge Bellamy is Mr. Holt's leading woman and Noah Beery, Helen Ferguson and Jack Herbert are also in the cast.

Among the November releases also is the Cosmopolitan production, "Enchantment," directed by Robert G. Vignola and starring Marion Davies. This is from an original story, "Manhandling Ethel," by Frank R. Adams.

Limehouse Reality in "Three Live Ghosts"

Genuine bits of the real London Limehouse district will be seen in the early scenes of "Three Live Ghosts," which George Fitzmaurice is now making in England for Paramount. It is expected to be interesting to Americans to see Limehouse as it really is.

"Jane Eyre" Producer Has Record as Artist

Hugo Ballin, producing director of "Jane Eyre," starring Mabel Ballin, conceded an artistic triumph, may point with pride to a record that prepared him admirably for the work to which he is now devoting himself.

Having chosen painting, and determined upon a career as an artist, Hugo Ballin first studied at Art Students' League, New York, then in Rome and Florence, Italy. He won many honors, including coveted prizes and scholarships, and in addition, having been connected with the theatre, eventually he turned to the direction of motion pictures.

Mabel Ballin, the wife of the artist and director, was also of the legitimate stage before their marriage. Her work, especially under the direction of her husband, has commanded much favorable comment, the most recent productions being "East Lynne," "The Journey's End" and "Jane Eyre."

Chas. Whittaker Back

Charles E. Whittaker, after an absence of eight months, has returned to New York. His trip abroad was an assignment for Famous Players-Lasky, in connection with productions being made starring Poli Negri. Mr. Whittaker spent most of his time in Berlin, but also divided his work to include activities in London and Paris. His plans for the future are as yet unsettled.

THE BAT | Read This for Your Protection | THE BAT

COPY OF COURT ORDER

IN THE DISTRICT COURT OF THE UNITED STATES OF AMERICA
FOR THE NORTHERN DISTRICT OF ILLINOIS
EASTERN DIVISION

Tuesday, October 18, A. D. 1921.

Present: Honorable George A. Carpenter, District Judge.

ORDER

That the defendants should be enjoined from using the title "THE BAT" in connection with the exhibition of a picture on the motion picture stage until the future order of this court and said defendants, their agents, attorneys, assignees, and licensees hereby are enjoined and prohibited from using the words "THE BAT" in connection with any dramatic exhibition or picture, either on the speaking or motion picture stage and in any advertisement published or issued in connection with any play or dramatic production on the speaking or motion picture stage, until the further order of this court.

Enter: Carpenter
Judge.
18, Oct., 1921.

COPY OF LETTER

SENT BY KLIMAX PICTURES DISTRIBUTORS, DEFENDANTS IN ABOVE ACTION, ON ORDER OF JUDGE CARPENTER TO AGENTS AND THEATRES

Chicago, Oct. 18, 1921.

Dear Sir:
Judge Carpenter of the U. S. District Court this morning enjoined us, our agents, attorneys, licensees and assignees from using the words "THE BAT" in connection with any motion picture and in advertisements of such motion pictures. YOU ARE THEREFORE NOTIFIED AND REQUESTED not to use or exhibit any sign or other advertisement in which the words "THE BAT" appear.

NOTICE!!

WE ARE SOLE OWNERS OF ALL RIGHTS TO THE PLAY AND MOTION PICTURES OF "THE BAT." WE ALSO OWN ALL RIGHTS TO THE WORDS "THE BAT."

WE ARE SORRY IT WAS NECESSARY TO APPEAL TO THE COURTS TO PROTECT OUR RIGHTS BUT HAVING DONE SO WE HEREBY SERVE WARNING ON MOTION PICTURE PRODUCERS, DISTRIBUTORS AND EXHIBITORS NOT TO USE THE WORDS "THE BAT" IN CONNECTION WITH ANY MOTION PICTURE.

WAGENHALS AND KEMPER,
PRODUCERS OF "THE BAT."

Jessen's Notes From the West Coast

UNIVERSAL

"That Lass O' Lowries," which was filmed with Harry Carey and Helen Ware three years ago, is being rewritten by Elliot Clawson for Priscilla Dean's next vehicle.

"Mallory Campeador" will be the next vehicle starring Herbert Rawlinson. This subject will follow "The Black Bag."

"Out of the Silent North," an original screen story, has been purchased for Frank Mayo's next production.

Irving Thalberg has written "The Frisky Flapper" as the next vehicle for Marie Prevost. Doris Schroeder is writing the continuity.

William Younger is writing the screen version of "A Second Hand Rose" for Gladys Walton.

Two stories have been purchased for Hoot Gibson, "Sou' West," by F. R. Buckley, and "Headin' West," by Harvey Gates.

"King Deeds" is being prepared for the screen by Wallace Clifton as a vehicle for Gladys Walton.

"The Golden Gallows," a story of New York theatrical life, has been purchased for Miss Dupont.

Film Editor Frank Lawrence, has completed work on "Princess Virtue," in which Marie Prevost appears as the star. This subject was directed by George Cox.

Bert Roach, Ethel Teare, and Babe Morris are being featured in a comedy titled "Oh, Doctor!"

GOLDWYN

Ralph Graves has been engaged for the leading male role in the Rupert Hughes story titled "Sent For Out." Other principals in this subject are Colleen Moore, in the leading female role, Harold Holland, Eleanor Hancock, Florence Drew, and Charles Mason. Alfred Green is the director.

Production work has been resumed on "Hungry Hearts." Mason Hopper is the director, and Bryant Washburn and Helen Ferguson appear in the leading roles.

William Beaudine is editing "The City Feller."

Jacqueline Logan has been placed under a long term contract to play leads.

BRUNTON

"Wild Fire," by Zane Grey will be put into production by Ben Hampton. Claire Adams and Earl Gantvort are the feature players.

Work has been completed on "My Boy," starring Jackie Coogan.

R. A. Walsh is completing the editing of "Kindred of the Dust."

Chester Bennett has completed the filming of "Deliverance," in which Jane Novak is starred.

METRO

Bayard Veiller will next produce "Tommy Carteret" with Bert Lytell playing the title role. Sylvia Breamer appears opposite Lytell in this subject. Hardee Kirkland has also been engaged for an important role.

Claude Mitchell, formerly of the executive staff of the Famous Players-Lasky London studios, has been appointed production manager of the Bayard Veiller unit.

Irvin Cobb's "The Five Dollar Baby" will be produced by Harry Gaumont with Viola Dana as the star.

George D. Baker is selecting the cast for "Stay Home" starring Gareth Hughes.

Rex Ingram is making the first scenes for "The Prisoner of Zenda."

Mignon Anderson has been added to the supporting cast of "Kisses," a Maxwell Karger production, starring Alice Lake.

PACIFIC STUDIOS

San Francisco Chamber of Commerce visited the San Mateo plant last week and were entertained by the studio officials.

General Manager Isadore Bernstein, announces that Nell Shipman will make her next production at the Pacific Studio.

The Hal Stevens' company is scheduled to produce a two-reel comedy here every two weeks for the Producers Security Corporation.

A huge steel frame has been shipped for the construction of the second stage at this plant. It is expected that work on the new stage will be completed by January 1st.

LASKY

William De Mille will resume production work on November 1st using an original story by Clara Beranger.

Betty Compson this week completes "The Little Minister," adapted by E. A. Bingham. Penhryn Stanlaws is the director. Miss Compson will be directed in her next subject by William D. Taylor.

"One Glorious Day" has been selected as the release title for the subject featuring Will Rogers. James Cruze directed this production.

Pauline Starke is playing the leading female role opposite Tom Meighan in "If You Believe It, It Is So." Tom Forman is directing this subject.

The cast supporting Jack Holt in "Parson of Panamint," written by Peter Kyne and adapted for the screen by Albert Levino, consists of Herbert Standing, Wade Botelar, Mable VanBuren, Will Walling, Fred Huntley, Betty Francisco, and J. F. Lockney. The director is Joseph Hennaberry.

The following productions are in progress: "Saturday Night," directed by Cecil De Mille; "Moran of the Lady Letty," being directed by George Melford; "The Husband's Trade Mark" starring Gloria Swanson, under the direction of Sam Woods; "The Champion," starring Wallace Reid with Phillip Rosen directing; "The Lane That Had No Turning," starring Agnes Ayres, under the direction of Victor Fleming, and "For the Defense," starring Ethel Clayton, under the direction of Paul Powell.

1st NATIONAL

The title "Skin Deep" has been selected for the Thomas H. Ince special which was filmed under the title of "Lucky Damages." Milton Sills and Florence Vidor are featured in this production.

John Fleming Wilson is writing an original sea story for Ince.

Prints of "Hail the Woman" were shipped East this week.

Mr. Ince has purchased "The Brotherhood of Hate," a magazine story which is being adapted by Bradley King.

Harry Keepers has been engaged as cameraman for the Douglas McLean Company.

HAL ROACH

The "Snub" Pollard Company has completed work on "Ten Nights in a Pool Room."

"Try, Try Again" and "Busy Bee" have been completed by the Jimmy Parrott company.

Harold Lloyd has started work on a new comedy with a psychological theme—a man can do whatever he makes up his mind to accomplish. Fred Newmeyer will direct Lloyd in this subject. The story is by Hal Roach, Jean Haves and Sam Taylor. Mildred Davis plays opposite Lloyd.

BERWILLA STUDIOS

Production work has been begun on a new Peter B. Kyne story, "The Innocent Cheat," in which Roy Stewart is cast as the star. Ben Wilson is directing.

Ann Little and her supporting company have gone to Bear Lake to take scenes for the new serial, titled "Ann of the North."

Jack Hoxie will next play in a Peter Kyne story under the direction of Roy Clemens.

"The Price of Youth," starring Neva Gerber, has been completed by Director Norval MacGregor.

Eddy Lyons is now engaged on his fourth two-reel comedy.

The productions mentioned above as under way at the Berwilla studio will be distributed by Arrow Film.

FOX

Tom Mix is beginning "Around the World in Nothing Flat." Eva Novak plays the lead, and Ed Sedgwick is the director.

Edgar Lewis will direct William Russell in his next subject, which is at present untitled.

Shirley Mason is completing work on "Her Loved Ones," with Jack Ford as director. The all-star cast for the film version of "Count Monte Cristo," has been increased by the additions of George Seigman, Gaston Glass, Albert Prisco, Virginia Faire and Francis MacDonald. John Gilbert is the star of this production. Other principals are William Mong, Robert McKing, Al Filson, and Estelle Taylor. Emmet Flynn is director.

George Marshall is finishing "Tempered Steel" with Lefty Flynn.

Howard Mitchell is completing "The Girl Who Dared" with Barbara Bedford.

William Howard is engaged in the last scenes for "Extra! Extra!" with Johnny Walker and Edna Murphy.

Dustin Farnum has completed the exteriors for "Cursed." Bernard Durning is directing this subject. Virginia Valle plays opposite Mr. Farnum.

The following comedies are in production: "Straight from the Farm," starring Al St. John, under the direction of Gilbert Pratt; "The Chauffeur," starring Clyde Cook, under the direction of Jack Blystone; "Pardon Me," featuring Jimmy Savoy, under the direction of Slim Summerville; "Please Be Careful," featuring Charles Dorety, under the direction of M. Buckingham; "False Alarm," starring Chester Conklin, under the direction of Earl Kenton; and "Go and Get It," featuring Harry Depp with Al Herriman directing.

Director Del Mar Dellord is making a playerless comedy, in which costumes constitute the cast.

ROBERTSON-COLE

Gasnier is making flood scenes at Yuma for the "Call of Home."

Sessue Hayakawa and director, Norman Dawn, are selecting the cast for "The Vermilion Pencil," written by Comar Lehigh. This is a spectacular Chinese story.

Director Colin Campbell is now in his fourth week of production work on "Judith of the Blue Lake," adapted from the story by Jackson Gregory and starring Pauline Frederick. An all-star cast of fifteen members supports Miss Frederick in this subject.

Director-William Sieter is completing work on "Eden and Return," adapted from the stage comedy-drama "Ralph Renaud" and starring Doris May.

HERE AND THERE

W. E. Shallenberger leaves for the East on Tuesday of this week.

Elma Harris, Realart's supervising director, returns this week from a month's vacation on Prince Edward's Isle, Canada.

F. B. Finman has resigned as vice-president and general manager of the Ambassador Pictures Corporation, which produces the Katherine McDonald features for First National. Ben Shulberg arrived last week on the coast to reorganize this company.

The Writers' Club and Screen Writers' Guild will hold a grand ball at the Ambassador on December 20th, the proceeds to be used to equip a new gymnasium at the Club's quarters in Hollywood.

Al Christie will take his company to Honolulu in the near future to make a series of two-reelers.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Great Interest Shown in S.M.P.E. Convention in Buffalo

Members Will Turn Out Strong to Hear Papers

The committee in charge of the fall convention and annual meeting of the Society Motion Picture Engineers, reports that ore than the usual interest is being own in the events this year. The convention will open on Monday morning, ctober 31, in the Hotel Statler, Buffalo, . Y. It will last four days, closing on hursday afternoon, November 3.

The papers that have been prepared ve promise of being of great value to l interested in motion picture engineerg. Some of the subjects will include xplanations of the latest developments in cture projection.

Dr. W. E. Story, Jr., has been making sts by which he has been comparing the elative efficiencies of large and small ondensers, and his talk on these tests will e valuable and interesting. Dr. Story ill also give a short talk on photometric easurements to determine the lighting of ie motion picture setting before taking ie picture.

"Industrial Mechanigraphs" will be ie subject of the paper to be read by Harry Levey of the Harry Levey Corporaon. A film demonstration will accomany Mr. Levey's talk on this subject.

L. A. Jones of the Eastman Kodak ompany will talk on the effect of studio ghting on those working under it. "Anysis of Motion" will be the subject of ie paper to be read by Charles P. Watson f Novograph Film Corporation.

A talk on the "Commercial Applicaons of the High Intensity Arc" will be given by A. D. Cameron of the General Electric Company. C. A. B. Halvorson is going to demonstrate a "Point Source of Light." One of the most interesting events on the program will be a demonstration of pictures which C. Francis Jenkins has taken with his high speed camera at the rate of 1,500 per second. A number of other valuable papers will be read, most of which have been commented upon in the past few issues of the NEWS.

As the fall convention is always the annual meeting of the society, the big event will be the election of officers. This always serves to bring out a big showing of members. Those who were unable to attend the spring convention which was held in Washington last May will undoubtedly make an effort to be at this fall convention.

A telegraphic report of the annual meeting and news of interest at the convention will appear in next week's issue of the MOTION PICTURE NEWS.

Those interested in securing membership in the Society of Motion Picture Engineers can secure application blanks from A. C. Roebuck, chairman of the membership committee, care of the Enterprise Optical Mfg. Co., 564 West Randolph Street, Chicago, Ill.; A. F. Victor, secretary, 50 West Sixty-seventh Street, New York City, or from H. A. Camp, president, 5550 Raleigh street, Pittsburgh, Pa.

Program S.M.P.E. Convention

MONDAY, OCTOBER 31, 1921.

10 A. M.—Opening Exercises; President's Address; Minutes of Last Meeting; Unfinished Business; New Business; Election of Officers; Lunch. 2 P. M.—Report of Papers Committee: Paper and Discussion—"Comparison of Large and Small Condenser Systems," by Dr. W. E. Story, Jr. Paper and Discussion—"Optical Glass," by H. N. Ott. Trip to factory of Spencer Lens Company. 8 P. M.—Theatre Party.

TUESDAY, NOVEMBER 1, 1921.

10 A. M.—Paper and Discussion—"A Point Source of Light," by C. A. B. Halvorson. Paper and Discussion—"Industrial Mechanigraphs," by Harry Levey. Paper and Discussion—"Analysis of Motion, by Charles P. Watson. Paper and Discussion—"Taking Pictures at 1,500 Exposures per Second," by C. Francis Jenkins. Lunch. 2:30 P. M.—Trip to Niagara Falls.

WEDNESDAY, NOVEMBER 2, 1921.

10 A. M.—Report of Committee on Electrical Devices; Report of Committee on Projection Machines; Report of Committee on Safety; Report of Committee on Auditing; Report of Committee on Optics; Report of Committee on Nomenclature; Report of Committee on Studios; Report of Committee on Education; Report of Committee on Publications; Report of Committee on Advertising; Report of Committee on Membership; Report of Committee on Cameras and Perforations; Report of Committee on Reciprocal Relations; Report of Committee on Progress; Report of Committee on Utility. Lunch. 2 P. M.—Paper and Discussion—"Effects of Studio Lights on the Eye," by L. A. Jones. Paper and Discussion—"Photometric Measurements to Determine the Lighting of a Motion Picture Studio," By Dr. W. E. Story, Jr. 7:30 P. M.—Banquet and entertainment.

THURSDAY, NOVEMBER 3, 1921.

10 A. M.—Paper and Discussion—"Standard Reel, the Need for Improvement as Regards Film Reels," by F. H. Richardson. Paper and Discussion—"Testing and Maintaining Photographic Quality of Cinematographic Emulsions," by Dr. A. B. Hitchins. Paper and Discussion—"The High Intensity Arc Lamp," by A. D. Cameron.

Travis, Sherman, Texas, Reopens

The Travis theatre, recently purchased Sherman, Texas, by the Musserman interests of Paris and Corsicana, is reopened nder the new management. The theatre is been repaired, overhauled and reodeled and a $10,000 pipe organ inalled. The interior is refinished in old ory and gray with blue velvet draperies, dividual seat covers for the chairs, new ghting system and all modern improveents installed.

Rhinelander, Wis., to Have New Theatre

Ground will be broken this week for a new theatre at Rhinelander, Wis. Peter Rouman, the owner, states that he expects the house to be ready for the public by the first of the year. The new theatre will have a seating capacity of one thousand and is expected to cost $80,000.

Joseph M. Schwartzwalder has redecorated and renovated the old Cayuga theatre in Auburn, N. Y. and has reopened it under the name of the Universal.—*Taylor.*

New "Simplex" Sun Light High Intensity Projection Lamp

Well Known Corporation Tells of Their Latest Product

By P. R. Bassett, Illuminating Engineer, Sun Light Arc Corporation

The motion picture industry is, without doubt, the greatest light-using industry in the country and the demand of this industry for more light has been continuous and insistent with the advance of the art. There are two main departments of lighting in the motion picture industry: the producers' lighting, which consists in lighting the studios for photographing the pictures, and the exhibitors' lighting, which consists of light for projecting the pictures on the screen. The Sunlight Arc Corporation developed, several years ago, a high intensity arc lamp for motion picture studio work. This unit, which is the most powerful and actinic source of light used in the studios, has caused many revolutionary changes in picture-producing and has played a very important part in the improved studio technique and artistic photographic results so noticeable in the last few years.

The Sunlight Arc Corporation has now completed the development of another unit which bids fair to play an important part in the exhibitors' lighting. This new lamp is the result of two years of development and service tests of high intensity projector lamps. In incorporating the high intensity arc for projection purposes, it has been necessary to develop a lamp mechanism which has many radically new features that will be of extreme interest to the projectionists. The lamp is completely automatic. The manufacturers claim it is the only projector lamp about which this can be said. In order to make a projector lamp automatic, it is necessary to do more than merely maintain a constant voltage or arc length. It is necessary to have the burning tips of the electrodes automatically controlled to burn continuously in fixed positions. Not only should the arc length be constant, but the position of the arc with respect to the condenser lenses should also be fixed. The new lamp accomplishes all these functions. The complete unit is divided into two parts, one, the lamp unit, which is mounted in the lamp house (shown in Fig. 1), and two, the automatic control, which is mounted outside on the back of the lamp house, where it is more accessible and cooler. This unit is shown in Fig. 2.

Fig. 3. is an electrical diagram of the lamp and automatic control. The automatic control unit consists of a motor and two magnets with the mechanical connections for operating the lamp. The motor (C) is attached across the lamp terminals and operates on arc voltage. It supplies power for continuously rotating the positive carbon at a slow speed and also for intermittently feeding the positive and negative carbons independently whenever such feed is necessary to compensate for their burning away. Magnet (A) controls the feed of the positive carbon. Magn (B) separately controls the feed of th negative carbon. The magnet A circu is novel and very interesting. The met piece with the nose extending toward th arc flame, above the positive carbon, called the third electrode. This pie is insulated from both positive and neg tive parts of the lamp, but is connected b a lead to one terminal of magnet A. Th other terminal is connected to the positiv side of the line. The operation of th circuit is as follows: When the arc flam does not touch the nose of the third ele trode, no current flows though magnet A However, as the positive carbon burns, th crater position slowly burns back unde

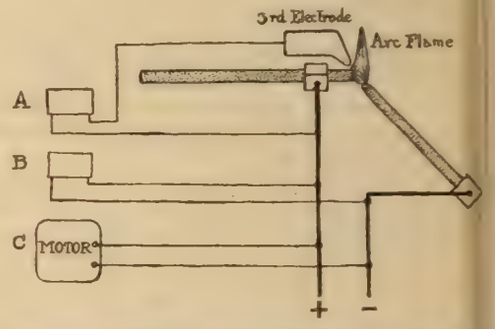


Fig. 3—Simplified electrical diagram of the automatic projection lamp

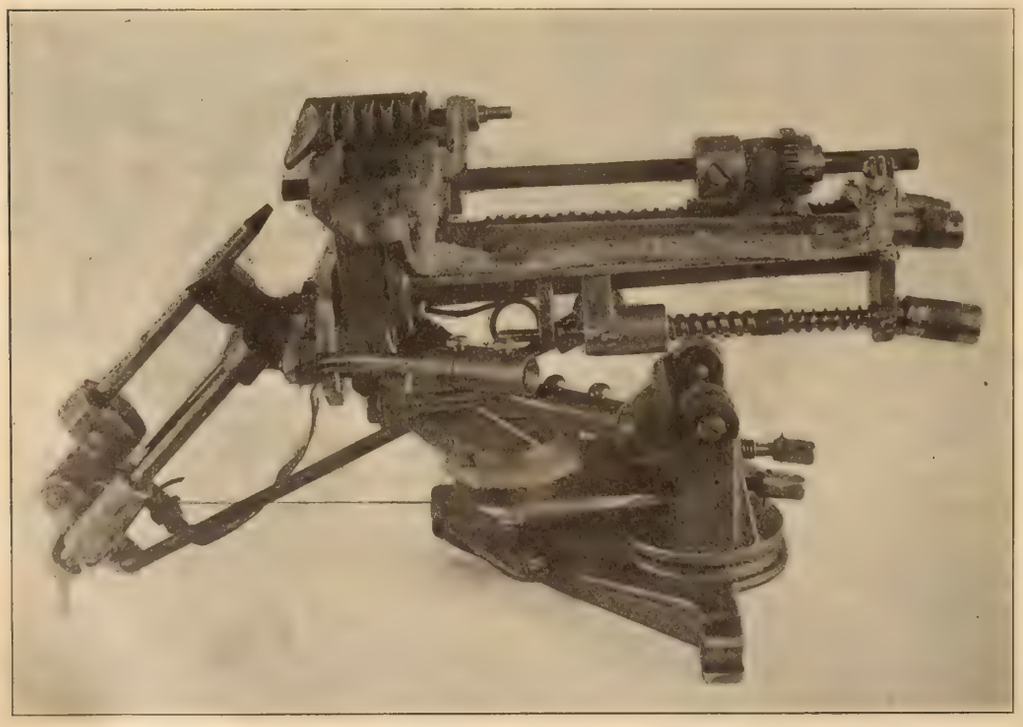


Fig. 1—The "Simplex"-Sunlight Arc High Intensity Projection Lamp

the nose of the third electrode and the ar flame moves back along with it. Finally the edge of the arc flame brushes agains the tip of the third electrode. Since th arc flame conducts current, this contac establishes a circuit, and current flow from the arc flame thru the third electrod and thru magnet A. Magnet A is s arranged that it draws a pawl into th ratchet which feeds the positive carbon As the positive carbon is fed ahead, th flame also is carried ahead until it break contact with the third electrode, thus de-energizing the magnet A and stopping th feed. This process is repeated whenever the flame touches the tip of the third electrode. The surprising part of the operation of this circuit is its reliability and its accuracy. The third electrode holds the crater of the positive carbon so accurately that it does not vary as much as one thirty-second of an inch in position during an entire run. Furthermore, it is evident that variation in burning rate of the carbon, or variations in current, have no effect in changing in the slightest degree the position of the crater.

The magnet B circuit is very simple. It is attached across the lamp terminals and

therefore has the arc voltage continuously applied to it. This magnet pulls on a pawl which engages in the ratchet that feeds the negative carbon. The pull of the magnet B is normally counterbalanced by the pull of a spring in the opposite direction, so that the pawl is held in a neutral position out of engagement with the ratchet. Now, as is well known, the arc voltage depends on the arc length. Therefore, as the negative carbon is consumed, the arc length is increased. This increases the arc voltage and so increases the pull of magnet B. The pull of magnet B being, then greater than that of the opposing spring, draws the pawl into the negative feed ratchet and causes the negative carbon to be fed forward. When the arc voltage is brought back to its normal figure, magnet B is weakened and the spring draws the pawl away from the ratchet, thus stopping the feed. It is evident that the combination of circuits A and B completely controls the arc and the position of both electrodes. The negative electrode is fixed, since the control holds it at a constant distance from the positive, and as the positive crater is fixed by the third electrode, the whole arc is, therefore, located at set positions with respect to the optical system.



Fig. 2

The automatic control unit for the High Intensity Projection Lamp

This new unit contributes two most important things to the projection art—first a source of light twice as efficient as any source used previously for projection, and secondly, it makes this source available to the projectionist in a completely automatic form, which makes it steadier and more reliable as well as twice the brightness of present projection lamps.

EDITOR'S NOTE: The Simplex Sun Light Arc has been used in the Capitol Theatre for projection for a year or more.

Artificial Light Has All But Superseded Daylight in Filming Pictures

Sunlight of California no Longer an Absolute Necessity in Producing, Says Charles Eyton

California, where motion picture production is now centered, no longer has a monopoly on filming, even though the sun is brighter there. For the lighting of motion pictures nowadays is largely electrical even in Hollywood, according to Charles Eyton, general manager of Paramount's West Coast studios.

"The use of artificial light has all but superseded daylight," says Mr. Eyton. "Time was when it was considered essential to locate photoplay studios in localities where continuous sunlight was available. When California was 'discovered,' it was regarded as the ideal spot, because of the preponderance of sunny days. I do not wish to imply that this state is not now a very excellent place in which to make pictures, but the matter of daylight or sunlight is no longer the essential it was once considered.

"Take a look at any Paramount picture for example, and you will see that many of the exterior sets are actually built on stages rendered temporarily or permanently dark and that artificial illumination supplies the most effective lighting. A case in point is William De Mille, Paramount director, who for his past four productions has not been on location more than once or twice, and then only for a very short distance or time.

"Electrical experiments and experts in lighting have so developed the means of artificial illumination that tremendous sun arcs and other appliances can virtually duplicate the light of day and provide the even illumination that is necessary. Scenes can be made on dark stages, at night, at any time whatever, even the day is dark or the rain pouring.

"Thus any part of the United States can be used for picture making, providing only that the locality is within easy distance of a city where supplies can be obtained. Owing to progress in electrical illumination the motion picture industry is no longer wedded to any one district."

Winnipeg Has Another Modern House

Winnipeg, Manitoba, the Gateway City to the Canadian West, acquired still another handsome new moving picture theatre when the New Starland Theatre, Main street, was opened by Kenneth M. Leach, head of an extensive chain of moving picture houses in the West, with Ralph Miller, formerly manager of the College theatre, as manager. Mr. Leach, who is a noted horseman as well as exhibitor, is the lessee of the Starland, the owner of the fine structure being A. R. McNichol, a wealthy citizen of Winnipeg. The Starland, which replaces a former theatre of the same name on the property, is the third house in Winnipeg for the K. M. Leach chain, the others being the Lyceum and the College, the latter having been opened to the public only a few weeks ago.

The Starland, which was started last May, cost in the neighborhood of $300,000 and provides accommodation for 2,000 patrons on two floors, the balcony having 800 seats. Prominent in the preparation of the new house was Oral D. Cloakey, one of the most widely known theatre men in Canada, who is general manager of theatres for Mr. Leach and manager of the Lyceum in Winnipeg. Cloakey was formerly with Jule and J. J. Allen of Toronto, and opened the Allen theatres in Vancouver, B. C., and Cleveland, Ohio. He was originally a resident of Detroit, Mich. Mr. Cloakey designed the stage setting for the Starland and was one of the first artists to appear on the stage itself, playing a marimbaphone specialty as a musical feature of the opening programme. The crowd tendered him an ovation in recognition of his superb versatility. Incidentally, the drapings of the stage are hand-painted, being executed in oils by R. H. Van Kirk, a local artist of repute.

The foyer and stairs of the Starland are in marble and the front facade is done in cut stone with face brick of alternate colors, making a striking effect. There are two stores on each side of the entrance and a spacious billiard parlor in the basement. Special equipment comprises a $15,000 pipe organ, which was built by the Warren Company of Woodstock, Ontario, while another outstanding feature is the battery of three electric-drive Simplex projection machines in a projection room which is located just above the entrances to the orchestra floor. This position affords direct projection to the screen. The walls of the projection room are of solid concrete.

Music is provided by a novelty orchestra of six and by the big concert organ, the organist being H. St. John Naftel, formerly at the Capitol theatre, Winnipeg. The opening attraction was "A Thousand to One," starring Hobart Bosworth.

The New Starland theatre is situated on Main Street, somewhat distant from the downtown theatre section on Portage Avenue. The new house is considered one of the finest uptown moving picture theatres in Canada, outside of several new neighborhood theatres in Toronto and Montreal.—GLADISH.

Claim Perfect Projection of Stage Effects for New Machine

Many Interesting Points of Merit in Brenopticon

Abreast with the progress of the motion picture projection machines is the new Brenkert Brenopticon "Model F." With this new machine can be obtained the combination projection of lantern slides and stage effects. Lantern slides and stage effects can be shown in perfect dissolving projection, or one lantern slide and one stage effect can be simultaneously projected.

The outstanding feature of the Brenkert Brenopticon "Model F" is its excellent projection of stage effects. The large working aperature lenses take in the full opening of any standard make of stage effect — and the projected images are clearly defined and brilliantly illuminated.

Direct from the operating booth the stage effects can be projected singly or to operate in pairs. The Iris Dissolving Shutters are quickly controlled at the will of the operator and the Framing Shutters instantly set to frame the screen or stage opening.

One effect operating in upper unit can show Moving Clouds on upper half of screen or stage setting and a Moonlight Water Ripple effect operating in lower unit to show on the lower half of screen or stage setting. There are many of the stage effects that operate in pairs for producing a most novel and beautiful effect for Overtures, Holiday features, Program Introductions, etc. The Framing Shutters permit the operator to control the area covered by the stage effects, therefore projection onto the screen or drop curtain can be accomplished with wonderful effect, or where some special stage setting is used the projection of stage effects in single or pairs can be worked in, and the results add greatly to the value of the program.

Beautiful projection features are had by combining the projection of one lantern slide with one stage effect—namely—A lantern slide portraying a Winter Scene can be shown with the stage effect, Falling Snow—A Mountain Scene by lantern slide with stage effect of a Volcano, etc. Many of these combinations can be had and worked out to give the audience something new, beautiful and attractive.

The Brenkert Brenopticon Model F is the advanced type double dissolver for theatre service. Its design and construction embrace entirely new developments and features—a distinct and marked departure from the old type double dissolvers.

The projection lenses are 4 inch diameter of full working aperature—they register clearly defined images with a perfect flatness of field. These large working aperature lenses (the largest ever offered) increase the illumination with less attention of operator in maintaining exact centering of light source.

The Iris Shutters furnished are positive in operation and close light tight. The adjustment permits setting shutters for alternate opening and closing, or, for simultaneous opening and closing.

The condensers are 5-inch diameter, which increase the illumination in lantern slide projection and cover the full opening of any standard make stage effect. They are mounted in a self-centering cell with quick access for cleaning or changing.

The framing shutters are built in and produce a curtain closing shutter effect. They operate as a dowser on lantern slide projection and are used for framing the stage opening when stage effect projection is desired.

The arc lamps are built for rugged service with vertical-longitudinal and lateral adjustments of new design.

The mazda lamp equipment consists of a quickly removable socket—the base holding socket being provided with all adjustments for exact centering of light source.

The lamp-houses are double lined with right and left doors.—Perfectly ventilated and light tight with vision glasses.

The base is a one piece pedestal with rotating top. The uprights and bed are heavy steel tubes. The stand is provided with adjustments for setting at any angle of projection required and locks tight. It is rigid and free of vibration.

The Brenkert Brenopticon Model F is furnished in an equipment having 40-60-80 ampere rheostats and dual focus lenses. These dual focus lenses provide for two different sizes of projection, namely, the projection of lantern slides to fit a given size screen and for projection of stage effects to cover an area larger than the curtain or entire size of stage opening.

The combination 40-60-80 ampere rheostat is instantly controlled, which permits the operator to increase the illumination as may be required for projection of the stage effects over a large area—and the decrease in illumination on the projection of lantern slides where the greater illumination is not required.

The dual focus lenses are quickly thrown in and out.

The Brenkert Brenopticon "Model F" projector renders a high class projection service in Schools, Colleges, Studios, for Professional and Advertising purposes.

The Mazda lamp equipment renders perfect projection of lantern slides at any distance up to 120 feet and at distances of 100 feet or less with stage effects. It is the ideal equipment for Schools, Colleges, Advertising and Professional requirements.

The arc lamp equipment has practically no limit in its distance of projection as it can be equipped with the 40-60-80 ampere rheostats and long focus lenses.

Start Work on Portland Theatre

Plans for the erection of a $60,000 theatre building on the half block on the east side of Third street and between Burnside and Ankeny streets in Portland, Ore., have been announced by the newly organized Union Theatre Company in connection with the completion of a deal whereby the concern took a 15-year lease on the property. The lease, it was declared, involved the payment of an aggregate of $500,000 in rentals. The lessees plan to build a two-story concrete structure with a ground floor of 100 by 200 feet. The building will be used as a theatre and also as a number of retail specialty shops.

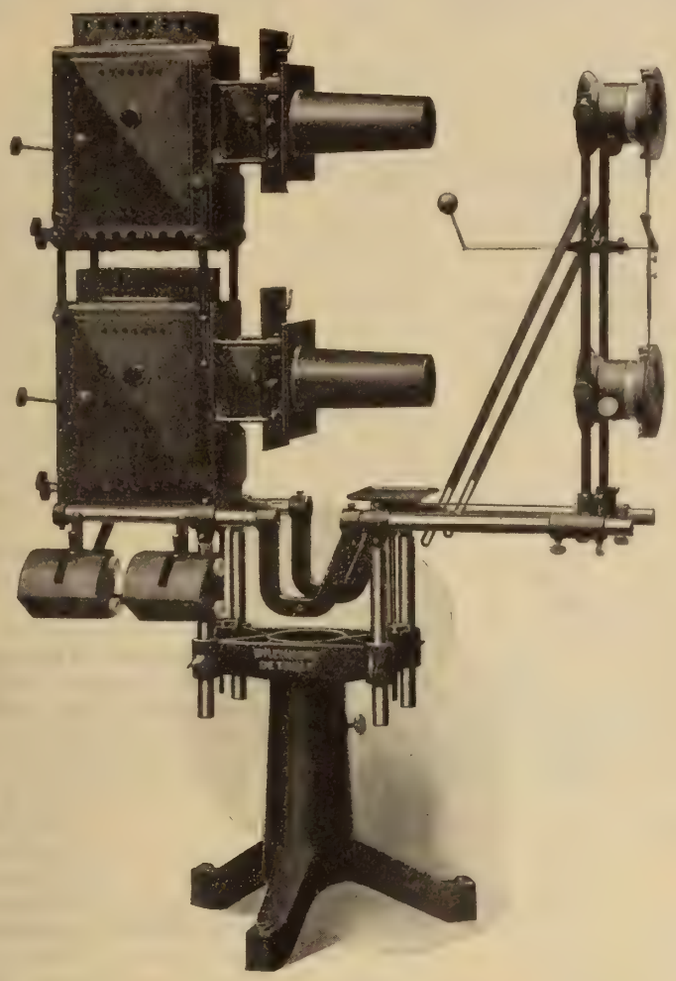
Members of the new theatre company are Eugene Blazier, Lesser Cohen, Julius Sax and Sam Sax. It is expected to have the building completed in time for a January 1 opening. Work of erection started October 1.—*Allen.*

Special Story on Submarine Photography Coming In This Section

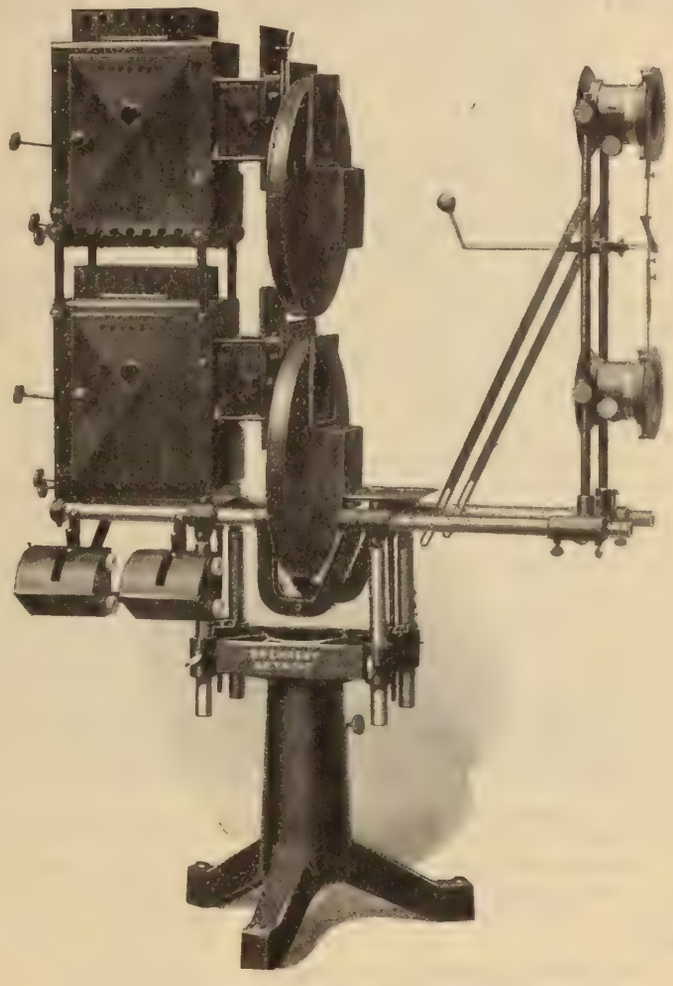
Jensen and Von Herberg Buy Another

C. S. Jensen has returned to Portland after a conference in Seattle with his partner, J. G. Von Herberg, which resulted in the purchase of the American Theatre in Butte, Mont., by the firm of Jensen and Von Herberg which operates a string of theatres throughout the northwest.

The American theatre has a seating capacity of 1,500. It will be closed for a month during which time extensive alterations and remodeling will be done. P. E. Noble, manager of the Liberty Theatre in Portland, has been sent to Butte to supervise the renovating of the American and also to temporarily manage the Rialto, another Jensen and Von Herberg first run theatre. During his absence from Portland the Liberty will be under the direction of Manager Johnson, formerly director of the Alcazar Theatre of Great Falls, Mont., one of the large houses recently acquired by Jensen and Von Herberg.—*Allen.*



PATENTS PENDING



PATENTS PENDING

BRENKERT BRENOPTICON "MODEL F"

For dissolving projection of lantern slides and stage-effects or for a simultaneous projection of both. (Quickly interchangeable)

Cleverly Designed—Rigidly Constructed
Powerful in projection

Practically no limit to distance or size of picture

New Projection Features—New Operating Features

Make your projection Equipment complete with a Brenkert Brenopticon "Model F"

Moderately Priced and Fully Guaranteed

THE MOST USEFUL EQUIPMENT THAT HAS BEEN OFFERED TO THEATRES IN LATE YEARS

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Brenkert Light Projection Company, Inc.

Detroit Designers and Manufacturers **Michigan**

"IT IS ANOTHER OF THE *BRENKERT MAKE* PRODUCTS"
MADE AND FINISHED COMPLETE IN OUR OWN FACTORY

Shape of House Main Factor in Selecting Screen

Results of Tests on Different Reflecting Surfaces

Does the motion picture screen appear equally bright from all angles of view? In other words, does the screen appear too bright for persons in the centre of the theatre and not bright enough for persons at the side. This was the second phase of the problem treated in the booklet of the Eastman Kodak Company entitled "The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen." The first phase appeared in these columns in the issue of September 17.

In the tests made, nearly all the projection screens on the market were examined, and such wide differences between the many types were found that the results are being published to make it possible to choose the screen which will be suitable for the particular theatre in which it is to be used. It is found that a screen which would be satisfactory in one theatre might fail completely in another. The result of most interest to motion picture theatre owners and managers is the fact that it is now possible to select the best screen for a given theatre with scientific accuracy.

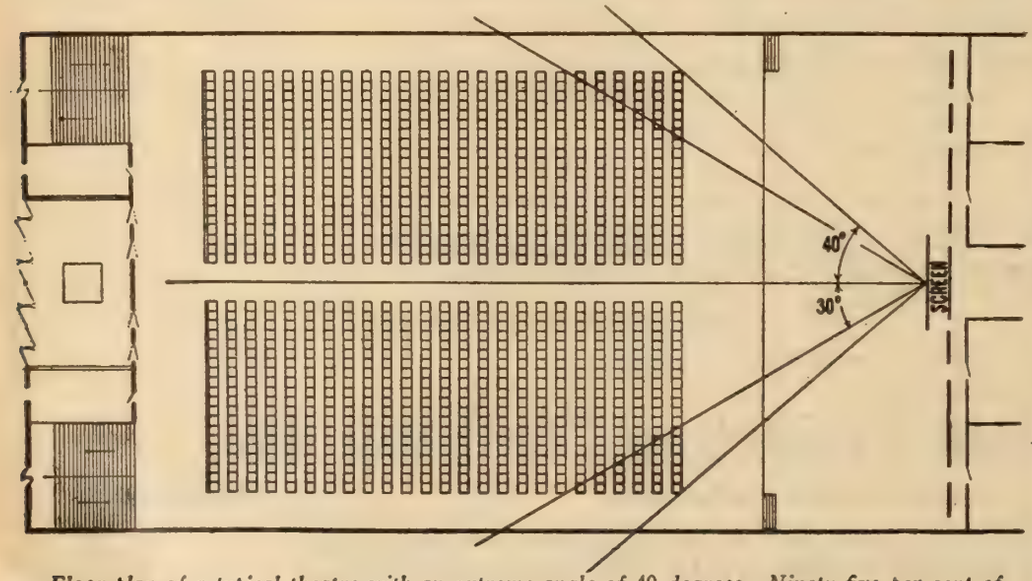
Every projection screen has its own reflection characteristics. Some reflect nearly all the light in a narrow beam giving plenty of light for persons sitting in in the centre of the theatre and almost none for those at the sides. There are other screens which appear of nearly equal brightness from any seat in the theatre. These represent extreme cases with the majority of screens occupying an intermediate position between the two. The choice of screen depends mainly upon the shape of the theatre. However, in order to determine the best screen for a given theatre, it is first necessary to determine accurately the reflecting power of the screens for all angles of view.

This the Eastman Kodak Research Laboratory has done for a number of commercial screens. Orders for samples of projection screens were placed with practically every maker whose advertisement could be located in the trade journals. A response was not obtained from all the makers. A special apparatus, a goniophotometer, was constructed for the purpose of measuring the reflecting power. A beam of light was thrown upon the sample of screen perpendicularly, thus illuminating it in very much the same manner as in the motion picture theatre. A small instrument which could be set to view the screen from any angle was used to measure the reflecting power. In this way the reflecting power of a screen could be determined when viewed perpendicularly or at angles of 5 to 70 degrees from the perpendicular. These values are given for each screen in Table IV. This table contains all the necessary data for the complete specification of the reflection characteristics of a projection screen.

Since we are interested in having the screen appear of satisfactory brightness to persons at the side of the theatre as well as in the centre, it is necessary to decide on the maximum amount that the reflecting power can fall off before the screen brightness becomes insufficent. Making use of all the existing data on the subject, the laboratory staff decided that the reflecting power for the persons sitting at the side of the theatre should never be less than one-fourth of the reflecting power for persons in the centre of the theatre. That is, with the proper screen brightness for persons in the centre of the theatre, the brightness of the screen as seen by persons at the side should never be less than one-fourth of the proper amount. If the ratio of the reflecting powers is greater than four to one, it will result in diminishing the number of good seats in the theatre. Obviously, a screen which would give excellent results in a long narrow theatre might not be suitable in a very wide theatre where the angle of view was greater.

The maximum angle of view can be determined from a floor plan of the theatre. It may be found by drawing a line connecting the most extreme seat on the side with the centre of the screen. The angle of view is then measured between this line and a line drawn through the centre of the theatre. It will sometimes be found that there are a few seats on the side which will add to the angle of the theatre considerably. If these seats are usually vacant, it may be undesirable to increase the angle for the benefit of the few persons who might occupy them. The figure will illustrate this. The required angle, counting all seats, is 40 degrees. However, 95 per cent of the seats are contained within an angle of 30 degrees. With the knowledge that these seats will not be as good, it is sometimes permissible to choose an angle which does not include them. The distortion, which no screen can correct, is often more annoying from the side of the theatre than the falling off of the screen brightness.

In selecting a screen for a motion picture theatre, the procedure should be somewhat as follows. First determine from the floor plan, the maximum angle of view. Let us suppose that this angle is found to be 30 degrees. In table II will be found a list of commercial projection screens and in the second column the maximum angle for each screen is given. It would be undesirable to use a screen for which the maximum angle is 20 degrees in a 30 degree theatre, so we may rule out the first few screens which are listed as being suitable only to an angle of 20 degrees. It will then be noticed that any of the remaining screens may be used without exceeding the angle for which they become unsatisfactory. If there were no other factors to consider, the most efficient screen would be the one which had the highest average reflecting power. The values of the average reflecting power will be found in column 3. A low reflecting power is undesirable, since it necessitates a larger electric current through the arc of the projection machine and, therefore, increases the cost of operation.



Floor plan of a typical theatre with an extreme angle of 40 degrees. Ninety-five per cent of the seats lie within an angle of 30 degrees

(*Continued on page 2464*)



GOLD SEAL LINOLEUM GUARANTEE
SATISFACTION GUARANTEED OR YOUR MONEY BACK
REMOVE SEAL WITH DAMP CLOTH

"Satisfaction Guaranteed or Your Money Back"—so reads the Gold-Seal Guarantee which is pasted on the face of all Gold-Seal Battleship Linoleum.

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In all weathers people come tramping through the lobby tracking dust, grit, wet, and mud from outdoors. To resist such grinding traffic, a floor-covering must possess oak-like durability.

For such service you need *Gold-Seal* Battleship Linoleum. Built according to the strict specifications of the U. S. Navy for linoleum, this floor-covering stands even the terrific wear given the decks of our men-of-war.

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Where absolutely quiet floors are desired, we suggest *Gold-Seal* Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest-rooms, etc. It is made in 6 attractive shades.

We strongly recommend that you have your *Gold-Seal* Battleship Linoleum and *Gold-Seal* Cork Carpet laid by experienced layers, and according to the Gold-Seal Specifications. No matter how well linoleum or Cork Carpet is made, incorrect laying invites trouble.

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(THE FAMOUS FARR & BAILEY BRAND)

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Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

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Goldwyn Pictures Corporation

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NEW YORK

October 19, 1921.

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Sun-Light Arc Corporation,
1600 Broadway,
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Gentlemen:

I wish to express my extreme pleasure with your new projection lamps known as the Simplex Sun-Light Arc Projection Lamp now exhibiting our picture "Theodora" at the Astor Theatre, as the most beautiful projection that I have ever seen and the steadiness of the same is marvelous. This in keeping with the most impressive and spectacular production that the world has ever seen.

I congratulate you.

Samuel Goldwyn Jr.







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View from stage of Bellevue theatre, showing dome and beautiful ceiling decoration



Interior view of new Bellevue theatre, Niagara Falls, looking toward stage

Niagara Falls Has Up to Date House in the Bellevue

New Theatre Is Lavishly Equipped—Has a Capacity of 1600

Niagara Falls, N. Y., is justly proud of its magnificent new Bellevue theatre, which was opened to the public on September 1, under the management of D. H. Finke. The men who have made the Bellevue possible are George Haeberle, Frank O. Jenss, John O. Chapin, John W. Williamson and M. Aronson, a group of enterprising Niagara Falls business men.

The Bellevue is located on the east side of Main street, south of Michigan avenue. The main entrance is in the center of the building, the front portion of which is of brick, concrete and hollow tile construction. Two modern stores are placed at each side of the entrance on the ground floor, while the second floor front is given over to five offices. From the entrance a wide and handsome vestibule leads to an ornate lobby, from which one passes into the foyer of the spacious auditorium. The foyer is finished in cypress and richly carpeted. Above the foyer and rear part of the auditorium's main floor, is the balcony, entirely given over to box seats, so arranged that the occupants are given a wide sweep of the main floor and stage.

The stage, at the east end of the auditorium, is 20 feet wide and 45 feet high. Ample provision has been made for the safety of patrons, as every safeguard against fire has been employed. The projection room is one of the finest in western New York. Power's machines are used, furnished by the Becker Theatre Supply Company of Buffalo. Besides the wide main entrance there are eight fire exits from the main floor, four from the balcony and two from the stage.

Leon Lempert & Son, Inc., designed the Bellevue, and the construction was done by Wright & Kremers of Niagara Falls. The appearance of a palatial mansion has been achieved in the masterful way the decorators have enriched the interior. Throughout the house there is a harmony of color and richness. The lower portion of the walls, the dado, has a rich all-over pattern giving a rose color fabric effect. Above this the wall is panelled with fluted pilasters, the spaces thus formed being finished in ivory tones of stippled texture. These are further enriched with delicate festoons, cartouche forms, medallions and other artistic ornaments. The pilasters and molded cornice they support are enriched with touches of color and gold, a polychroming that enhances the beauty of the modeling.

The large expanse of ceiling has been broken up into a series of panels decorated with molded plaster and stenciled patterns. The dome is a soft rich blue with figures of nymphs in silhouette.

The latest improved orchestra chairs are used and every patron has an unobstructed view of the screen. The loge chairs are of reed and leather. The organ is a Wurlitzer Hope-Jones orchestral unit, installed by the Wurlitzer company. The Arnson company of Niagara Falls supplied the carpets and loge chairs. Edward Senglaup installed the heating and ventilating system. In front of the theatre is an attractive electric sign, made to display the letters of the title of the attraction a foot high. Brass rails for the loge boxes and the orchestra are from the plant of the Zero Valve and Brass company of Buffalo.

There is an attractive *porte-cochère* over the entrance to the Bellevue surmounted by the large electric sign, bearing at its top the name of the theatre. The opening attraction was "Mother O' Mine." For opening week Prof. Herbert Birchall played Suppe's "Light Cavalry" on the Wurlitzer organ.—Taylor.

Willimantic Theatre Leased

The Loomer Opera Huse, largest theatre at Willimantic, Conn., has been leased by John M. Hall of Boston, owner, to the Gem Theatre Company for a term of years. It is announced that the theatre, which has been closed since vacated by Hyman Schwartz of Norwich during January of the current year, will be reopened this month for motion pictures, with probability that vaudeville will be later added.—*Agard.*

Make Westinghouse Installation

The announcement is made by the General Supply and Repair Company of Portland, Oregon. C. L. White has pioneered 1922 with Westinghouse Motor Generator Set installations. "Bob" White, as is known in Portland, practically launched a demonstration installation of a fifty-five ampere, double arc Westinghouse Motor Generator Set, and General Supply and Repair Co. hope to follow it up by making installations all over the state.

First-Class Projection



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MOTION PICTURE THEATER EQUIPMENT

Shape of House Factor in Selecting Screen

(*Continued from page 2458*)

There are several other factors, however, of as much importance as a high reflecting power. The texture and color must also be considered in choosing a projection screen. These factors are listed in columns four and five of Table II. It is, of course, difficult to describe the color or texture in exact terms. Samples, which could be described by the same terms, may appear very different when placed side by side. Columns four and five must be considered, therefore, as giving only a general idea of the character of the surface of the screen.

The laboratory is not in a position to advise on two other factors which will influence the choice of a screen; namely, the durability and the cost. The problem, which was undertaken by the laboratory, was to determine the most satisfactory conditions of projection, regardless of their cost. It is believed, however, that improvements as suggested by this article will be soon paid for at the box office.

Tests of Miscellaneous Surfaces

After measuring the reflection characteristics of various motion picture projection screens, it was decided to examine a number of miscellaneous surfaces. It was thought that an examination of their characteristics might point the way to the manufacture of even better and more efficient screens than at present.

The results of this examination are given in Table III which is similar to Table II for the commercial projection screens. It will be noted that only two of the miscellaneous surfaces fall in the 20 degree class and the rest in the 70 degree class. The surfaces numbered 28 and 29 are quite similar and are not suited for use beyond 20 degrees. Number 28 is prepared by placing a mirror directly behind a ground glass focusing screen; while number 29 is a mirror, the first surface of which has been sand blasted.

In the 70 degree class, the surface of chalk (Magnesium Carbonate) is the most interesting. The reflecting power is high and very nearly constant out to 70 degrees. It has a pure white color and a surface which appears perfectly smooth to the eye. For this reason scientists have adopted this surface as the standard of a diffusely reflecting substance, although it would naturally be unsuited as a projection screen.

The actual values of the reflecting powers of all substances are given in Table IV for all angles of observation at which measurements were made. The reflecting power was measured by comparing the brightness of the surface being examined to that of a surface of magnesium carbonate viewed perpendicularly under the same conditions of illumination. The reflecting power of the magnesium carbonate was assumed to be 100 and the reflecting powers of the other substances referred to it.

TABLE I

No.	Name of Screen	Manufacturer
1.	Superlite	C. S. Werstner & Son
2.	Special	"
3.	Green Back	"
4.	White Back	"
5.	Plain White Coated	"
6.	Imsco Silver No. 1	Independent Movie Supply Co.
7.	Imsco Gold No. 1	"
8.	Imsco No. 2	"
9.	Imsco No. 3	"
10.	Imsco No. 4	"
11.	Imsco White Muslin	"
12.	Idealite—Grade 1A	Ludcke Picture Screen Co.
13.	Idealite—Grade 1B	"
14.	Idealite—Grade 2	"
15.	Dalite Crystal White	Da-Lite Screen & Scenic Co.
16.	Dalite Gold Fiber	"
17.	Dalite Silver	"
18.	Gold King	Gold King Moving Picture Screen Company
19.	Half-tone	Raven Screen Company
20.	Aluminum Paper	W. G. Preddy

TABLE II

No. See Table I	Max. Angle	Average Reflect. Power	Color	Texture
6	20°	218	Metallic White	Coarse Grain
18	20°	209	Metallic Yellow	Smooth
1	20°	205	Metallic White	Coarse Grain
2	30°	204	Metallic White	Coarse Grain
7	30°	184	Metallic Yellow	Coarse Grain
8	30°	165	Metallic White	Coarse Grain
9	30°	150	Metallic White	Medium Grain
17	30°	128	Metallic White	Fine Grain
20	30°	96	Metallic White	Smooth
3	40°	136	Metallic White	Fine Grain
10	40°	129	Metallic White	Fine Grain
4	40°	121	Metallic White	Fine Grain
13	50°	104	Metallic White	Medium Grain
16	50°	79	Metallic Yellow	Fine Grain
12	70°	92	Metallic White	Fine Grain
14	70°	89	Metallic White	Fine Grain
19	70°	70	White	Smooth
5	70°	69	Yellow	Smooth
15	70°	68	Blue Green	Smooth
11	70°	62	White	Smooth

TABLE III

	Surface	Average Maximum Reflecting		
		No.	Angle	Power
21	20°	339	Focusing Screen and Mirror	
22	20°	305	Sand blasted Mirror	
23	70°	94	Magnesium Carbonate (Chalk)	
24	70°	82	Photo-Stock Coated	
25	70°	75	Opal Glass	
26	70°	74	White Drawing Paper	
27	70°	67	Photo-Stock Uncoated	
28	70°	62	White Blotting Paper	
29	70°	49	Sand blasted Aluminum	

Small Mars Theatre Well Equipped

The Mars theatre is located in the litt town of Snyder, Nebraska. Althoug there are only 1500 inhabitants fro which to draw audiences, this theatr would be a credit to any larger town. M Englebrecht, the manager, is to be co gratulated for his good judgment not onl in obtaining projection equipment that in sures clear, steady and brilliant picture but also in providing the necessary emerg ency apparatus for insuring continuou service to his patrons.

This equipment consists of two pro jectors furnished with Hallberg Continu ous Feed Arc Controllers, a Hallber motor generator and a Hallberg Econ omizer for emergencies.

Here in the use of the arc controller is a step in advance which many theatre in larger towns and cities might well take note of, for in this device is the means o holding constant arc length, thus eliminat ing sudden changes of brilliancy on the screen, which are the natural results o hand feeding.

The Auditorium is 30 feet wide by 9c feet long and seats 350 people. The screen is Minusa Gold fibre. All of the projection equipment, screen, poster frames, electrical fixtures and fans were furnished by the United Theatre Equipment Corporation.

A theatre is being erected by the Meadville Theatres Corporation at Park avenue and Chestnut street, Meadville, Pa. C. E. Schatz will be manager of the house.

TABLE IV.

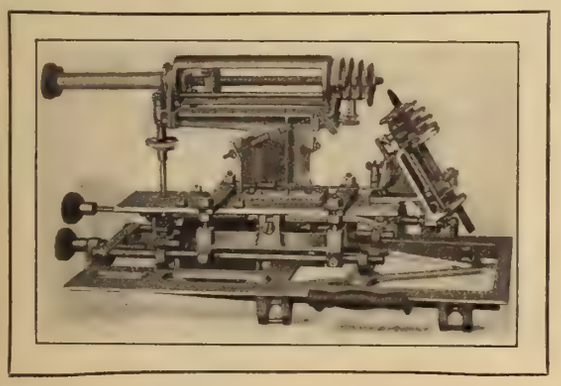
Angle

No.	0°	5°	10°	15°	20°	30°	40°	50°	60°	70°
1	268	256	215	168	120	64.8	34.3	21.8	16.8	14.2
2	300	284	255	206	167	93.9	52.2	26.5	17.0	13.3
3	208	203	188	161	134	85.0	53.3	33.0	22.4	18.3
4	177	174	165	143	122	85.9	53.0	33.0	23.8	17.7
5	72.9	72.2	70.8	70.5	69.4	68.9	68.1	68.8	67.0	64.0
6	286	273	229	173	129	66.0	33.0	21.4	15.2	13.7
7	311	288	234	180	125	66.0	35.0	21.7	15.6	14.0
8	230	200	200	171	141	83.1	47.4	29.6	20.3	16.0
9	208	197	177	152	127	80.6	47.9	34.3	24.3	19.9
10	186	183	169	146	120	79.8	47.9	31.3	22.2	17.6
11	66.4	66.3	65.2	63.6	62.4	61.0	60.4	60.0	59.3	58.9
12	154	151	136	112	97.0	75.1	56.0	52.9	47.0	43.0
13	193	187	154	124	98.5	72.2	58.4	50.2	45.2	40.9
14	142	137	122	103	93.6	76.4	63.7	55.6	50.8	46.8
15	71.7	71.7	70.8	69.9	69.2	63.6	67.1	66.0	65.3	64.8
16	126	120	116	104	90.7	68.8	47.1	34.3	26.5	21.9
17	183	172	157	134	107	65.0	42.1	28.8	20.9	16.8
18	292	271	216	160	108	49.2	28.4	17.4	13.1	9.7
19	78.6	78.6	74.9	73.3	71.1	68.6	65.3	63.9	62.3	59.5
20	148	136	111	93.6	74.1	50.2	34.1	26.5	22.6	19.5
21	460	430	373	257	176	73.3	31.9	20.5	19.0	19.4
22	473	399	297	224	121	62.0	40.2	34.2	32.0	31.1
23	100	100	99.9	98.0	96.9	94.9	92.4	89.5	84.8	78.8
24	91.1	88.0	84.9	82.5	80.5	79.3	78.7	78.7	76.9	74.3
25	77.1	77.1	76.0	76.0	74.8	73.7	73.7	72.6	70.5	68.2
26	82.7	82.7	81.5	77.8	74.4	72.0	69.5	63.3	67.6	65.4
27	73.9	73.9	71.2	70.0	67.0	65.0	63.5	62.2	61.1	58.4
28	68.9	67.9	65.9	64.0	63.0	60.8	59.7	57.2	54.8	54.2
29	66.3	64.1	61.4	57.6	52.4	46.5	40.1	36.0	35.3	32.6

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Alhambra	Shelbyville, Ind.
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Grace	Martinsville, Ind.
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October 7th, 1921

Mr. S. S. CASSARD, Vice-Pres.,
NICHOLAS POWER CO.,
New York City.

Dear Mr. Cassard:

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Very cordially,
F. J. REMBUSCH ENTERPRISES,

Frank Rembusch

NICHOLAS POWER COMPANY
EDWARD EARL, President
Ninety Gold St. New York, N.Y.

Young Tells of Growth of Slide Industry

How many slides do you suppose are used yearly by exhibitors to announce coming attractions? We asked the question of Moe Young of the Unique Slide Company, who is one of the largest men in that field. We were greatly surprised by his answer.



Photo by Lumiere

Moe Young

"Not less than two million," he replied.

Not content with that statement, "Yukee," as Mr. Young is familiarly known in the trade, came through with another surprise. He declared that many of the industry's most popular stars received their start by the song slide route at the meager salary of three dollars per day.

Song slides were the only part of the business at that early stage of the game, according to Mr. Young. The song slide was used everywhere, but started to gradually die out with the coming and growth of the motion picture. With its passing the slide producer had to look about for a new field for his wares.

With the production of feature films the slide business found a means for a new lease on life. Features needed advanced slides—and the slide manufacturer found that he had a bigger field to work in than ever.

Soon the firm that Mr. Young was with was turning out from 2,000 to 3,000 slides weekly for the motion picture business. Producers gradually increased their use of slides as advance notices of their films, so that now two million are used annually. During the war the government quickly saw the advantage of using slides as a medium for publicity work, and the firm that Mr. Moe was with turned out from 10,000 to 20,000 slides weekly for this purpose.

Mr. Young came to this country from Russia after he had finished his term of service as a lieutenant of cavalry in the Russian army. In 1898 he went to work as a professional photographer, and in 1902 he joined L. Hurstin at manufacturing song slides in New York City. From then on Mr. Young has been an important factor in the slide industry. During his twenty years in that business he claims to have handled more slides than any other individual.

Simplex Aids Charity Affair

On Friday evening, October 14, a prerelease showing of the Famous Players-Lasky Corporation's new super feature, "Peter Ibbetson," was given in the new beautiful ballroom of the Plaza Hotel, New York City, by the Film Mutual Benefit Bureau, an organization which throws open the homes of prominent people as locations for producers of motion pictures. The rentals for these locations being donated to the American Committee for Devastated France and Maternity Centre of New York.

The picture, which was loaned by the Famous Players-Lasky Corporation, was projected on two Simplex projectors, donated for the occasion by the Precision Machine Company, Inc., and were in charge of projectionists from the Rialto theatre through the kindness of Mr. Riesenfeld. A. P. Lombard, of the sales division of the Precision Machine Company, Inc., personally supervised the installation details of the Simplex equipment.

A prologue, in which a number of prominent society people appeared, was directed by Mr. Riesenfeld, who also had charge of the presentation. The entire receipts of the evening will be devoted to the above causes.

Michigan Simplex Distributor Busy

Six more machines were added to th Simplex ratio in Grand Rapids, Michiga when the Consolidated Theatres, Inc., re placed other makes of projectors with si of the latest model Type "S" Moto Driven Simplex Projectors in their va rious theatres through the Michigan Mo tion Picture Supply Company of Detroit who are exclusive distributors for the va rious Simplex products in Michigan.

Two of these Simplex Projectors wer installed in the Strand theatre, a hous seating 700, and will be in charge of Jac Bogardus and Stanley Robbins, projec tionists. Perry Spencer is house manager Two also were installed in the 1200 sea Majestic theatre, and will be taken care of by Harold Fiske and Bryan Robbins, projectionists at this theatre. G. C. Ramch is manager.

While making the improvement, Claude Bright, chief projectionist for the Consolidated Theatres, Inc., saw to it that his own house was not neglected, and, of course, had two of the new Simplex Projectors installed in the Orpheum theatre, where he makes his headquarters. L. C. Wisell is the side partner of Bright at this theatre, which has a seating capacity of 1100. Harvey Arlington is manager.

Some of the other recent installations of Simplex Projectors in Michigan are: Shubert's Detroit Opera House, Detroit; Mecca theatre, Midland; Broadway theatre, Flint; Idle Hour theatre, Grand Rapids; La Veeda theatre, Detroit.

Plan Montana House

Frank Sabin of the Majestic theatre, Eureka, Mont., will soon start work on a house for that place to seat 500.



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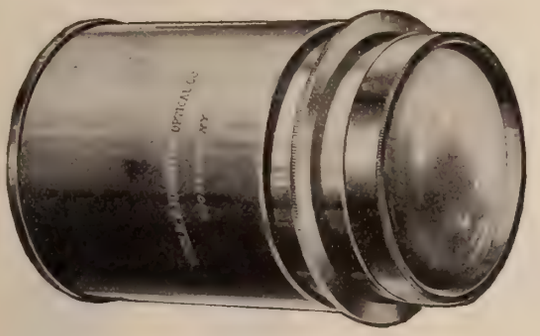
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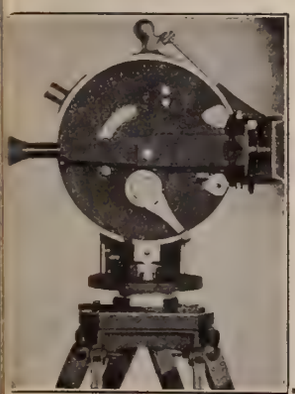
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National Anti-Misframe League
News and Discussions

Silverton, Col., Oct. 19, 1921.

Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sirs: Some time ago I ran a film here in the Gem theatre. It was a good, fine picture, but it was simply ruined by mis-frames.

By the time I had tailored the film up for the following night's program. I began to wish there was an organization to help do away with so many mis-frames. Only last night my wish came true when I received a can of films which had been inspected by one of your members of the N. A. M. L. (National Anti-Mis-frame League), and it was in excellent condition.

So I made up my mind to become a member. Please send all the details of the league and how to join.

Yours truly,
GEORGE VAN BOCKEN.

Box 372.

OLD TIMER JOINS

The Nylic, Culpeper, Va.

Gentlemen:

I think that the National Anti-Misframe League is a good idea. Put me down as a member. I have been operating for fifteen years and I must say that some of the film I get is in very bad condition. I for one will do all I can to make it better.

Yours very truly,
EDWARD EARL (An old timer).

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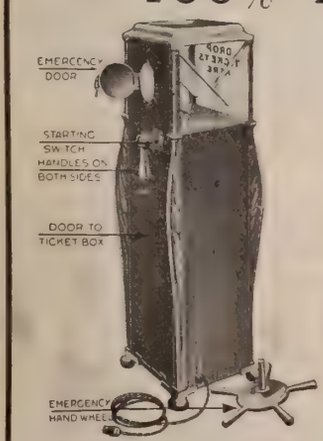
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Takes Factory Course

V. S. Sukthankar, of the Norsuka Kinema Enterprise, Bombay, India, who has been in America for some time will very shortly return to his native country as sales representative of the Howell's Cine Equipment Company who hold the exclusive rights for the sale of Simplex projectors and other high grade equipment for India.

Sukthankar, who has traveled very extensively here and in Europe, has been in the Simplex factory for a number of weeks learning the construction and repairing of the Simplex projectors under the factor experts.

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Music and the Picture

Victor Herbert Guest Conductor at Brooklyn Strand

AFTER completing week engagements at Tom Moore's Rialto and the New York Mark Strand theatre, Victor Herbert is guest conductor at the Brooklyn Mark Strand for this week.

Mr. Herbert is featured and the orchestra numbers have the main spot on the bill.

The orchestral overture is "Carmen." The "Flower Song" serves as the theme for the stage presentation which had an exterior courtyard set with cut-out balcony and row of Spanish houses at left with a cut tree with tables and chairs underneath at centre front. A set garden wall and sky and foliage drop made the background. It was a typical Spanish picture at sunset with the lights in the houses coming up as the ardor of the song and dance interpretation increased.

Sonia Serova, solo dancer, opened the number with a pantomime or dance which reflected the couquettish spirit of the cigarette girl. Louis Samoloff, the lover, and a tenor, sat beneath the tree enraptured by the dancer. He pressed his courtship through the lines of the song at the conclusion of her dance.

Detroit Theatres Cooperate in Musical Event

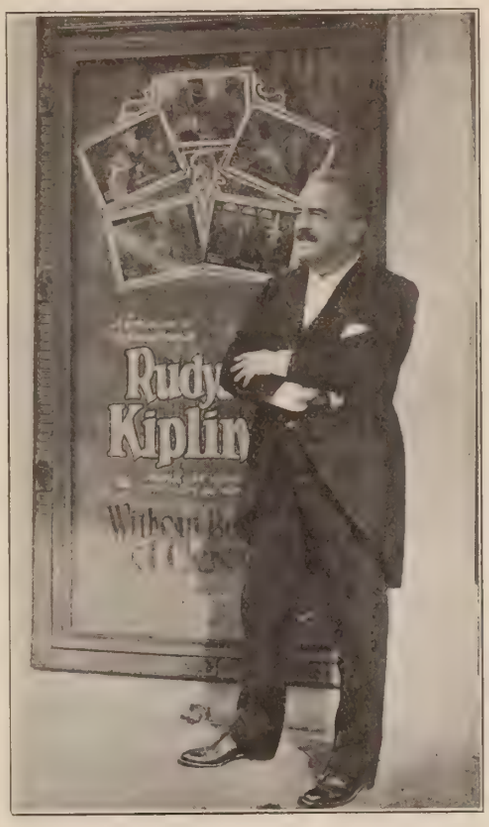
DETROIT theatres last week had the opportunity to demonstrate in a timely and effective manner just how much they have accomplished in the musical end of program presentment. Thomas D. Moule, manager of the Adams and Madison theatres, together with more than a score of outlying houses, co-operated in the city and state-wide "music week" campaign which began Sunday, October 16, and continued through to the end of the week.

Every fraternal organization, business houses and individuals were asked to co-operate with the "music week" committees and the theatres were among the first to get in line to make the movement a huge success.

Both the Madison and Adams theatres have the largest orchestras in the Detroit section and special overtures were arranged and played by them, in appropriate settings, throughout the week.

Professor Firmin Swinnin Composes "The Theatre Organist"

FIRMIN SWINNEN, the New York Rivoli organist has composed "The Theatre Organist," an original work for the "movie-player" and dedicated it "To the Society of Theatre Organists." Book I contains five Dramatic Andantes; Book II, Dramatic Agitatos; Book III, Love Themes; Book IV, Misteriosos; Book V, Hurries. Anyone can see what is meant by these titles. Not every organist is able to improvise such music on the spur of the moment, so these short works will prove a boon to them! The composer's object is to furnish suitable music for the scenes presented on the screen and they are playable on a two or three keyboard organ. Registration is provided, and explicit directions are given as to the best way to perform certain portion. No less an authority than Hugo Riesenfeld indorsed the pieces and his letter is reprinted on the title page.



Victor Herbert, conducting the Brooklyn Strand orchestra this week

Georgia Law Taxes Grand Opera Performances

ATLANTA is likely to lose her cherished season of grand opera next spring, because of a new law which was passed by the last session of the Georgia Legislature, calling for a tax of $2,500 on every performance of grand opera in that state. The officers of the Music Festival Association, which has made it possible for Atlanta to have a week of grand opera every year, state that it is hardly likely that they will be able to overcome this handicap. Colonel William Lawson Peel, president of the Music Festival Association, who has been called "the Father of Atlanta's Opera Season," states that never yet has this season made any money for the guarantors. In fact, it is not money-making in any sense of the word. The idea is to give Atlanta something that is enjoyed by no other Southern city and something that is an intellectual achievement.

Every season a certain group of public-spirited men of vision and ideals guarantee that the expense of the opera, provided it does not pay for itself, will be met. Every season these men have put their hands in their pockets and made up a certain deficit. Last season, with a group of entirely new singers with scarcely one familiar face, and only one or two operas well known to Atlanta, was the most successful the city has yet had, and the sum required from each guarantor was very small. The officers of the Music Festival Association were elated. Their plans for next season became even more ambitious, and they were quite optimistic.

But during the last session of the legislature, somebody suggested the opera tax, and despite the most determined fight ever put up by the intellectual body of Georgia—the newspapers, the schools, colleges, music schools and conservatories, and people of education and artistic appreciation—the bill was passed.

Stanley Theatre Inaugurates Musical Festival

WITH the opening of the new Stanley theatre at Philadelphia recently, classical music in the picture houses of the Quaker City received its first big impetus.

In accordance with a carefully planned policy of the Stanley management, special musical programs have been arranged for the entire month of October.

A quartet of sterling artists has been secured to render operatic selections. This quartet gave selections from "Rigoletto," "Lucia" and "Romeo and Juliet" for the first three weeks of the Stanley's Music Festival Month and this week is presenting excerpts from "Martha."

It is very apparent that the Stanley is drawing thousands of patrons during this festival month who are attending the performances just as much to hear the music as to see the feature picture. This policy of presenting high class music in connection with the performance is arousing much genuine interest, and it is receiving the hearty endorsement of many prominent Philadelphians. The first week the operatic selection was well received; the second week there was still more interest shown, while this week genuine enthusiasm is being displayed.

Victor Herbert's Washington Engagement Great Success

TOM MOORE, Washington's pioneer exhibitor and recognized as one of the most progressive showmen of the East, again demonstrated his sagacity and foresight in program arrangement for his Rialto theatre, when he recently brought Victor Herbert, one of America's foremost living composers, to the National Capitol as Guest Conductor of the Famous Rialto Orchestra, the engagement extending over a week.

This was the eminent composer-conductor's premier appearance with the orchestra of any theatre in the country the interests of which are devoted exclusively to the presentation of motion pictures. To say he was a success is stating the fact mildly. Washington turned out en masse to greet him, his appearance resulting in one of the most delightful and profitable engagements the Rialto has ever known.

While the Rialto is known throughout the territory for the extensive scale upon which it advertises its attractions, the unsolicited publicity accorded Mr. Herbert by the newspapers of the city was remarkable, all, without exception, noting his arrival and the precedent he was setting, by lengthy advance stories, special pictures in all Sunday editions and numerous interviews during his stay.

Philadelphia Orchestra Gives Fine Program

THE symphony season in Philadelphia began Friday afternoon, October 7, with the opening concert of the Philadelphia Orchestra. Conductor Leopold Stokowski included in his inaugural program three fine orchestral numbers, the great D minor symphony of Cesar Franck, the entire final scene of Wagner's "Walküre," and Elgar's "Enigma" variations. The orchestra was greeted by the audience with much enthusiasm.

Feature Subjects of Short Length

"The White Mouse"

(Selig-Rork Drama — Two Reels — Released Through Educational Exchanges)

Sergeant Blake .....Lewis Stone
Dr. Lawler, Ah Ming .....Wallace Beery
Erminie Rives .....Ethel Grey Terry
Sing Lu .....Willard Louis
Temple Virgin .....Bessie Wong
Mrs. Rives .....Margaret McWade
Story by James Oliver Curwood. Adapted and directed by Bertram Bracken.

THERE is no need at this late date to bestow praise upon these two-reel dramas, nor to commend the daring which brought this form of entertainment back to the screen after it had been relegated, irrevocably, most thought, by the five and six-reel feature. Audiences like the short drama as much as they enjoy a short story in a magazine. And they especially enjoy two-reelers of the quality of this Selig-Rork series. This has been proven in the past.

"The White Mouse" will be classed by most people as even better than "The Ne'er to Return Road." They will enjoy it more because of its happy ending. And they will be thrilled by the acting of an all-star cast that lives up to its name; held breathless by a continuity which is so perfect that it plays with the emotions, loosening the suspense only to tighten it again in a tense climax. It is another of James Oliver Curwood's mounted police dramas. The characters are: a girl of the north country (Ethel Grey Terry); the wounded police sergeant (Lewis Stone); a supposed doctor doing research work (Wallace Beery), and a wandering Chinaman seeking to revenge the wrong done to his tong (Willard Louis). The romance develops; the revenge motive works up, with a veil of mystery to increase the interest. In the climax Beery has his enemy powerless. He contemplates injecting the germ of hydrophobia into the arm of the sleeping man, hesitates, and decides to admit the mad wolf. Awakened by the white mouse that crawls about his face, the policeman engages in a hand to hand fight with the maddened animal. Beery dies at the hands of the Chinaman.

Nothing is lacking in the performance of any of the players. Beery's role is the most impressive and his performance especially noteworthy. The photography is excellent. "The White Mouse" is high class, and at the same time, most undeniably, it is entertainment.

—*MATTHEW A. TAYLOR.*

"The Code of the West"

(Texas Guinan Production—State Rights)

TEXAS GUINAN, familiarly called "the female Bill Hart," certainly lives up to the song of the six-shooter in her latest opus entitled "The Code of the West." The author, Jesse J. Ormont, has conceived a likely tale—one that is punctuated with high-falutin' action and incident. He has kept his star busy registering the spirit of the West through a display of shootin' ability as well as horsemanship. If there is an obviousness about the plot, its familiarity doesn't intrude to any extent because of the compact line of action.

It is the star's duty to capture the villain, who burned the barn in order to camouflage his attempt to steal the papers, and she rides like a whooping Amazon straight in the face of danger and thrill. Accompanied by the foreman of the ranch, she encounters her brother badly wounded. And with a fine spirit of sacrifice he willingly accepts the responsibility of paying for the crime of murder. Texas and her foreman have one of the villains cornered and have their 44's raised when a bullet dispatched from another source puts the scamp out of his misery.

The result of the incident finds the hero in jail, but Texas, ever resourceful, rescues him by surprising the deputy. When the brother indicates that he will recover, the real assassin confesses and all is over. The picture is staged among backgrounds which suggest true atmosphere. It is marked for its rapid-fire action. The star and her players are "up and doing" every minute. Length 2 Reels.—*LAURENCE REID.*

"The Honor of Rameriz"

(Tom Santschi Drama—Pathe—Two Reels)

TOM SANTSCHI certainly finds expression in this two-reeler for a deal of complicated drama. He portrays a Latin-American residing near the Mexican border and his object is to rescue the heroine in distress and save the stolen gold. The heroine in this particular story is the wife of a geologist, who is a friend of Rameriz, and she has a difficult time repulsing a certain philanderer in his romantic designs. The villain has complicated matters by leaving a letter implicating the wife. And when the husband discovers it he is jealous with rage. But his anger does not deter Rameriz.

The Latin-American's wife has also become suspicious and her jealousy aroused, causes her to co-operate with the geologist in hunting down Rameriz. Both couples and the villain arrive at the same inn, and the complications are swept aside. The picture is uneven in its development and many of the scenes are unconvincing. However, it has the saving grace of being unduly melodramatic and the thrills will undoubtedly compensate for the flaws. Ruth Stonehouse and Bessie Love support the star.—*LAURENCE REID.*

"The Happy Pest"

(Al St. John Comedy-Fox)

THE authors or directors of screen comedies of late are developing a flair for thrill since the skyscraper under construction is serving as a medium for their stars. Harold Lloyd serves up thrilling moments in his latest opus. And now comes Al St. John displaying nerve and agility atop the steel or iron beams which are being jacketed about through space. It is all quite thrilling and makes one dizzy to watch the comedy antics. The spectator rather holds his breath instead of releasing it in volumes of pent-up laughter.

Al falls off a beam and is rolled out by a passing steam roller. And then the dream idea is utilized. He conjures up maidens who turn out to be hoboes whenever he gets in their immediate vicinity. And this bit of incident is followed by a theatre scene which reveals a "take-off" on "Way Down East." When the heroine packs herself off to the ice, Al follows her and rescues her just in time. This finish is quite the brightest spot in a comedy which carries about every conceivable incident imaginable. —2 Reels.—*LAURENCE REID.*

"A Nick-of-Time Hero"

(W. S. Campbell Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

MR. CAMPBELL has marshalled his forces of boy and girl players and horse and dog actors, and turned out a fair comedy which fails to be distinguished by any real laugh-getting gags or novel situations. Because it is not as whimsical or imaginative as "The Stork's Mistake," Mr. Campbell's last effort, it suffers greatly by comparison. The comedy deals with a six-year old vamp who is rescued by a twelve year old hero, a beautiful white horse, a monkey, and a dog. An escaped tiger serves as the villain, and some scenes are good for a mild thrill.—*MATTHEW A. TAYLOR.*

Advance Feature Review

"A Knight of the West"

(W. B. M. Photoplays—C. O. D. Blanchfield—State Rights)

A NEW star has come over the Western horizon in the personality of Olin Francis, who indicates that he will establish a following in short order so sure is his grasp on the interpretation of the cowboy hero of the plains. A big, raw-boned fellow, quick on the trigger, at home in the saddle, he gives evidence that he knows a thing or two about portraying the accepted Western type. He possesses a personality after the same style of Jack Hoxie, and is surely husky enough to take up the burden of the most complicated sample of Western melodrama. His first effort is "A Knight of the West," a comedy-drama which sort of satirizes the popular style of cowboy story.

It is a simple tale and always obvious, but this is the only flaw. Indeed its familiarity would not be so evident and the spectator would not anticipate the actions so much but for the fact that the title writer has explained beforehand the individual characters and scenes and just what their purpose indicates. This does not take a particle of interest away from the offering, for it carries a line of action that holds the attention. The characters are varied enough and the sequences comprise enough sure-fire elements to appeal to most every patron who worships at the shrine of the Western. The plot, itself, concerns a foreman who in reality is a cattle rustler and it is the star's object to expose the villainy.

Realizing that the idea would spend itself the director has enlivened the scenes with a good sample of humor. This introduces Billy Franey, of comedy fame, enacting the part of a grotesque cowboy. And a barn dance is exploited for the sake of atmosphere. The villain, appreciating that events are turning out disastrously, kidnaps the heroine. And the subsequent scene reveals a genuine thrill as the hero rescues the girl and gives fight to the foreman. They battle all over the ground atop a high cliff, and the villain is exterminated. The bunkhouse episodes, the riding and shooting, the camp life—these are all picturesque and charged with atmosphere. It makes a first rate Western. Eva B. Heazlit is the author. Robert B. McKenzie directed. Length 5 Reels.—*LAURENCE REID.*

"CONFLICT"
(Universal)

Sure-fire Money-Getter; Vigorous and Thrilling

PRISCILLA DEAN is certainly running in luck. No sooner is she finished with "Outside the Law," and "Reputation," two outstanding melodramas which seemingly carried every element for success, and which permitted the star to assume great acting parts than she takes up "Conflict," a picture which not only carries tremendous vigor and vitality, but gives Miss Dean the chance to show a talent for thrilling adventure. Truly she takes her life in her hands on several occasions—not the least of which is a jump from a second story window, and a rescue act in a powerfully vivid log-jam.

Like "Way Down East" the picture will be chiefly remembered for its crashing climax. Like the Griffith attraction the preceding episodes offer just so much atmosphere for the overwhelming shock at the finish. It is a thrill which out-thrills any scene ever flashed with the exception of the ice-jam in "Way Down East." The crushing rush of thousands of logs sent down-stream through a bursting dam and carrying everything before them to inevitable destruction—the flashes of the unconscious figure of the hero lying prone on the floating floor of the log-swept cabin—the mad ride of the girl to reach him before the logs are sent tumbling over the swirling waterfall—the jam of logs and huts and river refuse—these build a climax which puts one in a frenzy of excitement.

You marvel at it. You wonder over the skill of the director in shaping his episodes so that they form a perfect setting for the crash of these elemental forces. One wonders if it could be staged. If the director has not timed his story action with a genuine logging scene then you are compelled to marvel over the engineering skill displayed in arranging the startling realities. And it all goes under the name of entertainment with the spectators safe, but thoroughly excited. But if you think that the big thrill—the clash of events at the climax is all, you are mistaken. The denoument is reached through a line of mysterious and dramatic adventure. The heroine is compelled to find refuge in a big, dark, clammy, foreboding house with death or some awful tragedy constantly suggested. Mysterious figures are they—one a stern, religious, unyielding uncle, the other, a brooding, smug, hypocritical she-devil whose object is to terrify the girl. She learns of a horrible secret and jumps to save herself from the murderous instincts of the vengeful cat-woman. These scenes are uncanny in their suggestion. Yes the sunshine radiates at times for the romantic element is highly dominant.

It is a stark melodrama, a bit implausible you will admit, and somewhat theatrical. Some of the events could never happen. But you forget these in the swirl of dramatic clashes. The scenery is magnificent, particularly the wooded landscapes and the maddening rush of the imprisoned waters. The conflict of the cat-woman and the girl—the conflict of the uncle and the hero who emerges triumphant—the conflict of the elements make this a superlative melodrama. The acting of Martha Mattox as the brooding, vengeful woman is a triumph of character expression. Herbert Rawlinson, Ed Conelly and L. C. Shumway round out a cast that is excellent in every way.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Dorcas Ramelie.....Priscilla Dean
John Ramelie.....Ed Connelly
Miss Labo.....Martha Mattox
Buck Fallon.....Hector Sarno
Jevons.....Herbert Rawlinson
Mark Sloane.....L. C. Shumway

By Clarence Budington Kelland.
Scenario by George C. Hull.
Directed by Stuart Paton.

PRESS NOTICE—STORY

A startling melodrama of the logging camps—a vivid adventure story of the conflict of human beings and the elements—a picturesque and thrilling sensation of the North Woods is "Conflict," the Universal special which comes to the ———— theatre next ———— with Priscilla Dean as the star. It is a picture which unfolds a stark, mysterious line of action—a line of action which baffles solution but which at the same time is tinctured with romance and sentiment, and it develops a climax which is overwhelming in its crash of events. One sees the star blow up the dam and release the pent-up floods which takes thousands of logs on their rushing, maddening course down the river to inevitable destruction. The offering is finely acted and staged.

PROGRAM READER

See the stupendous, thrilling, stark melodrama, "Conflict." See Priscilla Dean in her greatest picture. See the thrill of a lifetime—the like of which has never appeared before on the screen. See the terrific fight between maddened men on the banks of the river. See the blowing up of the dam and the release of the pent-up frenzied waters which carry thousands of logs before them in their crushing course straight to inevitable destruction. See the fight for life. See the biggest melodrama of the year. A picture you won't forget. At the ———— theatre next ————.

SUGGESTIONS

If you neglect getting this picture you ought to be compelled to close up your theatre and sell ice cream cones. You will play it. You cannot help yourself. So get hold of the Universal data published and go to it. Bill it as stupendous, thrilling, crashing, crushing in its dramatic force and appeal. Play up the star and cast. And put it over big in every way. But make a play about the huge thrill. Get them in—that is enough. Word of mouth will attend to the patronage afterward.

"THE OLD OAKEN BUCKET"
(May Tully-F. B. Warren)

A Happy Memory of Youth; Great Audience Picture

TIME turns backward in its flight in this visualization of "The Old Oaken Bucket." This sentimental ballad of yesterday, which will ever remain popular, has been used as the background for a happy memory of youth, and so faithful are the fond recollections that its appeal is irresistible. It has been no easy matter to compile these scenes and shape them into a harmonious whole, but May Tully has seemingly worked with artistic appreciation. She has collected as fine an assortment of rustic settings as have ever graced a rural photoplay.

The very fact that the backgrounds include a picturesque waterfall, a quaint farm-house, a snug swimmin' hole, a fishing pond with a truly rustic bridge as a background, an exquisite garden spot, a few cozy coves and lover's lanes indicate that Miss Tully traveled far and wide, for it is safe to assume that these strips of nature were not discovered on one location. With the eye feasting on these eloquent backgrounds, the memory of youth returns as the glorious days are lived over. Whether you have lived in the city all your life does not matter. The urbanite will visualize himself in the picture. Those who have left the country home and fireside will express an acute feeling of sentiment.

Miss Tully has brought out these scenes realistically. There is not an incident which could be called exaggerated. In order to reach the substance of the memory, she picturizes a Wall Street figure, oppressed with care and worry, desirous of living over his youth in the scenes of his childhood. And so he leaves the material world and becomes a poet for a day. A series of dissolves are employed, and the rich man emerges from maturity to become a boy again. The smile returns to his face—a smile tinctured with pathos. Once again he steals the pie from the cooling spot in the kitchen window, or he may cut his hand and bandage it so heavily that he is looked upon as the ideal hero by his chums (a true touch, but no more genuine than the others depicted). He goes in swimming with his pals, all of them naked, and is unsuccessful in hiding from his mother, and as he grows older he steals a kiss from his best girl at a picnic for two. She is provoked at him and rides home with the fresh, but affluent clerk in the bank, for his buggy is brand new and the horse is a thoroughbred. He will get even by speeding by, driving a nifty team. And he goes to the well and drinks from the moss-covered bucket.

The rich man does not neglect a single thought which brought him boyhood happiness. He discovers Mary, the girl of his youth, now the village school-marm and together they wander into the dying sunset. There is no plot. It comprises a series of episodes which, taken collectively, conquer because of their rich sentiment, charm and humor. The picture is genuine because the boys are real boys and the things they do are ever being done through the flight of time. The principals in the cast are Joseph Smiley, Violet Axzell and Bobby Connelly. May Tully directed and with E. S. Harrison wrote the scenario.—Length, 5 reels.—*Laurence Reid.*

PRESS NOTICE—STORY

A tribute to an ever-popular song—a fancy of youthful memory in which the hand of Time is turned backward so that a dream of childhood days may be restored is "The Old Oaken Bucket." This charming song has been translated in many languages. It has become a classic. The appeal of the lyric carries such sentiment and heart interest that its suggestion as a medium of film expression will be appreciated by everyone. Consequently May Tully has fashioned a clever story around the song. A city dweller, tired of the humdrum existence of making money and worshipping at false shrines, returns to the vistas of his boyhood days and again lives over the happy memories. The old swimming hole, the stolen sweets, the picnic with his best girl, the school-days, the buggy riding, the hundred and one unforgettable memories of a bygone age are visualized and the picture tugs at the heart as a consequence. It is prettily laid among scenes of rustic charm. "The Old Oaken Bucket" will appear at the ———— theatre next ———— and ————.

PROGRAM READER

"How dear to my heart are the scenes of my childhood." How many remember the words that start this lovely song of charm and sentiment entitled "The Old Oaken Bucket?" It has become one of the classics—a song to be compared to "Swanee River" and many others. It tugs at the heart. Its simplicity, its sweet story of memories is enough to make one forget the work-a-day world and become a youth again. As a picture its appeal is irresistible. Memories of boyhood days come over an elderly figure. He has forgotten his youth in his search for wealth. But he returns to the spot of the old oaken bucket. And lives over the happy memories of youth. At the ———— theatre next ————.

SUGGESTIONS

This picture should not be hard to exploit. First you have the original song which can be resurrected and used as a prologue. A moss-covered well can be easily made of paper-mache and groups of farmer boys and girls can trip up to it and drink from the old oaken bucket. A rural setting with a courting scene would lend some significance too. Also a barn dance or a musical ensemble featuring the old time songs with "The Old Oaken Bucket" dominant. Your musical arrangement should feature the song above all others. Bill it as a sweet, wholesome, charming study of sentiment—a study poignant and quaint. Bill it as a happy memory of youthful days. You can put this over if you give it the proper thought.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

APRIL

Feature	Star	Distributed By	Length	Reviewed
Bucking the Tiger	Conway Tearle	Selznick	5,533 ft.	
Cabinet of Dr. Caligari	Special Cast	Goldwyn	5,100 ft.	April 16
Charming Deceiver, The	Alice Calhoun	Vitagraph	5 reels	April 16
City of Silent Men	Thos. Meighan	Famous Players	5 reels	April 16
Dangerous Moment	Carmel Myers	Universal	5 reels	April 16
Dangerous Pastime	Special Cast	Western Pictures	5 reels	
Deception	Henry Porten	Famous Players	10 reels	April 30
Desperate Youth	Gladys Walton	Universal	4,506 ft.	April 30
Diana of Star Hollow	Bernard Durning	Prod. Security—S. R.	6 reels	April 23
Dollars and Destiny	Special Cast	Joe Horowitz—S. R.		
Dollar a Year Man	Roscoe Arbuckle	Famous Players	5 reels	April 9
Ducks and Drakes	Bebe Daniels	Realart	5 reels	April 9
Every Woman's Problem	Dorothy Davenport	Plym'th Pic.—S. R.	5 reels	April 16
Freeze Out, The	Harry Carey	Universal	4,400 ft.	April 9
Ghost in the Garret	Dorothy Gish	Famous Players	5 reels	April 16
Girl in the Taxi, The	Carter De Haven	First National	5,420 ft.	
Great Day, The	Arthur Bourchier	Famous Players	5 reels	April 16
Hands Off	Tom Mix	Fox	5 reels	April 16
Heart of Maryland	Catherine Calvert	Vitagraph	6 reels	April 16
Her Lord and Master	Alice Joyce	Vitagraph	5 reels	April 16
Jim the Penman	Lionel Barrymore	First National	6,100 ft.	April 2
Know Your Men	Pearl White	Fox	5 reels	April 2
Little Clown, The	Mary Miles Minter	Realart	5 reels	April 16
Love Special, The	Wallace Reid	Famous Players	5 reels	April 2
Old Dad	Mildred Harris	First National	5 reels	May 28
Out of the Chorus	Alice Brady	Realart	5 reels	April 2
Partners of the Tide	Jack Perrin	Pathe	6 reels	April 2
Passion Flower, The	Norma Talmadge	First National	6,700 ft.	April 16
Poor Dear Marg. Kirby	Elaine Ham'rstein	Selznick	5,500 ft.	April 16
Roads of Destiny	Pauline Frederick	Goldwyn	4,955 ft.	April 9
She Couldn't Help It	Bebe Daniels	Realart	5 reels	Mar. 5
Smart Sex, The	Eva Novak	Universal	5 reels	April 2
Society Snobs	Conway Tearle	Selznick	5 reels	April 2
Three Sevens	Antonio Moreno	Vitagraph	5 reels	April 2
Wakefield Case, The	Herbert Rawlinson	World—S. R.	6 reels	April 16
What Happened to Rosa	Mabel Normand	Goldwyn	5 reels	April 23
What's a Wife Worth?	Casson Ferguson	Robertson-Cole	5 reels	April 23
What's Worth While?	Claire Windsor	Famous Players	5 reels	April 16
What's Your Reputation Worth?	Corinne Griffith	Vitagraph	5 reels	April 16
You Find It Everywhere	Catherine Calvert	D. P. Howell—S. R.	5 reels	April 2

MAY

Feature	Star	Distributed By	Length	Reviewed
Big Adventure, The	Breezy Eason	Universal	5 reels	April 23
Black Roses	Sessue Hayakawa	Robertson-Cole	6 reels	April 30
Blazing Trail, The	Frank Mayo	Universal	5 reels	May 7
Bob Hampton of Placer	James Kirkwood	First National	7 reels	May 14
Call From the Wild	Special Cast	Pacific Film—S. R.		
Call of the Blood	Special Cast			
Cheated Love	Carmel Myers	Universal	5 reels	May 28
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Coincidence	Special Cast	Metro	5 reels	May 21
Colorado Pluck	William Russell	Fox	6 reels	May 28
Courage	Naomi Childers	First National	6,244 ft.	
Divorce of Convenience	Owen Moore	Selznick	5,000 ft.	
Don't Leave Your Husband	William Desmond	Federated Film	6,200 ft.	May 7
Dream Street	Special Cast	United Artists	9 reels	April 23
Forbidden Love	Creighton Hale	Wistaria—S. R.	6 reels	April 16
Garden of Resurrection	Special Cast	Pathe	6 reels	April 2
Gilded Lies	Eugene O'Brien	Selznick	5,500 ft.	May 21
Good Women	Rosemary Theby	Robertson-Cole	6 reels	May 21
Hearts and Masks	Elinor Field	Federated Film	5 reels	April 30
Highest Bidder, The	Madge Kennedy	Goldwyn	5 reels	May 14
His Greatest Sacrifice	William Farnum	Fox	5,200 ft.	May 14
Home Stretch	Douglas MacLean	Famous Players	5 reels	May 14
House That Jazz Built	Wanda Hawley	Realart	5 reels	May 21
I Am Guilty	Louise Glaum	Associated Prod.	6 reels	May 7
It Can Be Done	Ericke Williams	Vitagraph	5 reels	May 14
Lamplighter, The	Shirley Mason	Fox	5 reels	April 30
Lavender and Old Lace	Marguerite Snow	Hodkinson	5 reels	May 7
Made in Heaven	Tom Moore	Goldwyn	5 reels	April 30
Magic Cup, The	Constance Binney	Realart	5 reels	May 7
Miracles of Manhattan	E. Hammerstein	Selznick	5,000 ft.	May 14
Mother Eternal	Vivian Martin	Graphic Films—S. R.	9 reels	April 30
Oath, The	Miriam Cooper	First National	7,806 ft.	April 23
On the Trail	Irving Cummings	Prod. Security—S. R.		
Peck's Bad Boy	Jackie Coogan	First National	5 reels	May 7
Playthings of Destiny	Anita Stewart	First National	6,200 ft.	
Proxies	Jack Crosby	Famous Players	5 reels	April 23
Puppets of Fate	Viola Dana	Metro	5 reels	April 30
Queen of Sheba	Betty Blythe	Fox	10 reels	April 23
Reputation	Priscilla Dean	Universal	7 reels	May 14
See My Lawyer	Roy T. Barnes	Robertson-Cole	6 reels	May 14
Sentimental Tommy	Gareth Hughes	Famous Players	8 reels	April 9
Seven Years' Bad Luck	Thelma Percy	Robertson-Cole	5 reels	May 7
Skirts	Clyde Cook	Fox	6 reels	April 30
Sky Pilot, The	John Bowers	First National	5 reels	April 30
Tomboy, The	Eileen Percy	Fox	5 reels	April 30
Traveling Salesman	Roscoe Arbuckle	Famous Players	5 reels	May 7
Uncharted Seas	Alice Lake	Metro	6 reels	April 30
Wallop, The	Harry Carey	Universal	5 reels	May 14
Wild Goose, The	Mary McLaren	Famous Players	5 reels	May 21
Wolves of the North	Herbert Heyes	Universal	5 reels	May 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Beach of Dreams	Edith Storey	Robertson-Cole	5 reels	June 11
Beautiful Gambler	Special Cast	Universal	5 reels	June 11
Beyond Price	Pearl White	Fox	5 reels	May 21
Big Town Ideas	Eileen Percy	Fox	5 reels	May 28
Black Panther's Cub	Florence Reed	Equity Pic.—S. R.	7 reels	June 11
Boys Will Be Boys	Will Rogers	Goldwyn	5 reels	May 28
Butterfly Girl, The	Marjorie Daw	Pathe	5 reels	June 4
Charge It	Clara Kim. Young	Equity Pic.-S. R.	6,900 ft.	June 11
Cold Steel	Special Cast	Robertson-Cole	6 reels	June 4
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Get Your Man	Buck Jones	Fox	5 reels	June 4
Girl from Nowhere, The	Elaine Ham'rstein	Selznick	5 reels	
Gypsy Blood	Poli Negri	First National	6 reels	May 21
Heart Line, The	Leah Baird	Pathe	6 reels	June 4
Home Stuff	Viola Dana	Metro	5 reels	June 18
Idols of the North	Dorothy Dalton	Famous Players	5 reels	May 28
If Women Only Knew	Robert Gordon	Robertson-Cole	6 reels	June 4
Keeping Up With Lizzie	Enid Bennett	Hodkinson	5 reels	May 21
King Queen Joker	Sydney Chaplin	Famous Players	5 reels	June 11
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Last Card, The	May Allison	Metro	5 reels	June 4
Lessons in Love	Constance T'lmdge	First National	5 reels	June 18
Live and Let Live	Harriet Hammond	Robertson-Cole	6 reels	June 4
Lost Romance, The	Conrad Nagel	Famous Players	7 reels	May 28
Love's Penalty	Hope Hampton	First National	5 reels	June 4
Lure of Egypt, The	Claire Adams	Pathe	5 reels	May 21
Lure of the Orient, The	Special Cast	Aywon Film—S. R.	6 reels	May 28
Man of the Forest	Special Cast	Hodkinson	6 reels	May 28
Man Tamer, The	Gladys Walton	Universal	5 reels	June 4
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod.	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Rider of the King Log	Frank Sheridan	Pathe	7 reels	May 28
Ridin' Romeo	Tom Mix	Fox	5 reels	June 11
Road to London, The	Bryant Washburn	Pathe	5 reels	June 11
Sacred and Profane Love	Elsie Ferguson	Famous Players	5 reels	April 30
Salvage	Pauline Frederick	Robertson-Cole	5 reels	May 28
Scarab Ring, The	Alice Joyce	Vitagraph	5 reels	June 4
Scrambled Wives	Marguerite Clark	First National	6 reels	June 4
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Sham	Ethel Clayton	Famous Players	5 reels	May 28
Sheltered Daughters	Justine Johnston	Realart	5 reels	May 28
Silver Car, The	Earle Williams	Vitagraph	5 reels	June 4
Snow Blind	Russell Simpson	Goldwyn	6 reels	June 4
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Ten Dollar Raise, The	Peter B. Kyne	Associated Prod.	6 reels	May 21
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Two Weeks With Pay	Bebe Daniels	Realart	5 reels	June 4
Two Wise Wives	Louise Calhern	Famous Players	6 reels	June 4
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Whistle, The	William S. Hart	Famous Players	5 reels	April 9
White and Unmarried	Thos. Meighan	Famous Players	5 reels	June 11
Wise Fool, A	James Kirkwood	Famous Players	6 reels	June 11
Wom. God Changed, The	Seena Owen	Famous Players	6 reels	June 4

JULY

Feature	Star	Distributed By	Length	Reviewed
Appearances	Special Cast	Famous Players	5336 ft.	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16
Broken Doll	Special Cast	Associated Prod.	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod.	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30

(Continued on page 2478)

"THE ACE OF HEARTS"
(Goldwyn)

Rather Depressing Story of "Reds" and Revenge

IT must be said of Gouverneur Morris' stories that they usually carry original ideas even though the author is inclined to overstep the mark in his search for novelty. His "Ace of Hearts," confined to the limitations of the short story magazine, might carry sufficient incident and dialogue to interest most any reader, and doubtless it would read quite convincing. Upon the screen, the tale is not successful in stimulating any feeling of real interest because characterization must needs be dominant.

So when a group of social reformers—fanatics would be the correct word—band together to rid the world of evil characters who have lived too long, their object takes on the color of red socialism or bolshevism or whatever you want to call it. And they appear so insignificant, their effort seems so futile, that they invite pity rather than scorn. It is a story which does not carry any marked incident, and the fact that it is single-track in character compels the plot to spend itself. It is all mapped out in advance, and though crime looms up in the offing the suspense is largely missing on this account. At the point when the fatal ace of hearts is drawn by one of the zealots the spectator loses his grip on the story because the element of romance is lending its force to rob it of its vitality. Much of the incident exploiting the reformers takes on the form of a fraternity initiation. The serious expressions of the figures, their hushed manner, their stealthy approaches, their secret plottings tend to create a fair amount of suspense.

You know for a certainty that their plot will fail because the quality of virtue must triumph. Instead of being fanatics, they are represented as quite human. And they made the mistake of admitting a prepossessing young woman into their society. Once she had asserted her romantic tendencies there was no hope that their cause would prosper. The hero returns with the lame excuse that he could not exterminate the marked evil-doer because of the close proximity of a pair of honeymooners. They were so eager for life and expression that he could not send off the fatal bomb in the restaurant in which he was employed as a waiter. Real fanatics are unmindful of any sweet sentiment. Yet Morris for the sake of adding the romantic note, and giving his story some appeal, has robbed it of its reality. And probably, fear of the censors, that they might condemn the tale as unwholesome, compelled the author to watch his step. The action drags considerably though the lapses permit Lon Chaney and the other players to reveal some colorful character studies.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lilith ..... Leatrice Joy
Forrest ..... John Bowers
Farralone ..... Lon Chaney
Morgridge ..... Hardee Kirkland
Chemist ..... Edwin N. Wallack
The Doorkeeper ..... Roy Laidlaw
The Menace ..... Raymond Hatton

By Gouverneur Morris.
Scenario by Ruth Wightman.
Directed by Wallace Worsley.
Photographed by Don Short.

PRESS NOTICE—STORY

A unique story of intrigue, romance and adventure is Gouverneur Morris' "Ace of Hearts," which comes to the ———— theatre next ———— with an excellently balanced cast headed by Lon Chaney, one of the foremost character actors of the day. The story is a wide departure from the usual screen fare since it is based upon a peculiar idea of sacrifice. A group of zealots fired with enthusiasm for their cause are banded together to rid the world of men who have lived too long. They have picked out a certain individual who, to them, represents all the mercenary characteristics of the exploiter of the poor.

The zealot who draws the ace of hearts is the lucky individual who is to rid the world of this menace. He is fired with determination—is Forrest. A waiter in a restaurant, the menace is in his power and the infernal machine is made ready to exterminate him. But the waiter has pangs of conscience when he realizes that his dastardly crime will eliminate a pair of innocent lovers. The picture builds a line of action which is exceptionally adventurous and rich with suspense. And Lon Chaney and the other members of the cast render good performances.

PROGRAM READER

A story presenting a powerful drama dealing with the aim of a fanatical group of reformers to destroy all the evildoers of the world is coming in "Ace of Hearts," the Goldwyn attraction which comes to the ———— theatre next ———— with a well balanced cast headed by the excellent character actor, Lon Chaney. These reformers will stop at nothing to gain their ends. Though their aims may be altruistic and noble, their methods are evil. Consequently, there arises the old question of "Does the end justify the means?" It is a fascinating story, building a line of tense drama and suspense and splendidly acted and directed.

SUGGESTIONS

You can arouse a deal of interest by bringing to the attention of your patrons the idea exploited in the Program Reader. A line of argument put forth attractively will arouse attention and excite comment. Tell that the world is filled with cranks and reformers and that the picture is timely and convincing. Play up the author as one of the leading short story writers of the day, and emphasize that Lon Chaney heads the cast. If you booked "The Penalty" or "The Miracle Man" your crowd is familiar with his talent. A novel prologue can be put over concerning the drawing of the ace of hearts—this would be in line with a scene of the play.

"THE SECRET OF THE HILLS"
(Vitagraph)

Satisfying Mystery Melodrama With Moreno as Star

VITAGRAPH is on the right track giving Antonio Moreno mystery melodramas. This star possesses a dynamic personality which calls for stories of considerable vitality. And since mystery tales embody plenty of color and action there need be no fear that he might possibly be miscast. "The Secret of the Hills" will please most any audience. It carries a satisfying vein of melodrama, though the incident which marked a previous picture, "Three Sevens," is not so abundant. The plot revolves around the recovery of a chest of buried treasure and the planting of the mystery is carefully hidden by a certain code which must needs be explained before the hero solves the puzzle.

This code is found in a book which has been stolen by a counterfeiter from a wealthy adventurer. When the hero starts upon his quest there seems to be no clue which might enable him to gather the evidence. He has rescued a girl in distress and found her uncle murdered by the treasure hunters. And since he is an American newspaper correspondent residing in London, the spectators have a chance to respond to his courage and determination. The code takes him to the country home of the adventurer and the suspense mounts when you realize that the hero is constantly watched. The house is steeped in mystery which finds expression in various trap-doors and hidden panels and what not. He locates the hidden book and pieces the code together and discovers that the treasure chest is buried in a remote cave in the Scottish highlands. Meanwhile he has made a get-away through a trap-door placed in the bottom of a huge trunk and stumbles upon a secret chamber which harbors the paraphernalia of counterfeiters.

The mystery spends itself here to be replaced by melodramatic incident concerning the unearthing of the treasure chest and a fight to hold it against the villains. The arch-plotter is exposed through a revengeful woman, and his cohorts are duly punished. The picture builds well, there being the right proportion of emphasis placed upon the mystery element throughout. The love interest intrudes occasionally, but since it has no real purpose in the plot its appearance seems unnecessary. Moreno plays his part with adequate enthusiasm and persuasion and his company is efficient. The backgrounds are suggestive and the details entirely in order. —Length, 5 reels.—*Laurence Reid.*

THE CAST

Guy Fenton ..... Antonio Moreno
Marion ..... Lillian Hall
Lincoln Drew ..... Kingsley Benedict
Francis Freeland ..... George Claire
Benjamin Miltimore ..... Walter Rodgers
Mrs. Miltimore ..... Oleta Otis
Richards ..... J. Gunnis Davis
De Vrillefort ..... Frank Thorne
Sidney Coleridge ..... Arthur Sharpe

By William Garrett.
Scenario by E. Magnus Ingleton.
Directed by Chester Bennett.

PRESS NOTICE—STORY

"The Secret of the Hills," the Vitagraph feature which comes to the ———— theatre next ———— starring Antonio Moreno, is adapted from a highly successful novel by William Garrett, an English writer. In this production the dashing Moreno assumes the role of a young American who encounters a series of amusing and exciting adventures in London and the highlands of Scotland because two beautiful eyes lead him in quest of romance.

The heroine is seemingly overwhelmed by obstacles. However, the fearless American, single-handed, sets out to best a dangerous band of criminals and solve a mystery which is exceptionally baffling. The introduction of a buried treasure and the development of a love interest give the story color and provide for many thrilling incidents which are certain to keep the spectator on the qui vive until the final fade-out. The element of suspense is particularly well developed. The picture is a clever mystery melodrama and well acted and staged.

PROGRAM READER

He was a young, but fearless American correspondent, keen for any kind of adventure. He was confronted with a baffling mystery which had to do with buried treasure. He had no clue to work upon but a secret code incorporated in a rare book. But how to secure it? This baffling mystery is unrivaled in the intensely dramatic story, "The Secret of the Hills," which comes to the ———— theatre next ———— starring the dashing and romantic Antonio Moreno. The action is laid in London and the highlands of Scotland. Manager ———— guarantees it as a story that will hold attention with intense dramatic action, picturesque backgrounds and a unique plot of adventure.

SUGGESTIONS

This picture is the second which marks Moreno's return to the feature play. If you have played the Vitagraph serials your crowd is familiar with Moreno's work. State that it is on a par with "Three Sevens" in point of adventure and action and suspense. Describe it as a mystery melodrama which baffles solution—that it unfolds a unique line of adventure, is crammed with incident, and thrills, and is beautifully photographed around scenes which are a replica of the highlands of Scotland. Bill it as a stirring photoplay of mystery, suspense, love, romance, action and buried treasure.

(Continued from page 2476)

Feature	Star	Distributed By	Length	Reviewed
Foolish Matrons	Hobart Bosworth	Associated Prod	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft	July 2
Heart to Let	Justine Johnston	Realart	5249 ft	Aug. 6
Home Talent	Ben Turpin	Associated Prod	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod	6312 ft	
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft	July 9
Live Wires	Edna Murphy	Fox	5200 ft	July 9
Love Time	Shirley Mason	Fox	4800 ft	July 23
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft	July 9
Ten Dollar Raise	Special Cast	Associated Prod		May 21
Thunder Island	Edith Roberts	Universal	4279 ft	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft	July 2

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
Discontented Wives	Special Cast	Pathe		
Family Closet		Pathe		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft	Aug. 6
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft	
Rainbow Trail	William Farnum	Fox	6 reels	
Remorseless Love	E. Hammerstein	Selznick	5,000 ft	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
Trip to Paradise	Bert Lytell	Metro	5,800 ft	Aug. 27
Wealth	Ethel Clayton	Famous Players	5,141 ft	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
What's Your Reputation Worth?	Corinne Griffith	Vitagraph		
Who Am I?	Special Cast	Selznick	5,000 ft	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Bar Nothing	Buck Jones	Fox		Oct. 22
Beating the Game	Tom Moore	Goldwyn	5058 ft	Sept. 17
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Famous Players	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Fighter, The	Conway Tearle	Selznick	5000 ft	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		
For Those We Love	Betty Compson	Goldwyn	5752 ft	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Infamous Miss Revell	Alice Lake	Metro	5 reels	Sept. 10
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 8
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Two Minutes to Go	Chas. Ray	First National		
Vidgin Paradise	Pearl White	Fox	7 reels	Aug. 28
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 5
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	
Conquering Power, The	Special Cast	Metro	7 reels	
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Handcuffs or Kisses	Elaine Hammerstein	Selznick	6 reels	Oct. 15
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	
Home-Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Lady from Longacre, The	William Russell	Fox	5 reels	
Ladies Must Live	Special Cast	Famous Players	6 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans-S. R.	5 reels	
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Molly O	Special Cast	First National	6 reels	
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rainbow, The	Alice Calhoun	Vitagraph	5 reels	
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 8
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Sheik, The	Agnes Ayres	Famous Players	7 reels	Oct. 29
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Steelhart	William Duncan	Vitagraph	5 reels	Sept. 24
Speed Girl, The	Bebe Daniels	Realart	6 reels	
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
Virginia Courtship, A	May McAvoy	Realart	5 reels	
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	
Call of the North	Jack Holt	Famous Players	6 reels	
Conflict	Priscilla Dean	Universal	7 reels	
Footfalls	Special Cast	Fox	7 reels	
Her Face Value	Wanda Hawley	Realart	5 reels	
Hunch, The	Gareth Hughes	Metro	6 reels	
Hush Money	Alice Brady	Realart	6 reels	
Iron Trail, The	Special Cast	United Artists	7 reels	
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	
Junk	Bert Lytell	Metro	6 reels	
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	
Love Never Dies	Special Cast	First National	7 reels	
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	
Ma'mselle Jo	Special Cast	Robertson-Cole	7 reels	
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Millionaire, The	Herbert Rawlinson	Universal	6 reels	
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	
Riding With Death	Buck Jones	Fox	5 reels	
Silent Call, The	Special Cast	First National	7 reels	
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Tol'ble David	Rich. Barthelmess	First National	6 reels	

(Other Release News on pages 2480-82-84)

"TWO MINUTES TO GO"
(First National)

Timely and Rather Interesting Football Picture

SOME one around the Ray lot has a faculty for picking stories that will be timely. "Two Minutes to Go" is a football picture, the first one in a long time and hits the first run's right in the middle of an interesting football season.

As drama, Mr. Ray's latest vehicle is quite largely a series of scenes purporting to be a small college football game, the camera alternating between the gridiron and the side lines, and another series of scenes purporting to be what college boys and girls do in the way of using up superfluous energy during the time they are not in the recitation room, especially on Halloween night. The plot consists in what complications can be evolved from having Charlie get in dutch with his girl for not owning up that he peddles milk in order to pay his way through college and from his refusing to play football and thereby eliminating his Alma Mater's chances to defeat the hated rival, without giving a reason—said reason being that he couldn't peddle milk from early morning to class time and still find hours enough in the day to appear on the football field.

However, the picture has a lot of good incident, keeps moving throughout and the football scenes are rather interesting. For this reason it will be hailed by the younger set as a hit and accepted for the most part by those who have forgotten their football days and Halloween night escapades, as a passable bit of entertainment.

The picture is not nearly so intimate as are most of Mr. Ray's vehicles. As for the football game it will take sharp eyes to identify the star when on the field. Mary Anderson is the co-ed with whom Ray is in love and Truman Van Dyke is the near heavy of the story. Lincoln Stedman has another important role as "Fatty" Ray's room mate and chum. It is announced that a number of noted footballers took part in the contest staged. Anyway the game looks sufficiently real to have been played by lads who are not novices.—Length. 5 reels.—*J. S. Dickerson.*

THE CAST

Chester Burnett.....Charles Ray
Ruth Turner.....Mary Anderson
Her Father.....Lionel Belmore
"Fatty".....Lincoln Stedman
"Angel".....Trueman Van Dyke
Football Coach.....Tom Wilson
Dean of Baker University.....Francois Dumas
Professor of Spanish.....Philip Dunham

Directed by Charles Ray.
Story by Richard Andres.

PROGRAM READER

Charles Ray, in his latest photoplay, a football story entitled "Two Minutes to Go," is the feature attraction at the ———— theatre for a ———— days' engagement beginning ————.

In this picture Ray plays the part of a football star in a small college and not the least of the entertainment provided is a real football game in which the star plays the hero, winning the game for his Alma Mater in the last two minutes of play.

However, the feature is not all football and some very interesting and amusing scenes of college life, notably Halloween pranks that are played on the seniors, are shown.

In support of Mr. Ray is a fine cast including Mary Anderson as the heroine and such other well known players as Lionel Belmore, Lincoln Stedman, Tom Wilson, Trueman Van Dyke and others. The picture was directed by Mr. Ray from an original story by Richard Andres. The offering screens in five reels.

PRESS NOTICE—STORY

"Two Minutes to Go," an exciting and amusing football story, is the latest Charlie Ray starring vehicle to be presented at the ———— theatre. The feature comes to the ———— for a ———— days' engagement beginning ————.

Mr. Ray plays the role of a football star who wins the championship match in the last two minutes of play after having been inspired to great deeds by a note from the only girl sitting on the side lines, telling him that all was forgiven. The picture is an interesting and amusing story of college life and among other things illustrates how exuberant youngsters cut up on Halloween night in a small college town.

The feature was directed by Mr. Ray from a story by Richard Andre. In support of the star is a strong cast of well known players. The roster includes such favorites as Mary Anderson, Lionel Belmore, Lincoln Stedman and others well known to the fans. A feature of the attraction is a realistic football game in which Mr. Ray and a number of real gridiron heroes have prominent parts.

SUGGESTIONS

If you play this picture during the football season you should have no trouble hooking up with local football heroes in presenting it. Designate certain nights for entertaining local college and high school elevens and hook up wherever you can with former college stars. Suppose you were to have all the old college players of note in your city present on some particular night. Your prologue should be of the "college room" variety with college songs, glee club numbers, etc., on the bill. You can get cooperation from the sporting goods stores in the matter of window displays and probably in fixing up a lobby. Bill the picture as a comedy and do not promise anything out of the ordinary as to story.

CATCH LINES

A novelty picture of college boys and co-eds in which football and the pranks that are a part of the college course figure extensively but not to the detriment of a pleasing little romance in which Charlie Ray is the hero and Mary Anderson the one and only girl.

Charlie Ray as the star football player of a one-horse college winning the championship game and the niftiest co-ed in the institution, all in the same afternoon.

"DOUBLING FOR ROMEO"
(Goldwyn)

Great Entertainment With Star in Ideal Role

THE personality of Will Rogers, titles contributed by the star, which are the acme of wit and appropriateness, a wealth of truly humorous incident and one of the most ingenious picture ideas ever to be used, all contribute in making "Doubling for Romeo" fine entertainment.

Rogers plays the role of a love-lorn cowboy who quits his job to "double" for various alleged picture celebrities at a Los Angeles studio in order that he may learn how to make love in movie land style, the girl of whom he is enamored being romantic and demanding some Romeo stuff before she is willing to capitulate. Burlesque scenes, showing Rogers playing parts in pictures, during which some fun is poked at movie people, up stage stars, temperamental directors, movie land cowboys, etc., provides plenty of entertainment for about three reels. Then come some scenes from "Romeo and Juliet" with Rogers playing "Romeo," the idea being to illustrate a dream Bill is having, after having read Shakespeare's romance, a copy of which he has borrowed from the local sky pilot. These scenes are burlesqued also.

The final episode shows the star adopting the wooing methods of the cave man, this style of love making having been demonstrated in one of the pictures he saw in the process of construction during his Los Angeles residency.

The picture is farce-comedy and at times burlesque and possibly those who take their photoplays seriously may not think it so funny, but for people who go to the picture theatre for entertainment, we can recommend nothing more pleasing. There are a hundred real laughs for even a hard boiled reviewer.

Sylvia Breamer is the heroine and Raymond Hatton has an important male role. However, the picture is pretty much Will Rogers from beginning to end which is as it should be. It also looks as if he had something to do with the direction. There is so much typical Rogers stuff used, to be otherwise. Someday when Rogers gets so old that he can't earn $3,000 a week, working for the Shuberts, he is going to be found wielding a megaphone. When that times comes the biggest boys in the business had better look to their laurels.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Romeo (Slim).....Will Rogers
Juliet (Lulu).....Sylvia Breamer
Steve Woods (Paris).....Raymond Hatton
Pendleton (Mercutio).....Sydney Ainsworth
Big Alec (Tybalt).....Al Hart
Foster (Capulet).....John Cossar
Duffy Saunders (Benvolio).....C. E. Thurston
Maggie (Maid).....Cordelia Callahan
Minister (Friar Lawrence).....Roland Rushton
Jimmie Jones.....Jimmie Rogers
"Movie" Director.....William Orlamund

Directed by Clarence Badger.
Written by Elmer L. Rice and Will Rogers and with quotations and scenes from Shakespeare's "Romeo and Juliet."

PRESS NOTICE—STORY

Will Rogers is presented as a cowboy who just had to learn how to make love in order to win the heart and hand of his boss's daughter, in "Doubling for Romeo," the feature picture scheduled for showing at the ———— theatre for ———— days beginning ————.

The inimitable "Bill" quits his job as cowpuncher and gets himself a job in the movies so that he can learn how to be a Romeo and the result is one scene after another of hilarity. He "doubles" for everybody around the lot with adventures aplenty for himself in the process. Then he goes to sleep and dreams that he is playing Romeo in "Romeo and Juliet" which makes another series of extremely funny scenes.

In support of Mr. Rogers is a strong cast. Sylvia Breamer is the girl of the Golden West for whom Bill goes Romeoing and Raymond Hatton is the soda water fountain barkeep, his rival. Others who will have important roles are Sydney Ainsworth and Jimmie Rogers, the star's small son, who is a chip of the old block in every way, acting and all.

PROGRAM READER

"Doubling for Romeo" is the title of Will Rogers's latest starring vehicle which comes to the ———— theatre for a ———— days' engagement beginning ————.

In "Doubling for Romeo" the rope spinning comedian plays the role of a love-lorn cowboy who must needs learn how to make love in order to win the romantic minded daughter of his boss. To accomplish this he goes to Los Angeles and starts in taking lessons from the movies. He doubles for all the heroes and villains on the lot and the result is a series of adventures that provide an unlimited amount of mirth for the picture fan.

The picture is a farce comedy vehicle for Mr. Rogers but it is one of the most original offerings of the season. Titles written by the star add not a little to the comedy provided.

The supporting cast contains such names as Sylvia Breamer, Sidney Ainsworth, Raymond Hatton and Jimmie Rogers, the star's young son, a chip of the old block when it comes to acting.

The feature is in six reels. It was directed by Clarence Badger. The material was provided by Elmer L. Rice and Mr. Rogers with parts taken from "Romeo and Juliet," reproduced in burlesque.

CATCH LINES

Can you imagine the fun when funny Bill Rogers plays the part of a love-lorn cowboy who gets a job in the movies so he can learn how to be a Romeo in order that he may woo and win the boss's daughter?

The one and only Bill Rogers in a part that was made to order. In fact, Bill and Mr. Shakespeare wrote the show.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Aesop's Fables		Pathe	1 reel	July 2
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard	Jimmy Aubrey	Vitagraph	2 reels	April 28
Bakery, The	Larry Semon	Vitagraph	2 reels	June 11
Bang	Lloyd Hamilton	Educational		
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	
Between the Acts	Larry Semon	Vitagraph	2 reels	April 30
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Broom	Billy Quirk	Reelcraft	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Country Chickens	Louise Fazenda	Educational	2 reels	
Dande Lions		Universal	1 reel	April 16
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Devilish Romeo		Fox	2 reels	
Dew Drop Inn	Larry Semon	Vitagraph	2 reels	
Dizzy Dumbells	Art Bates	State Rights	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dollar's Worth, A	Harry Sweet	Universal	2 reels	April 30
Dull Care	Larry Semon	Vitagraph	1 reel	
Dummy Love		Educational	1 reel	May 7
Eat and Be Happy		Educational	2 reels	Sept. 5
Edgar and the Teacher's Pet	Johnny Jones	Goldwyn	2 reels	
Edgar Camps Out	Johnny Jones	Goldwyn	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Little Saw	Johnny Jones	Goldwyn	2 reels	Jan. 8
Edgar the Detective	Johnny Jones	Goldwyn	2 reels	June 18
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Fall Guy, The	Larry Semon	Vitagraph	2 reels	
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Get Rich Quick Edgar	Johnny Jones	Goldwyn	2 reels	April 16
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Greenhorn, The	Lloyd Hamilton	Educational	2 reels	May 28
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Hayseed, The	Al. St. John	Fox	2 reels	May 28
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hey Rube	Bobby Vernon	Educational	2 reels	May 28
Hick, The	Larry Semon	Vitagraph	2 reels	April 16
High Life	Harry Sweet	Universal	2 reels	Oct. 8
High Sign, The	Buster Keaton	Metro	2 reels	April 11
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold Your Breath	Chas. Dorety	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Prod	3 reels	Aug. 8
Indigo Sunday	Geo. Bunny	Goldwyn	2 reels	April 16
In for Life	Viora Daniels	Educational	2 reels	Aug. 6
Jockey, The	Clyde Cook	Fox	2 reels	April 9
Just in Time		Educational	2 reels	June 25
Let Me Explain	Special Cast	Educational	2 reels	May 21
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Man vs. Woman	Dorothy Devoe	Educational	2 reels	June 18
Money Talks	Henry Murdock	Educational	1 reel	May 28
Monkey Hero, A	Joe Martin	Universal	2 reels	April 6
Moonshine	Lloyd Hamilton	Educational	2 reels	April 30
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Movie Mad	Special Cast	Educational	2 reels	April 30
Mr. Fatima	Eddie Barry	Educational	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Stop Over	Snub Pollard	Pathe	1 reel	July 23
Nothing Like It	Dorothy Devore	Educational	2 reels	Aug. 6
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Oh Buddy	Neal Burns	Educational	2 reels	Aug. 6
On Their Way	Eddie Boland	Pathe	1 reel	Sept. 10
Pals	Brownie (Dog)	Universal	2 reels	
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playmates	Brownie (Dog)	Universal	2 reels	
Pure and Simple	Larry Semon	Vitagraph	2 reels	April 8
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Rent Collector, The	Larry Semon	Vitagraph	2 reels	April 8
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Roman Romeos	Lyons & Moran	Universal	2 reels	May 21
Rubing It In		Universal	1 reel	April 9
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
School Days	Larry Semon	Vitagraph	2 reels	
Scrappily Married	Harry Gribbon	Educational	2 reels	July 2
See America First	Mack Swain	Herald Prod.	2 reels	
See America Thirst	Cissy Fitzgerald	Producers Secu		
She Sighed by the Sea Side	Ben Turpin	Associated Prod	2 reels	June 18
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Singer Midgets Scandals	Slim Somerville	Fox	2 reels	July 9
Single Handed	Edgar Jones	Pathe	2 reels	June 3
Skippers Narrow Escape	Special Cast	First National		April 12
Skipper Treasure Garden	Special Cast	First National		June 15
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Snookey's Wild Oats	Snookey	Educational	2 reels	July 2
Society Dogs	Brownie (Dog)	Universal	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Sportsman, The	Larry Semon	Vitagraph	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Standing Pat	Teddy Sampson	Educational	1 reel	July 30
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Sweet Revenge	Thornton Edwards	Educational	1 reel	June 11
Take Your Time	Earl Rodney	Educational	1 reel	June 18
Their Dizzy Finish	Sid Smith	Federated Film	2 reels	June 11
Three Good Pals		Fox	2 reels	June 18
Toonerville's Fire Brigade		First National	2 reels	May 4
Torchy's Nighthood	Johnny Hines	Educational	2 reels	April 16
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Turkey Dressing		Reelcraft		April 23
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
What a Whopper	Snub Pollard	Pathe	1 reel	Aug. 6
Why They Love Cave Men		Celebrated Players		
Wild & Willy	Jos. Hill	Educational	1 reel	Aug. 27
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8
Zero Love		Educational	1 reel	May 14

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adventures of Tarzan (Serial), Elmo Lincoln		State Rights		
American Badger (Bill and Bob Series)		Pathe	1 reel	July 23
Analysis of Motion (Novelty)		H. Levy Ser. Corp.	1 reel	July 16
An Angle in Idaho (Educational Scenic)		Educational	½ reel	June 11
Andy and Min (Cartoon)		Celeb. Play. Film.	1 reel	
Babe Ruth (How He Hits His Home Run) Babe Ruth		Educational	1 reel	
Beggar Maid, The (Drama), Mary Astor		Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Biology—the Microscope and Its Use (Educ.)		National	1 reel	Sept. 17
Both Barrels (Western Drama), Jack Perrin		Universal	2 reels	Sept. 3
Breaking Through (Serial), Carmel Myers		Vitagraph		
Buzz-z-z (Educational)		Educational	1 reel	April 30
Cairo in Egypt (Kineto Review)		Urban	1 reel	July 9
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
Collectors of Craniums (Educational)		Educational	1 reel	
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Crazy Idea (Cartoon, Mutt and Jeff)		Fox	1 reel	April 2
Crowning King Blizzard (Scenic)		Educational	1 reel	
Sweetest Story Ever Told, The (Educational)		Prizma	1 reel	April 30
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Tongue Sandwich, A (Mutt and Jeff Cartoon)		Fox	½ reel	Sept. 24
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac	2 reels	July 2
Training Woodpeckers (Mutt & Jeff Cartoon)		Fox	1 reel	June 25
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Valley of Ten Thousand Smokes (Scenic)		Educational	1 reel	
Venice (Scenic)		Kineto Review	1 reel	June 25
Venus and the Cat (Aesop Film Fable)		Pathe	2/3 reel	Oct. 8
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Watering the Elephants (Mutt & Jeff Cart.)		Fox	½ reel	July 2
Water Trails (Scenic)		Educational	1 reel	April 9
Wild Men of Africa (Educational)		Paramount	1 reel	April 17
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel	June 18
Worse Was True, The (Educational)		Educational	1 reel	April 16
Yellow Arm, The (Serial), Juanita Hansen		Pathe		June 2
Cyclone Smith's Vow (West. Drama)		Universal	2 reels	Sept. 24
Day with Jack Dempsey (Novelty), Jack Dempsey)		Pathe	1 reel	

(Continued on page 2484)

"SURE FIRE"
(Universal)

A Snappy Little Western With Gibson Whooping It Up as Usual

THERE probably won't be much argument about "Sure Fire" being Hoot Gibson's best bet to date. If it unfolds an orthodox story with more or less hackneyed situations, at least it keeps moving with plenty of snap and vigor and the irrepressible Hoot Gibson is in there trying every minute. Give him a frolicsome colt, and one of the shooting kind—a 44 to be exact, dress him up with a huge Stetson, chaps, and all the necessary accoutrements and he will compel attention every time. Here he has a role which excites admiration and sympathy—admiration for his nonchalance and ease in and out of the saddle—sympathy for his spirit of sacrifice in saving a misguided wife from a husband's suspicions.

There won't be any trouble for anyone anticipating just how the story will develop. And suspense is forced to find expression in just how Hoot will get out of his difficulty when the posse is after him. His sweetheart has upbraided him for lacking ambition and so he proceeds to lift the old mortgage on his ranch in double-quick order. Meanwhile what of her sister, the wife of the aforementioned husband? She has encouraged a city slicker who has arranged a rendezvous to meet the woman and elope. He has stolen a snug sum from the hiding place in the old trunk, but true to type, has thought more of the money than his love affair. So it is up to Hoot to discover the plot, though he is caught leaving the house just as the husband returns from a trip. The latter finds the money gone and starts in pursuit.

There is present a group of bandits who have killed the slicker and stolen the precious wealth. It looks pretty dark for Hoot, what with the mortgage about to be foreclosed and a posse hot in pursuit. He stumbles upon the hiding place of the bandits who have kidnapped the heroine and punishes them in picturesque western style. There is no clash of fists, but a duel in the blackness of the night, and Hoot's 44 speaks volumes of business. Thus the cowboy and the young lady are found by the pursuing posse. And the husband never suspects. The slicker being exterminated, Hoot has the precious secret of the wife's infidelity locked in his heart. The picture is moving every minute and so the obviousness is quite eliminated. There is a punch that will satisfy. The exteriors are charming and picturesque, there being a wealth of colorful long shots. Molly Malone is the pretty heroine.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jeff Bransford	Hoot Gibson
Marian Hoffman	Molly Malone
Sonnie	Breezy Eason, Jr.
Rufus Coulter	Harry Carter
Elinor Parker	Fritzi Brunette
Major Parker	Murdock McQuarrie
Burt Rawlings	George Fisher
Leo Ballinger	Charles Newton
Brazos Bart	Jack Woods
Overland Kid	Jack Walters
Romero	Joe Harris
Gomez	Steve Clements

By Eugene Manlove Rhodes.
Scenario by George C. Hull.
Directed by Jack Ford.
Photographed by Virgil Miller.

PRESS NOTICE—STORY

Ed (Hoot) Gibson is the star of the entertaining Western which comes to the ———— theatre next ———— under the title of "Sure Fire." This picture permits the colorful star a chance to revel in his customary role—that of an irrepressible cowboy—one eager for fun and excitement but who is ever ready to rescue women in distress or capture wily bandits. Gibson is noted for a quick trigger finger. Consequently the picture is aptly named. He is lacking in ambition when the story opens and his sweetheart is discouraged. But he puts aside playful moments and when the occasion arises he shows his bravery and manliness.

The picture carries a sample of lively action which is always punctuated with good suspense and scenes of picturesque appeal. And Gibson and his players play their parts with plenty of spirit and dash. "Sure Fire" is the star's best offering according to impartial audiences. It is a true and typical Western.

PROGRAM READER

"I rises to remark that I'm coming to your theatre next ———— in my all-firedest best picture, 'Sure Fire.' It sure is a hum-dinger. I always aims to please. And I figure I have a right smart story here. You will see me hitting the trail, riding and shooting and being pursued by a posse. You will see a lively and interesting picture. For I always aims to please." Thus Hoot Gibson might tell you of his newest photoplay which is undoubtedly his finest contribution. It is a picture which crackles with action and incident and is staged in picturesque settings. Come next ———— and see "Sure Fire." You will vote it a winner.

SUGGESTIONS

This fellow Gibson has a good, snappy Western here in which there is a lively sample of action and rattling good incident. So play it up as a type of picture which is certain to score with most any type of picturegoer who revels in stories of the big outdoors. Play up the title. It is snappy and means something lively. And play up Gibson who has established a good following. A cowboy quartette could be employed for a prologue or some expert with the lariat. Bill it as a comedy-drama which involves considerable riding and shooting. Play up Molly Malone who appears as leading lady.

"CINDERELLA OF THE HILLS"
(Fox)

Fair Program Offering Presenting a New Star

A NEW star has come over the Fox horizon in Barbara Bedford, who will be remembered for some appealing performances in Tourneur productions. Whether she is signed to compete with Eileen Percy and Shirley Mason cannot be determined at present, but possessing a colorful personality which indicates that she can adapt herself to any type of story, it seems reasonable to believe that it won't be difficult finding the proper medium for her. We would not select her as a Cinderella or Pollyanna type. Her work in "The Last of the Mohicans" indicates that she can portray heavier roles.

Her initial vehicle is an extremely simple offering with very little of the Cinderella touch about it in spite of the title. It revolves around the accepted theory that a father's daughter never gets along well with her new stepmother. So the picture takes on the form of a character study punctuated with flashes of conflict when the two young women develop an argument. And they have a number of wordy battles here. It is quite overdrawn in those sequences which show the father throwing over his former wife, the mother of the girl, and causing her to be sent to the insanse asylum through his fickleness, and the cruelty of the mercenary mistress. And just why the father moves away from a palatial home to take up his abode in a hut in the Ozarks will cause many to wonder.

However, the action discloses some effective touches, particularly when Miss Bedford appears on the scene. She is made up to represent a wild, impulsive, imaginative girl, and the stepmother attempts to embarrass her in front of some new-found acquaintances by calling her a witch and a disobedient creature in the same breath. Before the expected climax appears—when the spectator is made to feel that things will adjust themselves satisfactorily for the heroine—there is a sample of homespun incident which concerns a barn dance with the girl masquerading in masculine attire as the Ozark fiddler. She has not encouraged the young man who has interested himself in her. The director's idea is to emphasize her pathetic loneliness and the pathos of her life rather than stress the action. The denouement ushers in the other man and the subsequent compromise enables the father to realize that his mistress is unfaithful. The story is always obvious, but it offers appeal through the characterization of the heroine. This is because of the sympathetic touch. The exteriors might have been more suggestive of the wild and wooly Ozarks, but they are reasonably picturesque. The other players are adequate, especially Barbara La Marr Deely, who makes a very nifty vampire.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Norris Gradley	Barbara Bedford
Claude Wolcott	Carl Miller
Rodney Bates	Cecil Van Auker
Peter Poff	Wilson Hummell
Giles Gradley	Tom McGuire
Kate Gradley	Barbara La Marr Deely

By John Breckenridge Ellis.
Scenario by Dorothy Yost.
Directed by Howard Mitchell.

PRESS NOTICE—STORY

Barbara Bedford, the new Fox star, is reported as having achieved a distinct triumph in her first vehicle entitled "Cinderella of the Hills," which comes to the ———— theatre next ————. Miss Bedford is the nineteen-year-old actress who appeared in a number of noteworthy pictures, among them being "The Last of the Mohicans," and her talent expressed in that offering entitled her to stardom. The story, by John Breckenridge, is of a mysterious girl of the Ozark mountains, living in fear of her stepmother.

The heroine brings down the ridicule of the mountain community upon her head by her mysterious actions. Her stepmother continually abuses her and her father seems powerless to help the mistreated victim. Eventually a young man comes to the backwoods town and takes an interest in the girl's case. She shies at him until he convinces her that he is her friend. The action develops a theme of mystery and another of love, and they are manipulated with skill. Miss Bedford gives an appealing performance as the heroine. Howard Mitchell directed.

PROGRAM READER

Barbara Bedford, who at the age of nineteen has been made a star by Fox, attained success in a little over a year's work. Those patrons who saw "The Last of the Mohicans" will remember the clever actress who portrayed the girl of the army post. Her performance sparkled with such brilliancy that she was destined to become a star. Her first vehicle is well adapted to her style, and with a strong, appealing story, this thoroughly capable actress should have no difficulty in pleasing her audience. The picture is "Cinderella of the Hills" and reveals a dramatic romance of the Ozark mountains. The picture will appear at the ———— theatre next ————.

SUGGESTIONS

A new star always lends a good angle for exploitation. Here you have Barbara Bedford, who scintillated with such brilliancy in "The Last of the Mohicans." So announce that Fox has made her a star. She richly deserves stardom because she has exceptional ability. So play her up through a teaser campaign and through stills. Bring forth that she is only nineteen years old. Bill the picture as an absorbing drama and romance of the Ozark mountains, and tell that it is an ideal vehicle for the expression of the star's personality and talent. A prologue can feature a violin solo or a rustic barn dance with a girl disguised in masculine clothes as the fiddler. This is in line with one of the scenes of the story.

CATCH LINES

See the new star, Barbara Bedford, in a romance of the Ozark mountains. See "Cinderella of the Hills."

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Love, Hate and a Woman (Grace Davison)..... 5
Dangerous Paths (Neva Gerber)..... 5
The Girl From Porcupine (Faire Binney)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5

SPEED COMEDIES
(One Released Every Week)

MURIEL OSTRICHE COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW-GERBER PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

Man of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

Never Weaken 3

PLAYGOER PICTURES, INC.
(Distributed through Pathe)

Across the Divide..... 5
Discontented Wives 5
The Family Closet..... 5
Homekeeping Hearts 5
They Shall Pay..... 5
Women Who Wait..... 5

ASSOCIATED PHOTOPLAYS

Too Much Married (Mary Anderson)..... 5
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

ASSOCIATED PRODUCERS, INC.
(Released through First National)

Dec. 5—The Sea Lion (Hobart Bosworth).....
Nov. 28—Hail the Woman (Ince).....
Nov. 14—Love Never Dies (King Vidor).....
Nov. 7—The Silent Call (H. O. Davis).....
Oct. 24—Molly O (Mack Sennett).....
Oct. 3—Blind Hearts (Hobart Bosworth).....

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)

SCREEN SNAPSHOTS
(One Reel Twice a Month)

STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

The Fighter of Diamond X..... 2
The Desperate Chance..... 2
The Scorpion's Sting..... 2
Tangled Trails 2
The Stranger 2
The Eagle Man..... 2
The Golden Lure..... 2
A Daughter of the Law..... 2
The Outlaw's Revenge..... 2

GEORGE H. DAVIS

Oct. 15—The Heart of the North (Roy Stewart)... 6

EQUITY PICTURES CORP.

Heedless Moths (Audrey Munson).....
Charge It (Clara Kimball Young).....

EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)

Jan., 1922—His Nibs (Charles (Chic) Sale).....
Dec.—Jungle Adventures (Martin Johnson).....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(January Releases)

Rent Free (Wallace Reid).....
The Romance Booster (Will Rogers, Lila Lee).....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....
Three Live Ghosts (Geo. Fitzmaurice Prod.).....
The Little Minister (Betty Compson).....
Miss Lulu Bett (Wm. de Mille).....
Under the Lash (Gloria Swanson).....
White Oak (William S. Hart).....
Her Final Payment (Pola Negri).....
Don't Tell Everything (Wallace Reid, Gloria Swanson)
Exit the Vamp (Ethel Clayton).....
A Prince There Was (Thomas Meighan).....
(November Releases)
The Call of the North (Jack Holt).....
The Sheik (Geo. Melford Prod.).....
The Bonnie Briar Bush (Donald Crisp Prod.).....
Ladies Must Live (Betty Compson).....
Three Word Brand (William S. Hart).....
(October Releases)
Oct. 30—Beyond (Ethel Clayton).....5248
Oct. 30—After the Show (Wm. de Mille).....5884
Oct. 23—Experience (Geo. Fitzmaurice)..... 6
Oct. 9—The Great Impersonation (Geo. Melford Prod.) 6
Oct. 2—Cappy Ricks (Thomas Meighan)..... 6
Oct. 2—Footlights (Elsie Ferguson)..... 7

FIRST NATIONAL EXCHANGES

Wife Against Wife (Whitman Bennett Prod.).....
Nov. 28—Tol'ble David (Richard Barthelmess).....
Nov. 14—Alf's Button (Special Cast).....
Oct. 24—Her Social Value (Katherine MacDonald)..
Oct. 17—Woman's Place (Constance Talmadge).....
Oct. 17—Two Minutes to Go (Charles Ray).....
Oct. 10—One Arabian Night (Pola Negri).....
Sept. 26—Bits of Life (Marshall Neilan).....

BUSTER KEATON COMEDIES

The Blacksmith 2
The Playhouse 2

FOX FILM EXCHANGES

SPECIALS

Footfalls .....
Shame (Special Cast).....
Thunderclap (Special Cast).....
Over the Hill (Special Cast).....
A Connecticut Yankee (Special Cast).....
The Last Trail (Special Cast).....
Queen of Sheba (Special Cast).....

WILLIAM FARNUM SERIES

Perjury .....
His Greatest Sacrifice.....

PEARL WHITE SERIES

A Virgin Paradise.....
Beyond Price .....

DUSTIN FARNUM SERIES

The Primal Law.....

TOM MIX SERIES

Oct. 30—The Rough Diamond.....
Oct.—The Night Horsemen.....
After Your Own Heart.....

WILLIAM RUSSELL SERIES

Oct. 2—The Lady From Longacre.....
Sept.—Singing River .....
August—Children of Night.....

SHIRLEY MASON SERIES

Oct.—Jackie .....
Oct.—Queenie .....
Sept.—Lovetime .....
Sept.—Ever Since Eve.....

20TH CENTURY BRAND

Dec.. 4—Whatever She Wants (Eileen Percy).....
Nov. 27—The Last Trail.....
Nov. 20—The Jolt (Walker-Murphy).....
Nov. 13—Riding with Death (Buck Jones).....
Nov. 6—Bucking the Line (Maurice (Lefty) Flynn).
Oct. 23—Cinderella of the Hills (Barbara Bedford)...
Oct. 2—Bar Nothin' (Buck Jones).....
Sept. 11—What Love Will Do (Murphy-Walker).....

SERIALS

Fantomas (20 episodes).....

SUNSHINE COMEDIES

Love and War..... 2
A Perfect Villain..... 2
One Moment Please..... 2
Singer Midgets' Side Show..... 2
The Book Agent..... 2
Say It With Flowers..... 2

FOX NEWS
(Twice a Week)

CLYDE COOK COMEDIES

The Chauffeur .....
The Toreador .....
The Sailor .....

MUTT AND JEFF CARTOONS

Long Live the King.....
The Big Mystery.....
Turkish Bath .....
Shadowed .....
The Tong Sandwich .....
The Stampede .....

GAUMONT COMPANY
(At State Right Exchanges)

SERIALS

In the Clutches of the Hindu.....
Tuesdays—Gaumont News .....
Fridays—Gaumont Graphic .....

FEATURES

The Thinker (Special Cast).....
The Edge of Youth (Josephine Earle).....

GOLDWYN EXCHANGES

SEASON 1921-1922

FIRST GROUP OF GOLDWYN PICTURES

Oct.—Pardon My French.....
Oct.—The Grim Comedian (Lloyd) .....
Oct.—A Poor Relation (Will Rogers).....
Oct.—Be My Wife (Max Linder).....
Oct.—The Night Rose .....
Oct.—From the Ground Up (Tom Moore).....
Oct.—Poverty of Riches (Barker).....
Oct.—The Man from Lost River (Lloyd).....
Oct.—The Old Nest (Hughes).....
Oct.—Dangerous Curve Ahead (Hughes).....
Oct.—The Invisible Power.....
Oct.—For Those We Love.....
Oct.—Ace of Hearts.....
Oct.—Beating the Game (Tom Moore).....
Oct.—All's Fair in Love.....

HODKINSON CORP., W. W.

Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)..
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions) .....
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)..
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.).....
Nov. 20—The Light in the Clearing (T. Hayes Hunter Prod.) .....
Nov. 13—The Beggar Maid (Triart Pictures Corp.)..
Nov. 6—Jane Eyre (Hugo Ballin Prod.).....
Oct. 23—The Mystericus Rider (Benj. B. Hampton).
Oct. 2—Rip Van Winkle (Ward Lascelle Prod.)
Oct.—A Certain Rich Man (Benj. B. Hampton).....

JANS PICTURES CORP.

The Amazing Lovers (Special Cast).....
Man and Woman (Special Cast).....

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....
The Battling Kid .....

KREMER FILM FEATURES, VICT.
(Released on States Right Basis)

The Stampede (Texas Guinan).....
I Am the Woman (Texas Guinan).....

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

Jan., 1922—The Prisoner of Zenda.....
Jan. 8, 1922—The Fourteenth Lover (Viola Dana).....
Dec. 26, 1922—The Idle Rich (Bert Lytell).....
Dec. 12—The Golden Gift (Alice Lake).....
Dec. 5—Turn to the Right (Special Cast).....
Nov.—Junk (Bert Lytell).....
Oct.—There Are No Villains (Viola Dana).....
Oct.—The Conquering Power.....

C. E. SHURTLEFF PRODUCTIONS

NAZIMOVA PRODUCTIONS

Sept. 26—Camille .....

S-L PRODUCTIONS

Jan. 23, 1922—Little Eva Ascends (Gareth Hughes)..
Nov. 28, 1922—The Hunch (Gareth Hughes).....
Oct. 3—Garments of Truth (Gareth Hughes).....

ROWLAND WEST PRODUCTIONS

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....
The Lotus Blossom .....

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PATHE EXCHANGES

Oct. 2—The Orderly .....

SERIALS

The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)

THE SKY RANGER
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

AESOP'S FABLES

Nov. 20—The Woman and the Hen.....
Nov. 13—The Owl and the Grasshopper.....
Nov. 6—The Fox and the Goat.....
Oct. 30—The Cat and the Monkey.....
Oct. 23—The Dog and the Bone.....

BILL AND BOB SERIES

Nov. 13—A Day in the Wilds.....
Oct. 16—The Skunk.....

TOM SANTSCHI DRAMAS

Nov. 13—The Heart of Doreon.....
Oct. 30—The Spirit of the Lake.....
Oct. 16—The Honor of Rameriz.....

HURRICANE HUTCH
(Fifteen Episode Serial—Starring Charles Hutchinson)

(Continued on page 2484)

"THE MATRIMONIAL WEB"
(Vitagraph)

Alice Calhoun Has Pleasing Little Picture Here

ALICE CALHOUN gets away from stories which have featured her in light romantic roles and "The Matrimonial Web" permits her to revel in a more or less complicated tale of adventure. It is easy to say that the star shows an ability in this direction which augurs well for the future. It means that she need not be intrusted with Pollyanna roles unless she expresses a wish to interpret them. This newest essay was written especially for the star, and though it carries a pleasing line of action the author has not expended any originality upon it. The plot is simple in spite of its vein of adventurous action and one who is a steady picturegoer won't have much trouble in determining just how it will end.

The spectator discovers the star playing the part of a daughter of a revenue officer whose mission is to break up the ring trafficking in opium. The smugglers have rigged up a wireless outfit in a deserted barn on a barren island and have defied capture to such an extent that the "revenuer's" job is in jeopardy. Thus it devolves upon the girl to save her father. A counterplot concerns a youthful sub-freshman who assumes the mask of woman-hater. The barren island belongs to his father. So the smugglers hatch a scheme to compromise the daughter of an ambitious dowager so that the aforementioned woman-hater will be forced to marry her. However, the heroine overhears the plan—in fact she agrees to participate in it by frequenting the vicious dive and encouraging the chief plotter in his pet scheme. This is the only flaw in the pattern, for in reality her identity would be known to the villains.

The young hero has journeyed to the island to occupy his time in hunting or fishing and the romance comes into the picture when he meets the girl. The wireless outfit is discovered, and at the psychological moment the heroine steps into the scene when the youth's father is attempting to make him marry the other woman, who has also journeyed to the island for the sake of the compromise. The picture does not offer much suspense although there is an adequate line of action. It is not heavy or unduly complicated and the plot is recognizably real. The scenes are appropriate, there being a profusion of picturesque exteriors. The acting is in the capable hands of William Riley Hatch, Charles Mackay, Marion Barney and others. In all a satisfying program release.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Helen Anderson	Alice Calhoun
Harvey Blake	Joseph Striker
Revenue Officer Anderson	William Riley Hatch
Gregory	Armand Cortez
Cyrus Blake	Charles Mackay
Miriam Blake	Elsie Fuller
Irving Sneed	Ernest Hilliard
Mrs. Sanborn	Marion Barney
Dorothy Sanborn	Edith Stockton
Judge Cameron	G. C. Frye
Smuggler	Richard Lee

By C. Graham Baker.
Directed by Edward Jose.

PRESS NOTICE—STORY

"The Matrimonial Web" is a dramatic story of the adventures of a young girl who seeks to capture a band of smugglers and save for her father his position as chief revenue officer. The girl runs into many strange adventures, and the role requires of Miss Calhoun great strength and ability. As Helen Anderson she has the opportunity to interpret a greater dramatic role than heretofore and she rises to the occasion with true talent.

Revenue Officer Anderson fails in his task, but his daughter, in order to save the position for the man, attempts to round up the group of opium smugglers. In order to get the clue, she mixes with the frequenters of an underworld dive and poses as a member of a band of tools and succeeds in hoodwinking the denizens of the resort. She even allows herself to become compromised to save the reputation of an innocent man. She finds herself involved in a matrimonial web. The action is intensely dramatic and always adventurous. And it builds the keenest suspense. "The Matrimonial Web" will appear at the ———— theatre next ————.

PROGRAM READER

She rescues her lover with a pipe. She merely grasped the bowl and pointed the stem at the smuggler, and he promptly held up his hands. Could you do as much if confronted with a similar situation? It always pays to keep one's wits on the qui vive. The picture coming to the ———— is "The Matrimonial Web" and presents an adventure story starring the pretty and talented Alice Calhoun. She captures a band of criminals single-handed, thwarts the schemes of a designing mother for her daughter, and marries a man who is afraid of girls. It was written especially for the star and gives the charming actress opportunity to display her versatility in a difficult role. Next ———— is the day.

SUGGESTIONS

You can tell them that Alice Calhoun is seen in a more difficult role than she has essayed in the past. Bring forth that it is a highly adventurous story which is calculated to amuse and thrill your patrons. Bring forth that the girl proves herself highly resourceful—that she captures a criminal single-handed by prompting him to hold up his hands. She uses a pipe. Bill it as a story which is interesting throughout. Present stills of the star. Her name coupled with that of the director's is bound to attract attention. A musical prologue would fit in well. Your main angle is the star. Play her up for her beauty, talent, and personality.

CATCH LINES

She made a desperate criminal hold up his hands by aiming a smoking pipe at him. He mistook the stem for the barrel of a revolver. See "The Matrimonial Web," an exciting story of love and adventure with Alice Calhoun as the star.

"BLIND HEARTS"
(Asso. Pro.-First National)

Not Up to the Bosworth Standard

HOBART BOSWORTH'S name adorning a picture has meant so much in the shape of rugged action, incident and characterization, that a subject in which he is the central figure has consistently spelled sixty, seventy or eighty minutes of solid entertainment. A Bosworth picture has always carried a punch indicated with a capital P, and so compact and ever moving were the various sequences that one invariably followed the action with the keenest suspense. It is to be regretted that his latest contribution, "Blind Hearts," does not measure up to his usual standard. In the first place the idea is hopelessly orthodox and the action is draggy, although there is plenty of color and atmosphere.

However, stories of primitive people and passions must carry plot interest aside from pictorial backgrounds. And "Blind Hearts" suffers because it is burdened with old-time stock situations, the central idea being based upon the hoary theme of accumulated hate and revenge. Had a certain character revealed the secret locked up in her heart or had the revengeful hero unburdened his mind of the heavy topic which weighed upon it, the story would ring genuine, although there would be no necescity for filming it. The idea is so familiar that one can aticipate the action far in advance. You know just how the drama will develop, and when the Indian woman clears up the identity of the babies in the final reel the spectator may safely say—"I told you so."

Even though the plot is trite, the director could have developed it so that some of the sequences might ring genuine. As it stands it smacks of too much theatrical license—a note brought out when babies are born on the same day. The action begins by revealing a double wedding, and the two families live together. Larson (the character played by Bosworth) loses his wife when their baby is born. The entire substance of the story hinges upon the switching of the babies at birth by the squaw because her master Thomson wanted a son while Larson wished for a daughter. When the latter develops the same birthmark as Thomson the hero believes that his friend has proved himself false. Instead of settling the argument, he allows a feeling of suspicion to grow into an overpowering hatred. The children grow up and fall in love with one another, and in due time when the complications are cleared up the feeling of revenge is replaced by one of humility and forgiveness. There is some incident which adds a punch or two of melodrama, but for the most part the story moves slowly and with very little interest. A few of the settings are artificial. Bosworth's performance is up to requirements, but forceful actor that he is, there is a note of realism missing in his portrayal.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lars Larson	Hobart Bosworth
John Thomas	Wade Boteler
Mrs. Thomas	Irene Blackwell
Hilda Larson	Collette Forbes
Julia Larson	Madge Bellamy
Paul Thomas	Raymond McKee
James Curdy	William Conklin
Rita	Lulu Warrenton
James Bradley	Henry Hebert

By Emilie Johnson.
Scenario by Joseph Franklin Poland.
Directed by Rowland V. Lee.
Photographed by J. O. Taylor.

PRESS NOTICE—STORY

"Blind Hearts," the Hobart Bosworth picture which comes to the ———— theatre next ———— is of the type which has made Bosworth the most admired portrayer of rugged, virile men roles there is on the screen. Starting in the gold fields of Alaska where he goes through thrilling adventures in a successful quest for gold, it develops into a tense dramatic story when he makes a discovery that indicates that his wife and his best friend have betrayed him.

The opening scenes are some of the most beautiful snow shots ever filmed, and the story may be called a drama of revenge, as well as love and human interest and scenic beauty and swift action, but it is as different from all the others as they are themselves. It is the same theme, but dressed up with a story filled with new twists and a dramatic ending. It is embellished with good acting, for among the cast are such well known and competent players as Wade Boteler, Irene Blackwell, Madge Bellamy, Raymond McKee and William Conklin.

PROGRAM READER

He came home from the Yukon a millionaire. A baby daughter awaited him in the arms of the bride he had left behind. She bore the birthmark of his bunkie. And so he grew to hate this man who he believed had dishonored his wife. He grew to despise his daughter. And he hated his bunkie with a hatred that burned deep in his soul. Yet happiness was to be his, greater happiness than he had ever expected could come to him. This is the substance of the vital and vivid Hobart Bosworth picture, "Blind Hearts," which comes to the ———— theatre next ————. It is a tense and dramatic story—one that the rugged Bosworth can portray better tha his rivals of the screen. In fact it is a typical Bosworth picture.

SUGGESTIONS

Here is a Hobart Bosworth picture and the fact that this very capable actor is "quite supreme in the delineation of primitive roles which call for tense and rugged action is sufficient to establish a following. Make mention that the picture carries the same tense drama that has featured the other Bosworth pictures. Tell that he is in a class by himself in the portraying of rugged types. Play up that the picture carries a tense line of action of a strong man who spent twenty years planning revenge. Paint word pictures of what the audience will see—such as a ship being crushed in an ice-floe—a bare handed combat, etc. Bill Bosworth as the he-man star.

COMING RELEASES

(Continued from page 2482)

EDGAR JONES PRODUCTIONS
GAYLORD LLOYD COMEDIES
Oct. 23—Trolley Troubles
Oct. 16—Dodge Your Debts
Oct. 9—A Zero Hero
HAL ROACH COMEDIES
Nov. 20—Penny in the Slot (Snub Pollard)
Nov. 13—Hocus-Pocus (Pollard)
Nov. 6—On Location (Pollard)
Oct. 30—Fifteen Minutes (Pollard)
Oct. 16—Law and Order (Pollard)
Harold Lloyd Reissues
HOLMAN DAY PRODUCTIONS
Nov. 20—Dangerous Dollars
Oct. 9—Wings of the Border
EDDIE BOLAND COMEDIES
Oct. 23—Late Hours
Oct 9—Sweet By and By
MAJOR ALLEN SCENICS
Nov. 20—Roping the Black Panther
Oct. 23—Capturing Lions by Aeroplane
NEWS REELS
Sundays—Topics of the Day
Wednesdays—Pathe News
Saturdays—Pathe News

RAINBOW FILM CORP.

(Released on States Right Basis)
A Girl's Decision (Helen Gibson-Ed Coxen) 5

REALART PICTURES CORP.

Dec.—A Virginia Courtship (May McAvoy)
Nov.—Her Face Value (Wanda Hawley)
Nov.—Hush Money (Alice Brady)
Oct.—The Speed Girl (Bebe Daniels)
Oct.—The Case of Becky (Constance Binney)
Oct.—Dawn of the East (Alice Brady)
Sept.—Room and Board (Constance Binney)

R-C PICTURES CORP.

Nov. 27—Ma'mselie Jo (Gasnier)
Nov. 13—The Lure of Jade (Pauline Frederick)
Oct. 30—The Swamp (Sessue Hayakawa)
Oct. 16—The Foolish Age (Doris May)
Oct. 2—The Barricade (Wm. Christy Cabanne)

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
The Frame Up 2
The Sheriff of Campo 2
The Western Thoroughbred 2
Arizona Ranger 2
Wolves of the Camp 2
The Cattle Rustlers 2
The Claim Jumpers 2
The Eagle's Nest 2
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES
Lone Hand Wilson 5
Ranger and the Law 5
Witches' Lure 5

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES
Sept. 10—Handcuffs or Kisses
EUGENE O'BRIEN STAR SERIES
Oct. 20—Clay Dollars
OWEN MOORE STAR SERIES
CONWAY TEARLE STAR SERIES
SPECIAL PRODUCTIONS
Dec. 15—Conceit
Oct. 1—A Man's Home
REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS
The Whirlwind

TIFFANY PRODUCTIONS, INC.

Peacock Alley (Mae Murray)

UNITED ARTISTS CORP.

Nov.—The Iron Trail (Rex Beach Prod.)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
Nov. 28—Conflict (Priscilla Dean)
Nov. 14—The Millionnaire (Herbert Rawlinson)
Nov.—Sure Fire (Hoot Gibson)
Oct. 31—The Fox (Harry Carey)
Oct. 31—Nobody's Fool (Marie Prevost)
Oct. 24—High Heels (Gladys Walton)
Oct. 17—Go Straight (Frank Mayo)
Oct.—Moonlight Follies (Marie Prevost)
Oct. 10—Red Courage (Hoot Gibson)
Oct. 3—The Rage of Paris (Miss DuPont)
SERIALS
Terror Trail
(Eighteen Episodes—Featuring Eileen Sedgwick)
Do or Die
(Eighteen Episodes—Starring Eddie Polo)
Winners of the West
(Eighteen Episodes—Starring Art Accord)
JEWEL PRODUCTIONS, INC.
Jan. 1, 1922—Foolish Wives (Stroheim)
Oct.—No Woman Knows (Special Cast)
JEWEL COMEDIES
P. D. Q. (Lee Moran) 2
Robinson's Trousseau 2
CENTURY COMEDIES
A Nervy Dentist 2
Around Corners 2
Tin Cans 2
Sea Shore Shapes 2
STAR COMEDIES
Noiseless Valley 1
Back Stage 1
Fares, Please 1
No Place to Live 1
Should Husbands Mind Babies 1
RAINBOW COMEDIES
An Oil Can Romeo (Dorety-Byron) 2
Won by a Nose (Dorety-Byron) 2
UNIVERSAL WESTERNS
Fair Fighting (Art Accord) 2
Call of Duty (Larkin-Hill) 2
Beauty and the Bandit (Larkin-Hill) 2
The Honor of the Mounted (Larkin-Hill) 2
Square Deal Cyclone (Eddie Polo) 2
A Battle Against Odds (Eddie Polo) 2
Cyclone Smith's Vow (Eddie Polo) 2
NEWS AND MAGAZINE REELS
Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS
Oct.—The Son of Wallingford
ALICE JOYCE PRODUCTIONS
Oct.—The Inner Chamber
WILLIAM DUNCAN PRODUCTIONS
Where Men Are Men
Steelheart
EARLE WILLIAMS PRODUCTIONS
Nov.—Lucky Carson
Oct.—Bring Him In
CORINNE GRIFFITH PRODUCTIONS
The Single Track
Moral Fibre
ANTONIO MORENO PRODUCTIONS
Nov.—The Secret of the Hills
ALICE CALHOUN PRODUCTIONS
Oct.-Nov.—The Rainbow
Sept.-Oct.—The Matrimonial Web
LARRY SEMON COMEDIES
JIMMY AUBREY COMEDIES
SERIALS
Breaking Through
(Starring Carmel Myers and Wallace MacDonald)
FIGHTING FATE
(Fifteen Episodes—Starring William Duncan and Edith Johnson)

F. B. WARREN CORPORATION

Nov.—The Old Oaken Bucket
Nov.—What Do Men Want
Nov.—Our Mutual Friend
POST NATURE SERIES
(One Every Two Weeks)

SHORT SUBJECTS

(Continued from page 2480)

Feature	Star	Distributed By	Length	Reviewed
Day with John Burroughs (Scenic)		Prizma	1 reel	April 16
Day with the Giants		State Rights		
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Dexterity and Mimicry of Insects, Acrobatic Flies (Educational)		Kineto Review	1 reel	May 14
Do or Die (Serial), Eddie Polo		Universal	2 reels	May 21
Dreams Come True (Educational)		Educational	1 reel	
Eden of the Pacific (Scenic)		Prizma	1 reel	Sept. 3
Eskimo Picture, An (Educational)		Educational	1 reel	May 7
Feathers (Scenic)		Selznick	1 reel	Aug. 13
Four Seasons (Kineto Review)		Urban	4 reels	Oct. 8
Gusher, The (Mutt and Jeff Cartoon)		Fox	½ reel	July 2
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex	1 reel	Sept. 24
Hitting the Spots (Scenic)		Educational	1 reel	May 28
Honor of Rameriz (West. Dr.), Tom Sanchi		Pathe	2 reels	
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
It's a Bear (Mutt and Jeff Cartoon)		Fox	½ reel	May 21
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's See the Animals (Educational)		Kineto Review	1 reel	May 21
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lone Indian, The (Scenic), Post		Paramount	1 reel	April 2
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Miracles of the Jungle (Serial)		State Rights	15 ep'des.	April 23
Modern Centaurs (Educational)		Educational	1 reel	
Morocco, the Mysterious (Educational)		Kineto Review	1 reel	May 7
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chat No. 16 (Scenic)		Urban	1 reel	April 9
Movie Chat No. 40 (Educational)		Urban-National Ex.	1 reel	Sept. 24
Movie Chat Nos. 49 and 56 (Scenic)		Urban	1 reel each	June 25
Movie Chat No. 52 (Educational)		Urban	1 reel	July 16
Movie Chats, Ninth Series		National Ex.	1 reel	Sept. 17
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor		Pathe	2 reels	Sept. 10
Naturalist's Paradise, The (Scenic)		Kineto Review	1 reel	May 28
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
No More Gasoline (Scenic)		Educational	1 reel	Oct. 1
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
One Peek Was Plenty (Scenic)		Educational	1 reel	April 23
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Paris the Beautiful (Scenic)		Kineto Review	1 reel	May 21
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Peculiar Pets (Educational)		Kineto Review	1 reel	May 7
People of Old Burges (Educational)		Educational	1 reel	April 9
Philippine Futurity, The (Scenic)		Educational	1 reel	May 14
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Polo (Educational)		Educational	1 reel	
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	May 28
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes.	May 7
Putting Nature Next (Educational)		Educational	1 reel	April 2
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Red Trail's End, The (Scenic)		Educational	1 reel	May 14
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Scattergood Baines (Western)		Western Picture		
Science at Home (Kineto Review)		National Ex.	1 reel	Sept. 10
Screen Snapshots No. 22		C. B. C. Film Sales	1 reel	April 16
Screen Snapshots No. 24		C. B. C. Film Sales	1 reel	May 14
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	
Seven League Booters (Scenic)		Educational	1 reel	
Sheriff of Mojave, The (Wes. Dr.), T. Sanchi		Pathe	2 reels	June 3
Skipping the Pen (Cartoon)		Affiliated Distr.	1 reel	July 9
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stratford on Avon (Scenic)		Hepworth	1 reel	June 25
Swat the Fly (Educational)		Kineto Review	1 reel	June 11

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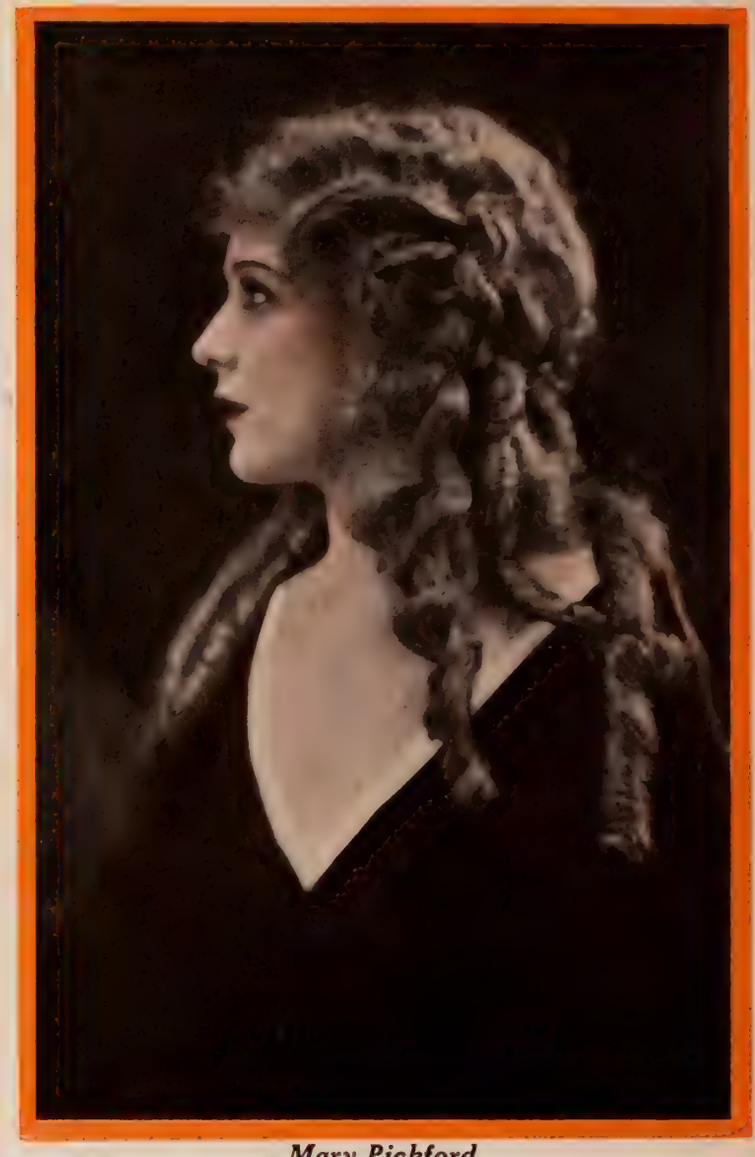
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Entire Canada	Capitol Films, Ltd., 114 Phoenix Block, Winnipeg, Man., Canada, E. D. Martin.	Indiana	First National Pictures, 122 West New York St., Indianapolis, Ind., Floyd Brown.	California Arizona Nevada	All Star Feature Film Distributors, Inc., 191 Golden Gate Avenue, San Francisco, Cal., Louis Hyman.
Illinois	First National Pictures, 831 So. Wabash Avenue, Chicago, Ill., George Seery.				
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TESTIMONIAL NO 8

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ARTHUR KLEIN.

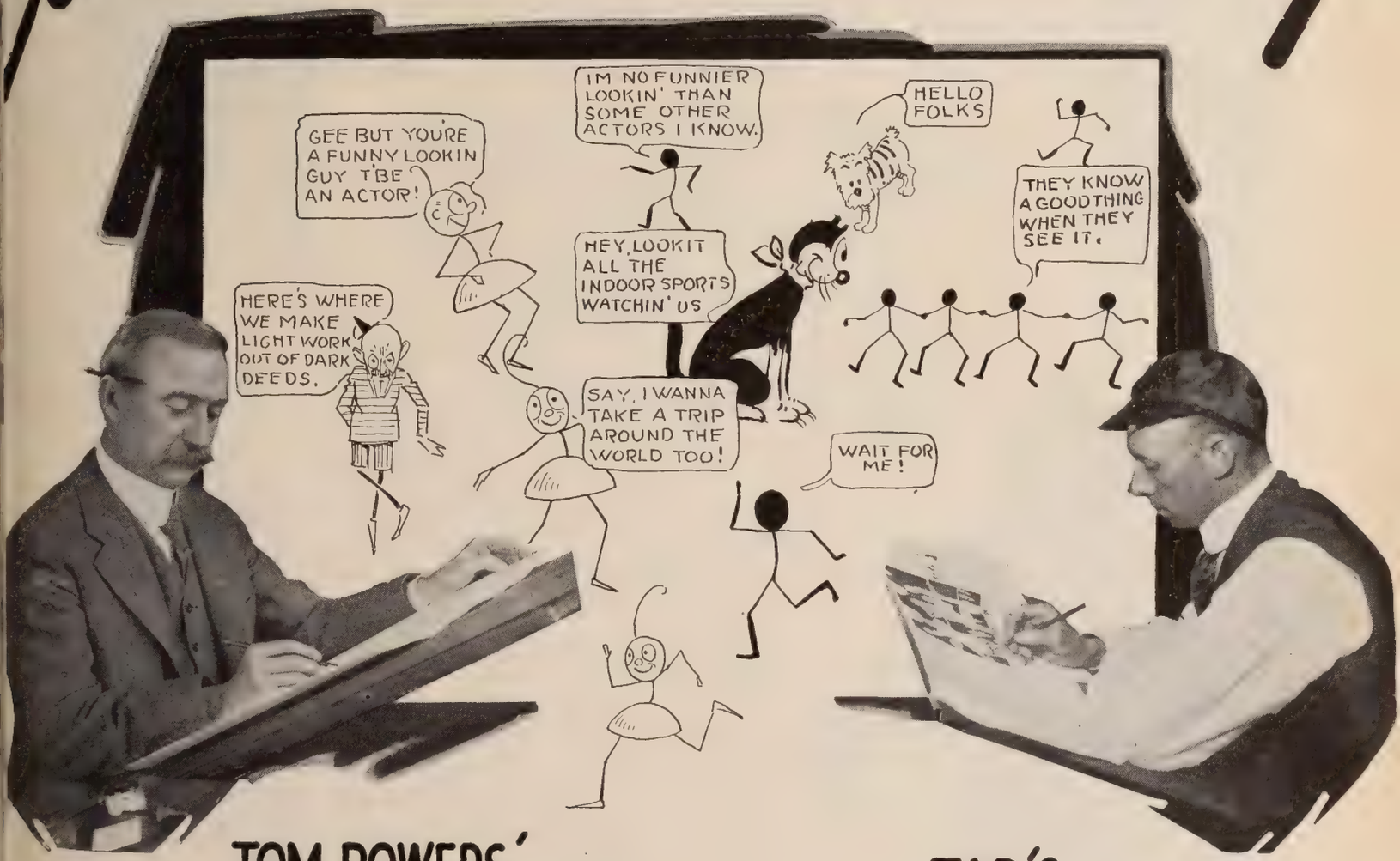
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INTERNATIONA

and here are two of the reasons why



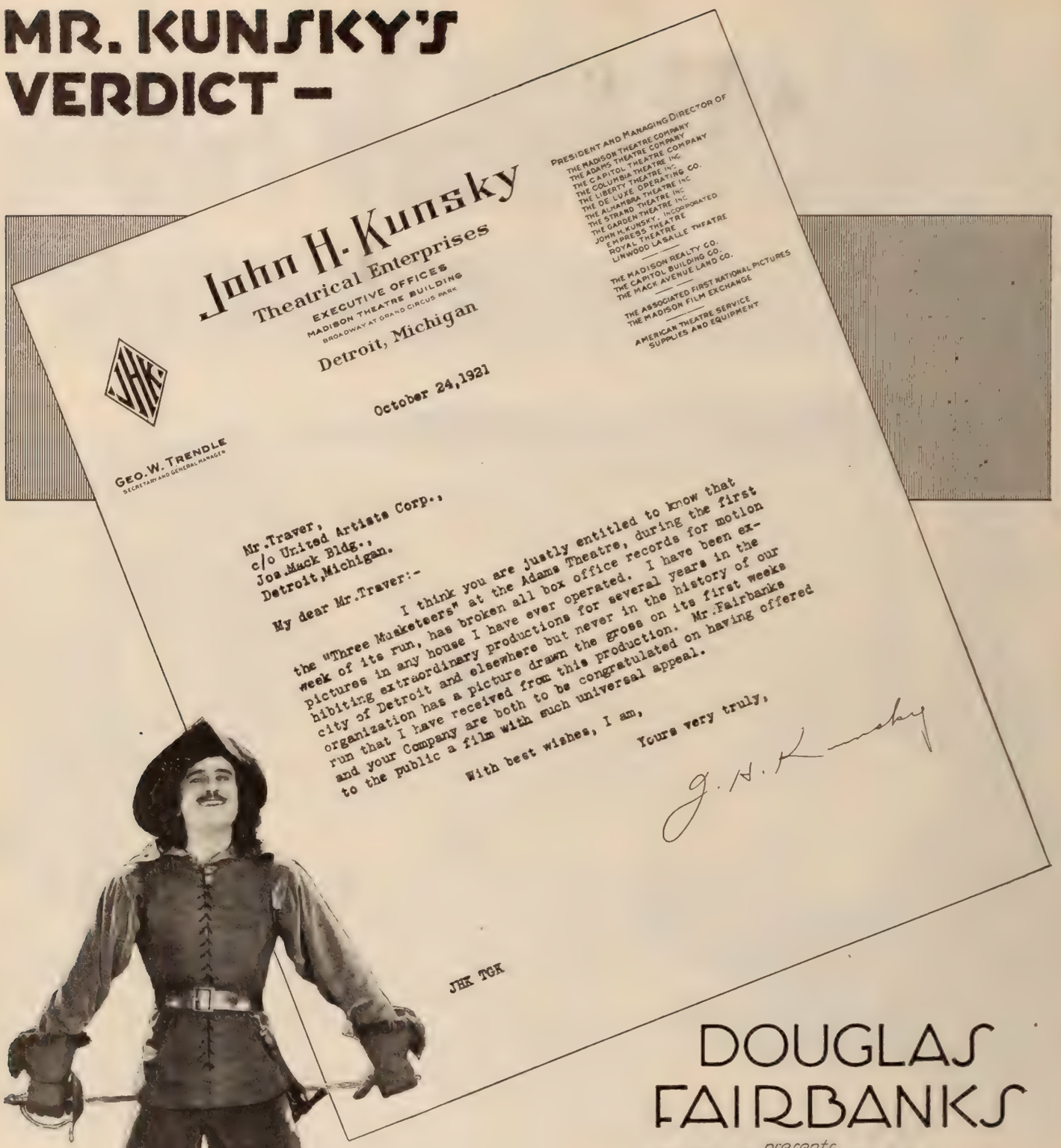
TOM POWERS'
"JOYS AND GLOOMS"

TAD'S
"INDOOR SPORTS"

L NEWS

RELEASED THRU UNIVERSAL

MR. KUNSKY'S VERDICT —



John H. Kunsky
Theatrical Enterprises
EXECUTIVE OFFICES
MADISON THEATRE BUILDING
BROADWAY AT GRAND CIRCUS PARK
Detroit, Michigan

PRESIDENT AND MANAGING DIRECTOR OF
THE MADISON THEATRE COMPANY
THE ADAMS THEATRE COMPANY
THE CAPITOL THEATRE COMPANY
THE COLUMBIA THEATRE INC.
THE LIBERTY THEATRE INC.
THE DE LUXE OPERATING CO.
THE ALHAMBRA THEATRE INC.
THE STRAND THEATRE INC.
THE GARDEN THEATRE INC.
JOHN H. KUNSKY, INCORPORATED
EMPRESS THEATRE
ROYAL THEATRE
LINWOOD LASALLE THEATRE

THE MADISON REALTY CO.
THE CAPITOL BUILDING CO.
THE MACK AVENUE LAND CO.

THE ASSOCIATED FIRST NATIONAL PICTURES
THE MADISON FILM EXCHANGE

AMERICAN THEATRE SERVICE
SUPPLIES AND EQUIPMENT

JHK

GEO. W. TRENDLE
SECRETARY AND GENERAL MANAGER

October 24,1921

Mr.Traver,
c/o United Artists Corp.,
Joe.Muck Bldg.,
Detroit,Michigan.

My dear Mr.Traver:-

I think you are justly entitled to know that the "Three Musketeers" at the Adams Theatre, during the first week of its run, has broken all box office records for motion pictures in any house I have ever operated. I have been exhibiting extraordinary productions for several years in the city of Detroit and elsewhere but never in the history of our organization has a picture drawn the gross on its first weeks run that I have received from this production. Mr.Fairbanks and your Company are both to be congratulated on having offered to the public a film with such universal appeal.

With best wishes, I am,

Yours very truly,

J. H. Kunsky

JHK TGK

DOUGLAS FAIRBANKS
presents
"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS
Adaption, Costuming, Research under Edward Knoblock
Direction under Fred Niblo
Photography under Arthur Edeson

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAM, PRESIDENT



Here is the greatest

MARY PICKFORD

picture ever released

"Little Lord Fauntleroy"

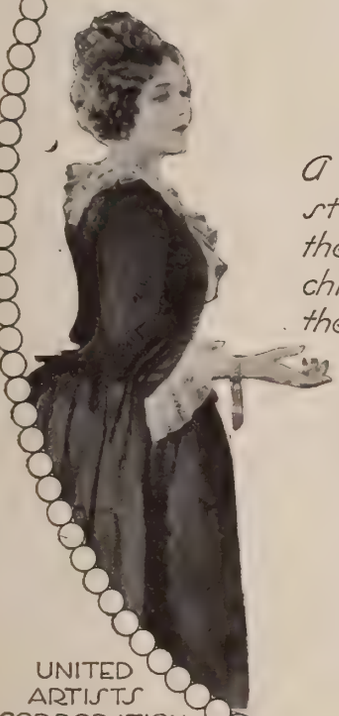




A book that has delighted millions, a story that lives in the memory of all the men and women who were yesterday's children, made into a glorious film for the joy of young and old the world over

FROM FRANCES HODGSON BURNETT'S FAMOUS STORY

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND ALFRED E. GREEN







UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT


BENNETT PICTURES CORPORATION
presents a picturization of
REX BEACH'S
famous Alaskan railroad novel
"THE IRON TRAIL"
Directed by R. William Neill
Scenario by Dorothy Farnum
Photographed by Ernest Haller
Cast includes
WYNDHAM STANDING
THURSTON HALL
REGINALD DENNY
and
ALMA TELL
THE THRILLING, MELODRAMATIC STORY OF THE BUILDING OF A RAILROAD IN ALASKA—A SPLENDID OPPORTUNITY FOR THEATRE EXPLOITATION, COMBINING A FAMOUS AUTHOR'S WELL-KNOWN NOVEL, AN UNUSUAL SETTING FOR A STORY, A STRONG CAST, AND A PICTURESQUE AND POWERFUL PRODUCTION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT


"I ACCUSE"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Of Importance

Opposite is an exact reproduction
of a *full-page* advertisement
which will appear shortly
in the Saturday Evening Post.

The circulation is 2,108,923
it being variously estimated that
8,000,000. to 10,000,000 people
read every issue.

This is the first time
in the history of the motion picture industry
that a feature production
sold on the independent market
has been advertised in
The Saturday Evening Post

It is the forerunner
of a national publicity campaign
destined to make
Charles (Chic) Sale
known to every motion picture fan

We believe an artist like Mr. Sale
is needed on the screen
We know he will further our aims
for clean and wholesome pictures

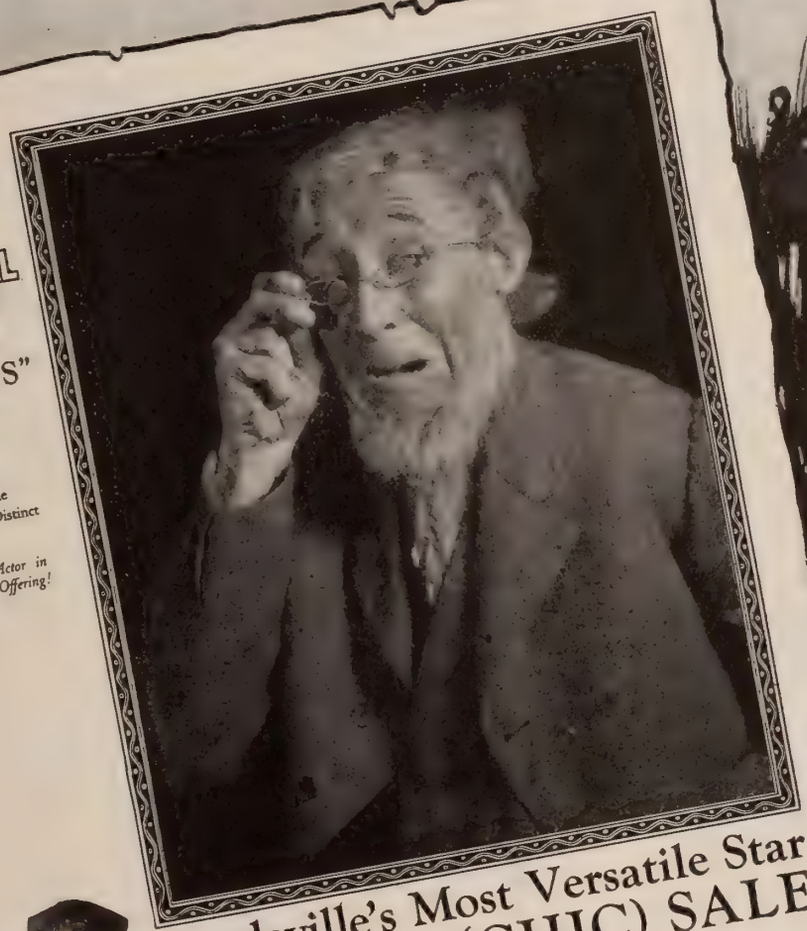
ALEXANDER BEYFUSS

EXCEPTIONAL PICTURES

To Every Exhibitor

"HIS NIBS" believes
in advertising

THE SATURDAY EVENING POST



EXCEPTIONAL PICTURES

"HIS NIBS"

A Five-Reel
Feature
Photoplay
in which
Charles (Chic) Sale
Portrays Seven Distinct
Characters!

An Exceptional Actor in
An Exceptional Offering!



"CHIC" SALE
as Himself

Vaudeville's Most Versatile Star
CHARLES (CHIC) SALE

For the first time this genius of rural character on the speaking stage transfers his talent to the screen. Now motion picture audiences can laugh as heartily as vaudeville audiences have laughed.

ASK THE PROPRIETOR OF YOUR LOCAL MOTION PICTURE THEATRE FOR EXHIBITION DATE

Exceptional Pictures Corporation

Executive Offices
729 Broadway
New York City

Alexander Beyfuss
Vice President & General Manager

Distributed by "HIS NIBS" Syndicate, Inc., L. L. Hiller, President, Longacre Building, 42nd Street and Broadway, New York City

This copy for
"The Saturday Evening Post"
full-page advertisement
prepared especially for
Exceptional Pictures Corporation
by the Patterson-Andress Company, Inc.

Eight Good Reason
The Biggest Nam



Richard Dix and Leatrice Joy in "Poverty of Riches"



Jack Holt in "The Grim Comedian"



House Peters in "Man From Lost River"



Vivian Martin in "Pardon My French"

GOLDWYN pictures for current release are eight good reasons why Goldwyn is the biggest name in pictures today.

Look them over. Here is a great group of money-making productions.

When you show "Poverty of Riches," your audiences are going to sit up and take notice. No more exciting theme has ever been screened. Already it is becoming one of the most talked-about pictures of the year.

Exhibitors who remember "The Branding Iron" will welcome a greater picture by the same author and director—"The Man From Lost River." Action, love interest, power and a magnificent scenic back-

WATCH
The Biggest Name

Why Goldwyn Is In Pictures Today

ground put this wonderful picture in the class of sure-fire money-makers.

"The Night Rose," a sizzling melo-drama of Frisco's hidden haunts—"From The Ground Up," a Rupert Hughes-Tom Moore comedy—"A Poor Relation," with Will Rogers in a wonderful role—"Be My Wife," Max Linder's hilarious farce—"The Grim Comedian," a thrilling drama of stage life—

—"Pardon My French," with Vivian Martin as a piquant French maid, and sparkling titles by America's greatest humorist, Irvin S. Cobb.

A great list, and reason enough why Goldwyn is dominating the industry. And there are more coming!



Will Rogers in "A Poor Relation"



Lon Chaney in "The Night Rose"



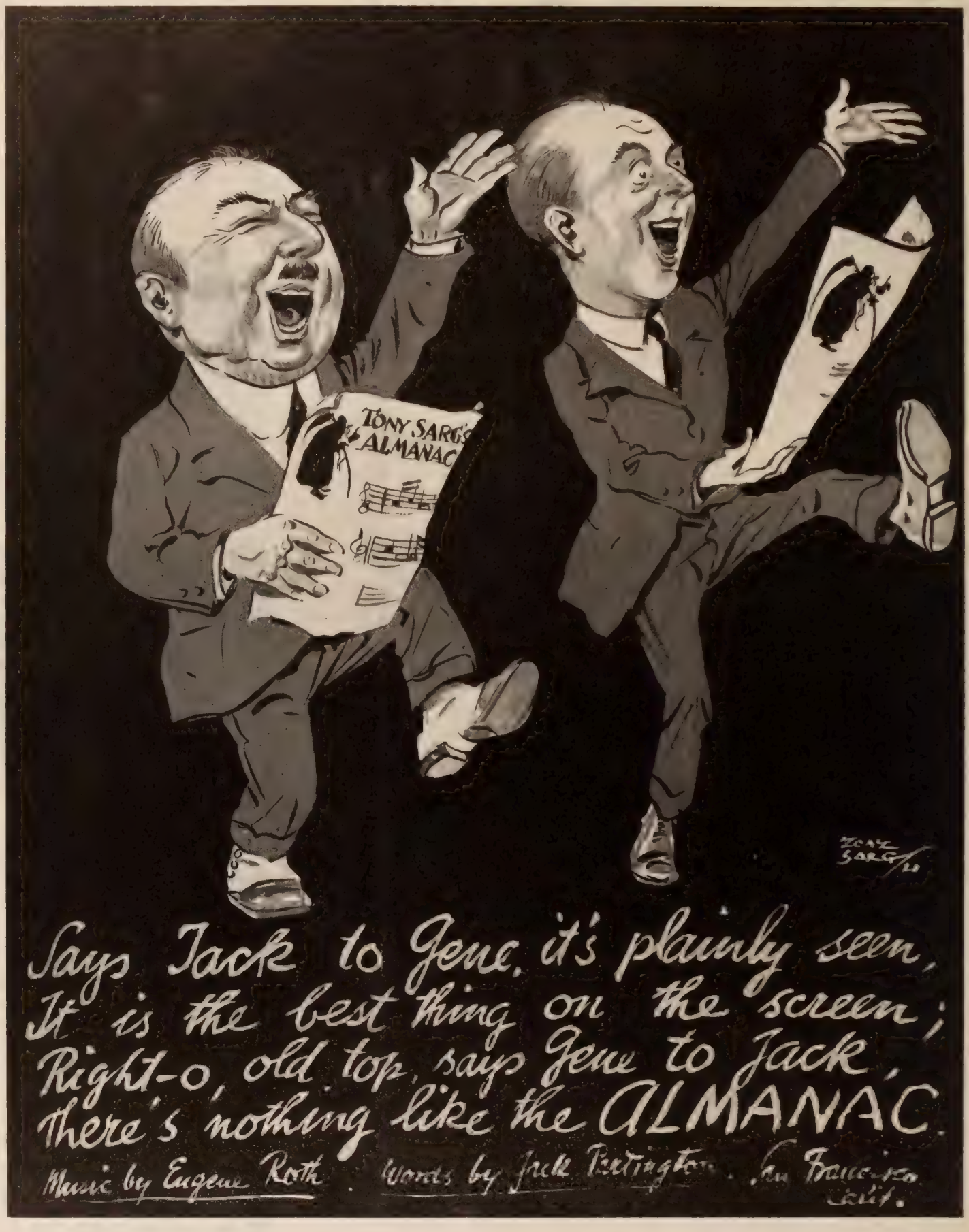
Tom Moore in "From the Ground Up"



Max Linder in "Be My Wife"

GOLDWYN

In Pictures Today!



Distributors for the San Francisco Territory

Co-operative Film Exchange

FLOYD ST. JOHN, Gen'l Mgr.

107 GOLDEN GATE AVE., SAN FRANCISCO, CAL.

THE MILLION DOLLAR QUESTION
LOIS WEBER'S GREATEST PICTURE



OPENS
LYRIC
Theatre
N.Y. City
NOV. 13th

F. B. WARREN CORPORATION
Wid GUNNING
TREASURER
1540 Broadway N.Y.C.

LOIS WEBER'S GREATEST PICTURE

"FOR YOUR DAUGHTER'S SAKE"

Presenting A Powerful preachment of society's tendency to sanction loveless marriages.



See GRACE DARLING *in* Burton Kings *Extraordinary Production*

HORACE G. PLIMPTON'S

Problem Play Sensation

Starring EDITH STOCKTON



SHOULD A WIFE WORK?

BURTON KING'S elaborate picturization

The ROAD to ARCADY



Starring *Virginia Lee* with Harry Benham and Roger Lytton

A Gripping Story of love and false ambition that sacrifices a daughter for an old man's gold.

FIRST, SECOND and THIRD

Of the Big Special High Class Productions Forming the

SOCIETY DRAMA SERIES

Richly Mounted, Powerful Stories with Great Box-Office Titles and Tremendous Advertising Possibilities

Now Available for State Rights

J. W. FILM CORPORATION

E. S. MANHEIMER, GEN. MGR.

130 W. 46th Street (Bryant 3427) New York City



THERE'S MORE
TALENT
in Lewis J. Selznick's
Great Offering

"A MAN'S HOME"

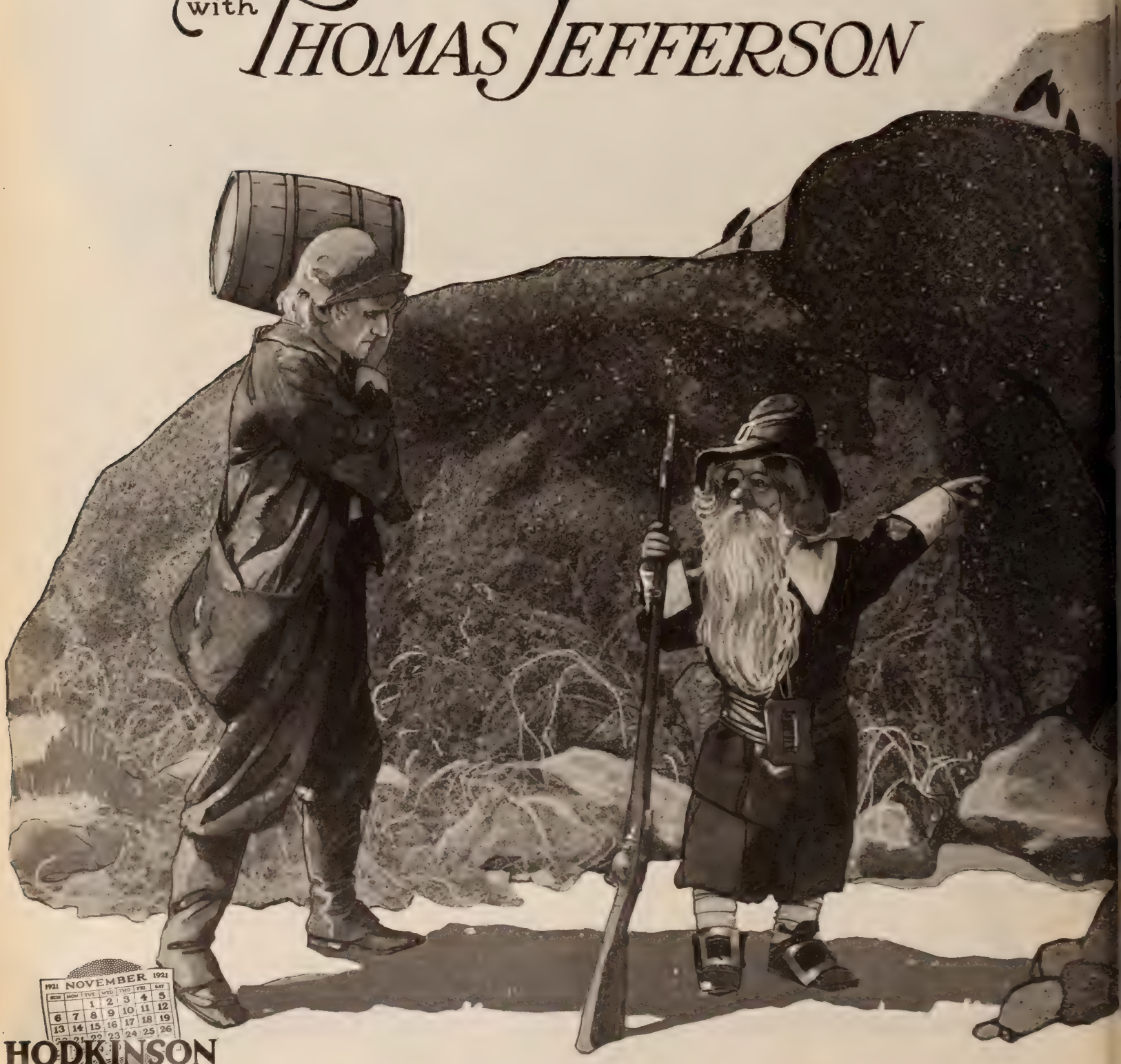
THAN IN ANY OTHER
TEN PICTURES OF THE YEAR

A RALPH INCE PRODUCTION

SELZNICK
REG U.S. PAT. OFF.
PICTURES

"Rip Van

a
WARD LASCELLE
Production
with *THOMAS JEFFERSON*



1921 NOVEMBER 1921
SUN MON TUE WED THU FRI SAT
1 2 3 4 5
6 7 8 9 10 11 12
13 14 15 16 17 18 19
HODKINSON
ANNIVERSARY

Winkle"

The CRITICS ALL AGREE ON "RIP"

THE HODKINSON VERSION OF "RIP VAN WINKLE" IS A TRUE SCREEN CLASSIC

It is probable that "Rip Van Winkle" like Tennyson's brook, will go on forever. As a picture it lives again to delight the admirers of Washington Irving's memorable tale. "Rip Van Winkle" in celluloid should prove as invulnerable as Washington Irving's book.

—MORNING TELEGRAPH.

INTERESTING ADAPTATION OF SUCCESSFUL PLAY

The simplicity of Irving's tale and Jefferson's play is brought forth in scenes which conquer through their charm and fancy. It is an artistic production which should strike the public fancy.

—MOTION PICTURE NEWS.

CHARMING INTERPRETATION OF STAGE SUCCESS

Here is a perfectly joyous thing, brimful of humor, exquisite in its pathos and irresistible in its quaint charm. Hodkinson may well be proud of the honor of distributing "Rip Van Winkle" and Ward Lascelle is to be congratulated on his achievement in the notably fine screen version.

—WEEKLY FILM REVIEW.

SHOULD PLEASE THEM—OLD AND YOUNG

This picture offers an interesting photoplay, not alone for the sentiment connected with the story and the performance of Joe Jefferson's son, but also because he has succeeded nicely in making it realistic and quite as you might picture it in your imagination.

—WID'S DAILY.

THE IMMORTAL "RIP" LIVES ON THE SILVER SHEET IN PLEASING PRESENTATION

Thomas Jefferson is absolutely right as "Rip."

—MOVING PICTURE WORLD.

YOU SHOULD HAVE NO TROUBLE IN PUTTING THIS PICTURE OVER

This production is excellent entertainment. "Rip Van Winkle" is a character known to practically every one, and the screen version has been eagerly awaited.

—AMUSEMENTS.

THE NEW GENERATION SHOULD SEE THIS

Lovingly and reverently "Rip Van Winkle" has been transplanted to the screen. There is not an iota of the story that has been neglected in its transition. All the quaint, lovable characters are shown. Thomas Jefferson deserves the highest praise for his interpretation of the famous old character "Rip."

—THE BILLBOARD.

THE WHOLE PICTURE IS STRONGLY AND DELIGHTFULLY REMINISCENT

Thomas Jefferson's work in "Rip Van Winkle" (Hodkinson) the screen version of the play made famous by Joseph Jefferson is outstanding for its fine naturalness. The beloved character lives again for us in cinegraphic terms with all its pathos and humor.

—NATIONAL BOARD OF REVIEW.

HODKINSON

SELECTED HOD KIN SON PICTURES

WILLIAM M. VOGEL FOREIGN DISTRIBUTOR
130 WEST FORTY-SIXTH ST. NEW YORK

You'll book this one if you want the best

A Drama of a lover's faith, a mother's trust and a father's suspicion, "The Sin of Martha Queed" must be reckoned as a truly big audience picture.

Every element that combines to make a good photoplay and a successful attraction is here presented to a superlative degree.

It is a poignant love drama with a tremendously big heart appeal which can only be described by one's emotions.

Superbly directed by ALLAN DWAN it stands as one of his finest achievements, made doubly valuable to the exhibitors by the flawless work of an all-star cast, including

MARY THURMAN
JOSEPH J. DOWLING
EUGENIE BESSERER
GERTRUDE CLAIR
NILES WELCH
FRANK CAMPEAU
GEORGE HACKATHORNE
FRANKIE LEE

Now Booking

ASSOCIATED EXHIBITORS



FOREIGN REPRESENTATIVE
for ASSOCIATED EXHIBITORS
SIDNEY GARRETT



presents

MAYFLOWER PHOTOPLAY CORPORATION

AN ALLAN DWAN PRODUCTION
THE SIN OF MARTHA QUEED

Written and Directed by Allan Dwan

Distributed by ASSOCIATED EXHIBITORS INC.
through Pathé Exchange Inc.

Theatre Owners' Chamber of Commerce

Extends

A Cordial Invitation

To You

To Attend Its

Second Annual

Dinner-Dance

To Be Held In

Gold Room

Hotel Astor

December Third

Reservations limited to 2,000 orders filled as received
Theatre Owners' Chamber of Commerce, 723 7th Avenue



Look into our offer of free Accessories for November—R. S. Cole Month

The Greatest Achievement of a Great Producer

THE UNEQUALLED GENIUS OF THOMAS H. INCE HAS CREATED THE MOTION PICTURE EPIC OF THE YEAR—"HAIL THE WOMAN."

PRINTS OF THIS GREAT PRODUCER'S MASTER WORK WILL BE SHIPPED WITHIN A FEW DAYS TO THE EXCHANGES OF ASSOCIATED FIRST NATIONAL PICTURES, INC.

EVERY EXHIBITOR WILL SOON BE ABLE TO SCREEN IT, AND JUDGE FOR HIMSELF IF IT IS NOT THE PICTURE FOR WHICH THE PUBLIC HAS LONG WAITED.

IT CAN BE RENTED ABSOLUTELY INDEPENDENTLY OF ANY OTHER PICTURE OR SERIES OF PICTURES.

IT IS BEING DISTRIBUTED ENTIRELY ON THE OPEN MARKET BASIS—IT IS AVAILABLE FOR ANY EXHIBITOR ANYWHERE—EVERYBODY CAN SHARE IN ITS BIG BOX OFFICE PROFITS.

IT HAS BEEN TESTED BEFORE THREE DISTINCT TYPES OF AUDIENCE AND RECEIVED WITH ENTHUSIASM.

THOS. H. INCE STUDIOS
Culver City, California

ARRANGE YOUR BOOKINGS NOW AT THE EXCHANGES OF THE

ASSOCIATED FIRST NATIONAL PICTURES, INC.



A keen eye had noted her beauty and suddenly a hand stretched out from the darkness and seized the terrified beggar maid

BABETTE

one of the strange and fascinating characters in a drama teeming with unusual personages and exceptional situations

in

Andrew J. Callaghan's

presentation of

"All for a Woman"

A Stupendous Drama of the Loves of the Mighty

The picture formerly listed in our big Fall dramatic productions as "Woman and Superman."

A First National Attraction

FIRST NATIONAL PICTURES

A Sensational Production! Watch for Details!

"Excellent Box Office Attraction!"

Exhibitor's Trade Review

BEST ALL STAR CAST

"It is engagingly set forth by a cast which puts the all star line-up in 'The Affairs of Anatol' to shame. Every part is expertly handled. Moreover, J. L. Frothingham has given it a good production."—*Life.*

HOLDS INTEREST THROUGHOUT

"A well made melodrama with never a moment when it does not hold the interest. The character development is cleverly handled. Many entertaining qualities with a swift movement of events. The good work of the cast gives the entire picture the breath of life."—*Moving Picture World.*

CLEVER ALL STAR CAST

"A cast of clever players. Lewis Stone, William V. Mong and Rubye de Remer lend character to the offering. The action is mystifying to a degree."—*Motion Picture News.*

MOST ENTERTAINING OF YEAR

"Excellent box office attraction. One of the most entertaining films of the season. Young and old will enjoy it alike. Mystery and excitement, love and pathos, all are here in good quantity. A most enjoyable offering. Every member of the cast does his work nobly."—*Exhibitors' Trade Review.*

A SPLENDID PRODUCTION

"Very colorful, with mystery, romance, suspense and contrast. Some splendid types. A splendid production. It will hold the attention and interest. Lay stress on the mystery theme."—*Wids.*

FAST MOVING—THRILLING

"A fast moving and thoroughly convincing screen story. One of the best detective stories. It holds many unusual angles for excellent exploitation. Well developed mystery story in which the suspense is heightened by one thrilling episode following closely on the heels of another."—*Exhibitors' Herald.*

Speaking of

J. L. Frothingham's

presentation of

"Pilgrims of the Night"

Adapted to the screen from the novel, "Passers By," by E. Phillips Oppenheim.

Directed by Edward Sloman.

A Novel Known to Millions
Mystery — Suspense — Thrills

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Released on the Open Market—Available to All Exhibitors

The Most Remarkable Dog Known!

A fighting Devil against his enemies, the tenderness and devotion of a woman toward those he loves, the intelligence of a human —that's Strongheart in

H. O. DAVIS

wonderful Photodrama

"THE SILENT CALL"

A tale of love, romance and wild adventure in the open spaces—where the great silences call to their chosen.



From the Saturday Evening Post story, "THE CROSS PULL," by Hal G. Evarts; directed by Laurence Trimble and adapted by Jane Murfin.

A Laurence Trimble and Jane Murfin Production

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

Released on the Open Market—Available to all Exhibitors

FIRST NATIONAL PICTURES

NEWS!

What really happened at the Chicago "Get Together"

All the news of this most important exhibitor meeting is told in

The "Get Together" issue

of

"THE FRANCHISE"

The Official Organ of Associated First National Pictures, Inc.

Motion Picture News

The Saving Principle

THE "Get-together" meeting of Associated First National in Chicago was a healthful and helpful thing for the entire industry.

As stated in last week's MOTION PICTURE NEWS, the convention, composed largely of delegates from the sub-franchise holders, opened with considerable contention and closed with complete harmony.

The contention centred around exhibition values and rental prices and policies—and undoubtedly with considerable justice from the standpoint of the sub-franchise holder.

On the other hand the executives of Associated First National took this stand before the delegates: We have here a cooperative organization; it is formed to promote your interests; we believe you will agree that the fundamental principle and purpose are right. If anything is wrong with it let's try and correct it. If the whole structure is wrong let's rebuild it. Here are all the cards on the table. What's to be done?

The meeting, in other words, was thrown wide open. The light of understanding was let in. Oratory and emotionalism in general were laid aside for calm business deliberations. And harmony ended and cemented a gathering which hopeless discord might have wrecked.

It would seem that the whole industry might harmonize in the same way.

To begin with, we are, none of us, and no branch of us, blameless.

At this same meeting the writer heard accusations against exhibitor, producer and distributor alike. The producer put himself down for a fat salary or indulged in inexcusable waste and then blamed the distributor and exhibitor because his picture didn't make money. The exhibitor did the very same thing with his salary and house expense and then blamed the rental value. The distributor lacked selling effort, or put his administrative cost too high, or both., etc., etc.

And all of these accusations are quite commonly and at least about equally true.

But each situation won't be corrected and the whole business won't get down to sane and common prosperity through the hurling back and forth of verbal and printed brickbats. We have altogether too much loose talk and printed publicity. What we need is the light of understanding, the calm business discussion that is calm because it is based on facts—and therefore gets somewhere.

The common fault of the exhibitor today is that he cannot or will not realize that the war prosperity is over. That's the trouble with the retailer in general today. He won't put his house in order to fit post-war conditions. And he's *got* to, as speedily as possible, whatever the effort. Business all along the line won't thrive until he does.

On the other hand some exhibition values today are outrageously and dangerously high. We know of some where the money cannot possibly be brought in for the simple, ultimate reason that the public won't pay for over-priced and under-geared attractions.

A good deal of the inflation begins with the producer who sincerely and ignorantly, or insincerely and knowingly, lets his production cost away above what it should, above what it can return in profits to distributor, exhibitor or to himself. But wherever this inflation enters—this heedless waste or diversion of good money—it must stop.

Will the "easy money" idea that permeates this business ever leave it? Will we ever realize that we've *got* to manufacture and sell like any other regular business? Why not?

We speak of exorbitant exhibition values as "dangerous." They are—as dangerous as dynamite.

The bedrock of this whole business is its hold on the public as a low-priced amusement.

That's the one hold we can't afford to lose. When it's gone—we're gone.

There's a mighty big and serious lesson in the government's last internal revenue report. It shows that, for the fiscal year of 1920-21, every single luxury tax (on furs, jewelry, cigars, cigarettes, tobacco, musical instruments) declined heavily while the tax from motion picture admissions went up. In other words the public curtailed their purchases of these so-called luxuries to a marked degree but they continued and even increased their purchases of motion pictures. They have come, in other words, to look upon the motion picture entertainment as a necessity. They, very evidently, class it with other necessities.

We must keep it a *necessity*—by keeping its price to the public *low*.

And the way to keep this a low-priced amusement is to cut out inflation, all along the line. Every bit of inflation, every bit of waste, is a strain upon our bulwark of safety.

M.P.T.O. Launches Public Welfare Movement

Prominent Men Address New York Meeting and Bid the Enterprise God-Speed

DEDICATING itself to the work of encouraging the production of clean, wholesome and optimistic films and pledging the screens of its exhibitor-members to the task of promoting civic and social betterment, advancing vocational training and guidance, and revivifying the spirit of Brotherly Love and the principle of the Golden Rule, the Motion Picture Theatre Owners of America on Saturday, October 29th, at the Criterion theatre, New York, formally inaugurated its newly established Department of Public Service, which will function under the direction of Dr. Francis Holley, head of the Bureau of Commercial Economics. Prominent men, including First Assistant-Secretary of Labor Henning, were on hand to voice their endorsement of the project and wish it God-speed.

The plans of the new M. P. T. O. of A. department include close co-operation with the Department of Labor and the showing at stated intervals of pictures dealing with industry, trade, commerce, agriculture, public health, sanitation, or any subject recommended by the President or any member of his cabinet. It is the plan of the new department to effect arrangements with theatres throughout the country so that ultimately every motion-picture theatre will set aside certain periods during the week, outside of regular exhibition hours, when the house will present gratis to its audience such subjects as will be recommended by the Department of Public Service. Saturday morning showings for children, during which subjects tied up with their school work will be shown, are also to be included within the scope of the present plans.

Dr. Holley acted as chairman of the conference at the Criterion theatre. He briefly stated the purpose of the new department and introduced the various speakers. The speech-making was preceded by the exhibition of a picture showing what the High School of Commerce, New York City, is doing to make its pupils physically and mentally fit.

Assistant-Secretary Henning, who came as the personal representative of Secretary of Labor James J. Davis, read a lengthy address from his chief at Washington. The Secretary of Labor was unable to attend in person owing to his presence being required at a conference dealing with sudden developments in the threatening railroad strike. The Secretary of Labor's message endorsed the new movement of the M. P. T. O. of A. as one of highest importance to the national life of the people, and expressed his heartiest wishes for its success. The message emphasized the mutual understanding and respect between worker and worker and between worker and employer which would inevitably result as each saw realistically recorded on the screen the important part the others played in the field of industry and commerce.

"This morning's meeting ought to mark a new renaissance in American industrial art," declared Dr. Newell Dwight Hills, pastor of Plymouth Church, who followed Secretary Henning on the stage. Dr. Hillis declared that about six million of the people of the country confessed to illiteracy; that the United States instead of being foremost, stood ninth among the nations in the rank of literacy; that educators believed that from fifty to eighty-five per cent of all the knowledge that we possesses come through the sense of sight and that in consequence of these facts the screen, under the new movement launched by the M. P. T. O. of A., was due to play a tremendous part in educating the people of the country and elevating our educational standing among the nations of the earth.

"He serves himself best who serves others most," declared Nathan D. Williams of the National Association of Manufacturers, in endorsing the M. P. T. O.'s project. The speaker declared that there was an unfortunate tendency to solve all the problems of present-day life by legislation, when, as a matter of fact, what was needed was education and not laws. He pointed out the futility of restrictive laws as panaceas for all ills political, industrial and social. He pleaded for the ascendancy of a scheme of education in lieu of useless laws, and in this connection stressed the highly important part the screen was to play in this education program.

Sydney S. Cohen, president of the M. P. T. O. of A., declared that the M. P. T. O. was behind its new department one hundred per cent in the work of promoting public welfare "and making our screens useful and helpful to mankind and of serving our Government. We want to enlist the sympathetic interest of our public in our work, and we hope to accomplish this purpose through the medium of the Public Service Department of the Motion Picture Theatre Owners of America," concluded Mr. Cohen.

In One Day!

One hundred and forty-two subscriptions to Motion Picture News and the Booking Guide were received.
Have you sent yours in?

Emergency Traffic Organization Made Permanent; Ready to Function at any Time

A PERMANENT emergency film traffic organization, covering the entire United States, with standing committees in each exchange territory, ready to function at a moment's notice in the event of any future interruption to railroad shipping facilities, has been established by the National Association of the Motion Picture Industry.

This traffic organization is an outgrowth of the recent railway strike scare. It was hurriedly called into being by the National Association's Transportation Committee, P. H. Stilson, Chairman, at the request of President William A. Brady, and was thoroughly prepared to meet the threatened crisis long before the railroad brotherhoods decided to call off the walkout, which had been scheduled for October 30.

When all the danger of an immediate railway strike was removed last week, Chairman Stilson conferred with members of the Transportation Committee and with President Brady and Executive Secretary Frederick H. Elliott as to the advisability of continuing the nationwide traffic organization as a permanent body. It was decided that such an emergency staff in each key centre, co-ordinating with the National Association traffic head quarters in the event of any future interruption of the customary film transportation facilities would be of great benefit to the industry. All traffic managers and exchange men's organizations have accordingly been notified to keep their traffic organizations intact for future emergency.

A special bulletin has been published embodying the personnel of the traffic organization in each exchange centre and conveying instructions for shipping film accessories via emergency conveyance in the event of any future interruption to railway service. Copies of this bulletin have been forwarded to all traffic managers and to the shipping departments of all National Association company members.

S. M. P. E. Convention in Boston Next Year

Buffalo, N. Y. (*Special*).—Boston will be the meeting place of the Society of Motion Picture Engineers when they assemble in spring convention, 1922. This was decided at the convention and annual meeting which opened here on Monday, October 31.

The 1921 annual meeting proved to be the biggest and best held so far. Over one hundred members were present and much interest was displayed in the activities of the session.

Monday afternoon the annual election of officers was held with the following results: Lawrence C. Porter, president; George Blair, vice president; A. R. Dennington, secretary; Will C. Smith, treasurer. All were unanimously elected. The board of governors received as new members M. W. Palmer and W. R. Mott for two year terms and J. C. McNabb to fill the unexpired term of L. C. Porter.

The papers delivered were of great merit and much interest and discussion resulted.

U. S. Senate Votes to Repeal Five Per Cent Film Tax

Cost Industry $10,000,000, in 2 Years; Bill Goes to Joint Committee

THE United States Senate has voted to repeal the 5 per cent film rental tax which in two years has cost the industry more than $10,000,000.

Without the formality of a roll-call the Senators ratified the repeal amendment of a majority of their Finance Committee at 9 P. M. on Tuesday, November 1, after a day of acrimonious wrangling in which many other revenue amendments of the Finance Committee were voted down and thrown into the scrap heap.

Led by Senator Reed Smoot of Utah and a small group of the industry's Senatorial friends who worked valiantly among their fellow Senators to win support for the relief measure, the amendment was adopted without serious opposition. This decisive action by the Senate is considered to practically insure the final success of the National Association's campaign for the removal of the sales tax.

The Senate action is regarded generally as a tremendous victory for the National Association of the Motion Picture Industry, whose president, William A. Brady, together with Saul E. Rogers, chairman of its Taxation Committee, and Jack S. Connolly, Washington representative, have worked for many weeks to bring about the repeal of this war time excise. In the final stages of the campaign Mr. Connolly was in constant conference with senators whose support was essential to insure the success of the repeal amendment and largely through his efforts the final tide was turned in favor of the industry's plea for taxation relief.

Senator Smoot was spokesman for the 5 per cent sales tax repeal. On the floor of the Senate he made an eloquent plea for the industry, described its business depression, due largely to excessive taxation, drew attention to the fact that many theatres were closed and pointed out that the tax repeal would be of great help to the small exhibitors throughout the country who are unable to meet existing conditions unless afforded relief in the form of this tax repeal. He said that the amendment was not intended for the relief of producers and distributors, because the tax was passed on to the exhibitors and borne entirely by them. He called attention to the facts that exhibition conditions throughout the country could not be compared to those in Washington and that while the picture theatres in the nation's capitol city were playing to large audiences, at least a third of the theatres through the country were compelled by bad business to actually close their doors. He drew a vivid word picture of conditions which had been called to his attention by leaders of the motion picture business and asked that the Senate extend to the picture industry the help that is so badly needed.

Senator David J. Walsh, of Massachusetts, did valuable work for the industry on the floor of the Senate, winning the support of many fellow members. Among others who deserve a particularly prominent place in the industry's honor role for active work in behalf of the tax repeal are Senators William M. Calder of New York; Robert M. LaFollette of Wisconsin; Charles L. McNary of Oregon; Kenneth McKellar of Tennessee; William P. Dillingham of Vermont and Medill McCormick of Illinois.

The revenue bill, as amended by the Senate, will next be acted upon by the Joint Conference Committee of the Senate and the House, but those who have been in close touch with the progress of this legislation in Washington say there is small likelihood that any serious snag will be encountered in the final repeal of the 5 per cent tax.

President Brady, when informed in Indianapolis of the Senate action said:

"This is splendid news. The entire industry owes a debt of gratitude to our loyal friends in the Senate who have stood staunchly by the industry in the campaign for taxation relief. The removal of this burdensome tax has been well worth working for, because it means the saving of between five and six millions of dollars a year to the exhibitors as well as the saving of a very large amount expended annually by distributors in computing and collecting the rental tax.

"To Senator Smoot, of Utah, the industry should be particularly grateful because he has led the fight for the 5 per cent tax removal. Chairman Rogers of the Taxation Committee and Jack Connolly have worked conscientiously and effectively and deserve great credit for the favorable action on this important measure."

Needed!

As my subscription does not expire until Dec. 3, 1921, will you kindly let me know if I am to pay my renewal at once or wait until sub. expires? Either way suits me and am anxious to receive your "Booking Guide." It is something that every manager will need. Glad the "Motion Picture News" is putting it out. With lots of success,
Yours respectfully,
ARNOLD DAVIS, Manager,
William Fox's American Theatre,
Clinton Ave. at Peshine Ave.,
Newark, N. J.

Michigan to Vote M. P. T. O. Financial Acknowledgment

IN appreciation of the work of President Sydney S. Cohen, Senator James J. Walker and other workers for the Motion Picture Theatre Owners of America in obtaining from the Senate Committee an assurance that the five per cent tax on film rentals would be repealed, the Michigan Motion Picture Theatre Owners has drafted a resolution calling upon every member of the association in the state to set aside the equivalent to one week's tax and send it to the national body to help carry on its legislative work.

This is the first action taken in the United States by one of the state exhibitor organizations to show its financial backing to the national body, and it is expected that others will follow their lead. Copies of the resolution are being forwarded to other state organizations and requests are being made to them for expressions of opinions.

"The exhibitors of Michigan, like every other state, have been burdened down by this tax long enough," said General Manager H. M. Richey, "and we feel that such good work on the part of the national association in putting the matter so clearly up to the Senate should not be overlooked."

Judging by the sentiment expressed in Michigan exhibitor circles, the resolution will be passed without a dissenting vote at the next meeting of the Board of Directors.

Chamber of Commerce Acts Against Carnivals

THE Theatre Owners Chamber of Commerce held its regular weekly meeting at the Hotel Astor, New York, on Tuesday afternoon of this week. The carnivals which have been staged in many parts of the city and which are said to have proved detrimental to local exhibitors were brought up for discussion. The Chamber of Commerce went on record as being opposed "to the pernicious activities of these carnivals" and has authorized the drafting of an ordinance against these carnivals to be introduced to the Board of Aldermen for their consideration and adoption. Charles O'Reilly, president of the M. P. T. O. of N. Y. offered the co-operation of the state league in this matter.

Wid Gunning, head of the F. B. Warren Company, addressed the members and outlined the policies of his organization. The Chamber's co-operation was assured him in his new work and wishes expressed for his organization's success.

The Chamber also voted unanimously that its members be instructed not to obey the summons of the local Film Club to sit in at the meetings with the Film Club's Grievance Committee and that a committee be appointed to inform the Film Club that the Chamber resents such summonses to its members.

The Ball Committee reported that the demand for tickets and boxes for the dinner and ball, which will be held on December 3, 1921, at the Hotel Astor, far exceeds the supply, and revealed several of the more important arrangements made.

Brady Before Parent-Teachers' Organizatio

Pleads for Co-operation Between Such Associations and the Film Industry

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, left Thursday (October 27th) on a trip through the Middle West to confer with prominent women's organizations in several important centers and strengthen the harmonious cooperation between such groups and the motion picture industry. His first stop was at Detroit, where on Friday, October 28th, he appeared before the Parent-Teachers Division of the Michigan State Teachers Association Convention, in session there.

The hearty cooperation of the picture industry with every Parent Teachers Association throughout the country was offered by Mr. Brady. In a dramatic defence of the motion picture, he told the several thousand assembled teachers that since the adoption of the fourteen points of picture production, there has been a noticeable improvement of the screen.

Mr. Brady's address followed a vigorous attack on the motion picture by Edwin H. Reeder, supervisor of Visual Education in the Detroit schools, who complained that murder and lust were frequently portrayed upon the screen and asked that the child be kept away from the movies—which, he said, produced a jazzy outlook upon life.

Mr. Brady called attention to the fact that the so-called "murder and lust" referred to by Mr. Reeder, figures conspicuously in the works of Shakespeare, which are taught in every school in the country.

"In Shakespeare's 'Hamlet,' the king pours the poison into a sleeping man's ear while his wife prays that it will kill him," said Mr. Brady. "Hamlet kills an old man of seventy, Polonius, crying 'A rat! a rat!' and later kills still another man.

"A publication has the right to free speech. The movie is just as much a publication as a book or newspaper. If you want to censor the movies, give us the same deal you give the newspapers and the speaking stage.

"The motion picture has a cleaner record of public achievement than any other theatrical adjunct in the United States. Since March 1st. when the moving picture men adopted their production standards, commonly referred to as 'the fourteen points,' the motion picture has greatly improved."

Mr. Brady told the teachers that legalized censorship was a failure, that eliminations and changes ordered by censor boards were frequently absurd and as evidence of the incompetency of such censorship, he told of the alterations ordered by one censor board in the screen production "Camille." In the first act the censors decreed that subtitles should show Camille as married, with the result that later in the play it placed her father in the impossible position of advising her commit bigamy. He said that the c sors in the same state had suppres "The Miracle Man" until public op ion caused them to change their mir

Mr. Brady called attention to the complishments of the motion picture d ing the war, its help in the food and erty loan campaigns, the raising of fu for starving children in Europe, the keep of the morale of the Allied for and the important part it has played combating the spirit of unrest in this co try. He drew attention also to the part picture industry is playing in the une ployment situation. In Japan, Mr. Br said, American-made pictures are co batting hatred of Americans.

In conclusion, President Brady mitted that while all motion pictures not good, the proportion of bad pictu is growing steadily less and that coope tion between the motion picture indus and Parent Teachers will lead to still f ther progress in the right direction. added that the makers of pictures not be held to the level of a child's in lect and that cooperation between public and the picture producers will complish that which censorship can ne attain—namely, a continuance of screen's development without impairm to its value as a medium of instructive tertainment.

Banks to Aid Fight on Fake Stock Promoter

Vigilance Committee of National Association Plans Concerted Action with Bankers

FAKE movie stock promoters are facing a lean winter. Some of them in fact, may spend it in jail. As a preliminary step the newly appointed Vigilance Committee of the National Association of the Motion Picture Industry will confer this week with representatives of the American Bankers Association and Investment Bankers Association of America to plan a concerted drive against the get-rich-quick promoters. A meeting for this purpose will be held at the Uptown Club, 17 East 42nd Street, New York, at 12:30 P. M., Friday, November 4th. Martin J. Quigley, of Chicago, Chairman of the Vigilance Committee, will preside. The bankers will be represented by members of the Protective Committee of the American Bankers Association and the Industrial Securities Committee of the Investment Bankers Association of America.

Although the National Association of the Motion Picture Industry has been active for more than a year in endeavoring to rid the business of fraudulent promoters who specialize in securities of film production companies that produce neither pictures nor profits, officials of the association believe this work can be greatly strengthened by the active co-operation of the bankers. The latter have given assurances of their willingness to help—so all that remains is the adoption of a co-operative working plan and the campaign will swing into action.

"Last year the public was stung to the tune of more than fifty million dollars by fraudulent movie stock promoters," said William A. Brady, President of the National Association, yesterday. "With alluring prospectuses of sudden wealth by investment in the production of motion pictures, these sharp-shooters who operate on the outer fringe of the movie industry have gathered a golden harvest at the expense of thousands of credulous persons, most of whom will never get back a nickel of their investment.

"The retiring Vigilance Committee last year investigated companies whose combined capitalization was in excess of $250,000,000, and thwarted many flagrant attempts to victimize the public. With co-operation of the banks, our pres Vigilance Committee feels that we can the country of these Wallingfords of picture industry and save the public fr further foolhardy investment in pict enterprises which have no possible cha for success."

In addition to the members of Vigilance Committee the picture indus will be represented at Friday's meeting President Brady and P. L. Waters, Cha man of the Executive Committee of National Association of the Motion P ture Industry, whose membership co prises the producers and distributors approximately 90 per cent of all pictu made and circulated in America.

A. P. Michael Narlian, Secretary General Counsel of the Los Angeles F Board of Trade will also attend the c ference.

The members of the newly appoin Vigilance Committee are: Martin Quigley, Editor and Publisher of the

(*Continued on page* 2530)

Famous Players-Lasky in Wholesale Denial of Federal Charges

Says Commission Has No Jurisdiction of Matters Stated in Complaint

FAMOUS PLAYERS-LASKY CORPORATION makes a wholesale denial of the charges of unlawful monopoly and restraint of trade, filed against it by the Federal Trade Commission. The principals named in the answer to the allegations of the Federal Trade Commission are: Famous Players-Lasky Corporation, The Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch, and Ernest V. Richards.

Under the date of August 30th, 1921, the Federal Trade Commission filed a bill of complaint, which among other allegations charged:

"Paragraph Six: That the respondents, Famous Players-Lasky Corporation, Adolph Zukor, Jesse L. Lasky, combined and conspired together and with each other to secure control of and monopolize the motion-picture industry, and to restrain, restrict and suppress competition in interstate commerce in motion-picture films."

Paragraph Ten: That the respondents caused to be incorporated the Realart Pictures Corporation, in which Famous Players-Lasky Corporation owns 5,000 shares of capital stock; and that the respondents concealed their "ownership of, and control over, the said Realart Pictures Corporation and held the same out to the trade and the general public as wholly independent and not affiliated or connected in any way with, or controlled by said respondents."

Paragraph Twelve: That having thus combined and consolidated the business of producing and distributing motion picture films in commerce by the acquisitions of Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., Famous Players Company and Paramount Pictures Corporation, and having affiliated with it independent producers as aforesaid respondents Famous Players-Lasky Corporation, Jesse L. Lasky and Adolph Zukor, in pursuance of the conspiracy and combination described in Paragraph Six hereof, in the year 1919, entered into a comprehensive program of extending the Famous Players-Lasky Corporation's activities by the acquisitions of theatres or interests therein, particularly in the Key cities, for the exhibition of motion picture films produced or controlled by them." The companies which Famous Players-Lasky are alleged to have become affiliated with in this particular are the Black New England Theatres, Inc., the Stanley Company of America, the Stanley Booking Corporation, the Saenger Amusement Company, and the Southern Enterprises, Inc.

Paragraph Thirteen: That in furtherance of the alleged conspiracy and combination Famous Players-Lasky owns or has an interest in a large number of theatres in various parts of the country, including the New York Theatre Building, the Rialto, and the Rivoli, New York; the Koplar Circuit in Missouri; and the Imperial, and Portolo, San Francisco.

"Paragraph Fourteen: That in furtherance of and as a part of the conspiracy and combination described in Paragraph Six hereof, Famous Players-Lasky Corporation at its inception inaugurated a policy of acquiring and affiliating with it producers, distributors and exhibitors. This policy has been consistently adhered to, and every theatre acquired by Famous Players-Lasky Corporation restricts the market of independent producers to that extent, and the effect of this policy, and the aforesaid combinations and conspiracies by which it has been and is carried out, is that the pictures of independent producers are being kept out of a showing in theatres in many of the principal cities and towns of the United States, and the continuation of this policy will result in the elimination of all independent producers on account of their inability to secure theatres in which to exhibit their pictures."

In denying the allegations preferred by the Federal Trade Commission, Famous Players-Lasky Corporation declares in part as follows:

"Now comes Famous Players-Lasky Corporation, respondent herein, and makes answer that the Federal Trade Commission has no jurisdiction of the transactions alleged in the complaint herein, and that said complaint fails to state facts sufficient to constitute a violation of Section 5 of an Act of Congress approved September 26, 1914, entitled 'An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes,' or a violation of Section 7 of an Act of Congress approved October 15, 1914, entitled 'An Act to supplement existing laws against unlawful restraints and monopolies, and for other purposes,' or any law, the enforcement of which is entrusted to said Commission, and fails to state any charges, within the meaning of said Acts or laws, or any of them; that said Acts of Congress and each of them are indefinite, uncertain and in violation of the Constitution of the United States; and that the matters alleged in the complaint do not constitute interstate commerce; and without waiving the foregoing or any other invalidities or defects in the Commission's jurisdiction, or any errors, invalidities and defects in said Commission's complaint, and reserving to itself the benefit of all exceptions that can or may be taken in respect thereof, and denying that this proceeding is to the interest of the public, said respondent makes further answer as follows:

"Paragraph Six: It denies each and every allegation contained in Paragraph Six of the complaint, except that it admits that in the year 1916 the respondent Famous Players-Lasky Corporation acquired all the capital stock of Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., and Famous Players Film Company and thereafter, in December, 1919, merged said corporations pursuant to Section 15 of the Stock Corporation Law of the State of New York; and that it now owns all of the assets formerly of said three corporations; and it alleges that such acquisition of stock and merger were for the purpose of increasing the efficiency and the volume of production of said three corporations which were already affiliated and non-competing, in order that they might successfully compete with other producers and affiliated groups of producers which at the time were producing a sufficient number of pictures to keep an exhibitor continuously supplied with complete programs; and that by reason of the foregoing and under the state of facts then, and at all times thereafter, existing, competition was not lessened but was increased and a monopoly was not created but was prevented.

"PARAGRAPH TEN: It denies each and every allegation contained in Paragraph Ten of the complaint, except that it admits that on May 28, 1919 the respondent Famous Players-Lasky Corporation caused to be incorporated Realart Pictures Corporation, a Delaware corporation, having its principal office in the City and State of New York and with an authorized capital stock of 10,000 shares, without nominal or par value, of which 5,000 shares have been issued and are all owned by said Famous Players-Lasky Corporation; that said Realart Pictures Corporation is engaged in booking and licensing the exhibition under copyright of motion pictures in various localities in the United States, that said Realart Pictures Corporation opened and maintained offices and exchanges separate from those of the respondent Famous Players-Lasky Corporation.

"PARAGRAPH TWELVE: It denies each and every allegation contained in Paragraph Twelve of the complaint, except that it is without knowledge or information sufficient to form a belief as to the relations between Stanley Company of America and Stanley Booking Corporation or as to the contracts of said

(*Continued on page 2530*)

One of 142 in One Day

I enclose you herewith my check to cover cost of subscription for one year and "Booking Guide." I am glad to be able to secure something like this, especially when the "Motion Picture News" endorses it. Yours truly,

PETER BYLSMA,
Manager Victory Theatre,
Napoleonville, La.

Missouri Exhibs Act for Repeal of Film Taxes

The initial step towards obtaining the support of Missouri Senators and Congressmen in effort to bring about the repeal of the admissions tax, the 5 per cent rental tax and the passage of the Lampert bill was taken at the first district meeting of the Motion Picture Theatre Owners of Missouri at St. Joseph, Mo., last week. In addition to a large attendance of exhibitors of the Fourth congressional district, many prominent speakers were present, including Mayor Elliott Marshall of St. Joseph, John Grosser, president of the city council, Charles D. Morris, editor of the St. Joseph Gazette, Representative Thomas J. Whitehead and Col. C. U. Philley of the Lyceum theatres.

Several resolutions which were adopted will be sent to Senators James A. Reed and Selden B. Spencer of Missouri. The resolutions, although similar to many others that have been adopted in this section, pertaining to music tax and blue laws, are only the fore-runners of many other yet to come and which will be sent to senators and congressmen.

Negotiating Sales of New and Century, Baltimore

Negotiations for the sale of whole or part interests in the Century and New motion-picture theatres of Baltimore are in progress between the Baltimore owners and New York theatrical interests.

It is reported that while the Century is desired by the Shuberts as an addition to their vaudeville interests, the New is being sought for by New Yorkers interested in its conversion into a musical comedy house.

The Shuberts at present hold a two-year lease upon the Academy. This lease dates from last September. In the event they acquire the Century it is said "legitimate" attractions may be run at the Academy.

Zeke Harris, representing New York interests, saw Mr. Whitehurst in this city and made an offer for the New.

Legion Preparing Victory Ball for Armistice Eve

THE Waldorf-Astoria Hotel, New York, will be the scene of a huge ball and all-star pageant on November 10, for the benefit of disabled soldiers of the World War. This affair is under the auspices of the American Legion posts. It is the intention of the committee to initiate with this event a yearly celebration of like kind which will be a national tribue and source of income to disabled heroes.

Prominent among the guests of honor will be well-known representatives of the American stage and press to whom special invitations have been sent. The Victory Pageant, which will be held after the closing of the theatres, will be truly all-star, with a great number of stage and screen stars in prominent roles.

Hollywood Organizing Film Library Association

MOTION picture fans and members of the profession alike will hail with interest an announcement made today of the organization of the Hollywood Library Association, a $500,000 corporation, which will erect in Hollywood, in the heart of the industry, a library to be given over entirely to works pertaining to the motion picture industry. The organizers and incorporators of the new association are: Roy L. Manker, Frederick Palmer, H. E. Teter and S. M. Warmbath, officials of the Palmer Photoplay Corporation, and Charles Donald Fox, all of Los Angeles. They have already entered into negotiations for a site in Hollywood of a building which will house the offices of the association, the library and reading rooms.

Stokes Resigns Treasurership of Prizma

At a meeting of the board of directors of Prizma, Incorporated, held October 19th, 1921, H. G. Stokes, vice-president and treasurer, resigned as treasurer in order to devote his time as vice-president exclusively to Prizma's increasing activities with other producers in supplying color interpolations, inserts, and art titles for feature plays. B. S. Hall, auditor of Prizma for the past year, was elected treasurer, succeeding Mr. Stokes.

Three New Loew Houses to Open Within Month

Marcus Loew will open three theatres in the next month, the State at Los Angeles in two weeks; the Gates Avenue, Brooklyn, in three weeks; and the State, in Newark, in four weeks. This is said to mark the culmination of the biggest building campaign in the history of theatricals. Mr. Loew has built and opened thirty-two theatres in the past year. All three new ones will be vaudeville and photoplay houses. Mr. Loew has gone to Los Angeles.

Los Angeles Business Ass'n Votes Against Censorship

The Purchasing Agents' Association of Los Angeles, at its last regular meeting passed a resolution, with instructions to forward same to the City Council, stating that the Association is absolutely against a policy of local censorship, as an unjust and unsound policy which would not gain the results desired.

Fight Stock Fakers

(Continued from page 2528)

hibitors Herald, Chairman; Nathan Vidaver, General Counsel of W. A. Brady Picture Plays, Inc., Counsel; J. W. Alicoate, Wids Daily; Paul Gulick, Universal Film Mfg. Co.; Arthur James, Editor in Chief Moving Picture World; William A. Johnston, Editor of Motion Picture News; Louella O. Parsons, Motion Picture Editor of The Morning Telegraph; C. L. Yearsley, President of the Associated Motion Picture Advertisers.

F. P. Lasky's Reply

(Continued from page 2529)

Stanley Booking Corporation, and except also that it admits that the respondent Famous Players-Lasky Corporation, in order to insure proper exhibition of motion pictures produced by it and to prevent the threatened exclusion of such pictures from the principal first run theatres and by an affiliated group of producers and exhibitors controlling a large number of the principal first run theatres claiming control over three thousand theatres, has acquired certain theatres in certain cities in the United States for the exhibition of motion pictures and interests in corporations operating such theatres; that said corporation has acquired 50 per cent of the capital stock of Black New England Theatres, Inc., a Delaware Corporation, leasing or owning theatres in various cities and towns in Maine, New Hampshire, Vermont and Massachusetts in which 'Paramount Pictures' and other motion pictures produced by others than said Famous Players-Lasky Corporation are shown; that Stanley Company of America is a Delaware Corporation owning or leasing theatres located in various cities in eastern Pennsylvania, western New Jersey and Delaware in which 'Paramount Pictures' and other motion pictures produced by others than said Famous Players-Lasky Corporation are shown; that said Famous Players-Lasky Corporation acquired $2,000,000 of the bonds issued by said Stanley Company of America; that said Stanley Company of America has acquired 15,000 shares of the common stock of said Famous Players-Lasky Corporation; that respondent Famous Players-Lasky Corporation owns the stock of Southern Enterprises, Inc., a Delaware corporation with an authorized capital stock of $5,000,000; that said Southern Enterprises, Inc., purchased some of the assets formerly controlled by Stephen A. Lynch Enterprises, a corporation which owned and operated a chain of theatres in the Atlantic and Gulf States from North Carolina to Texas and in the State of Tennessee and parts of Arkansas and Oklahoma in which 'Paramount Pictures' and other motion pictures produced by others than said Famous Players-Lasky Corp. are shown; that said Stephen A. Lynch became, and now is, President and General Manager of said Southern Enterprises, Inc., which now owns and operates various theatres located in certain cities and towns of North Carolina, South Carolina, Tennessee, Georgia, Florida, Alabama, Mississippi, Arkansas, Louisiana, Texas and Oklahoma in which 'Paramount Pictures' and other motion pictures produced by others than said Famous Players-Lasky Corporation are shown, and acquired and owns 40 per cent of the capital stock of the Saenger Amusement Company of which Ernest V. Richards, Jr., is Vice-President and General Manager, which operates theatres in which 'Paramount Pictures' and pictures produced by others than said Famous Players-Lasky Corporation are shown; and it alleges that by reason of the foregoing and under the statement of facts then, and at all times thereafter, existing, competition was not lessened but was increased and a monopoly was not created but was prevented.

"PARAGRAPH FOURTEEN: It denies, on information and belief, each and every allegation contained in Paragraph Fourteen of the complaint."

Kansas City Exhibs Elect Officers for New Term

The following officers of the Kansas City Motion Picture Exhibitors' Association were elected for the ensuing year at a meeting last week:

William A. Shelton, Ashland theatre, president; Robert Carnie, Alamo theatre, vice-president; Archie Josephson, Victory theatre, treasurer, and A. M. Eisner, Strand theatre, secretary.

The exhibitors adopted a resolution, agreeing that the screens of Kansas City will not be open for the discussion of any commercial projects but that the exhibitors will stand ready at all times to assist the government in any way possible.

Paramount's District and Branch Mgrs. to Meet

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, has issued a call for a meeting of Paramount district and branch managers to be held at the home office, 485 Fifth Avenue, on Monday, November 14, and continuing thereafter for six days.

Mr. Kent will preside at the sessions and it is expected that twenty-five sales executives will attend.

"Wid Gunning Month" Will Usher in the New Year

Giant Sales Drive to Mark Gunning's Control of F. B. Warren Corp.

THE year 1922 will be ushered into the motion picture industry by "Wid Gunning Month." This is the announcement of the Warren Corporation of which Mr. Gunning is in control. The slogan adopted by that company is "Start the new year right—Wid Gunning Month—January 1922!" and it is this slogan which is being carried to exhibitors by the manager and salesmen of the Warren distributing organization.

Included among the features to be offered exhibitors during this booking drive will be "What Do Men Want?" Lois Weber's production, which, it is announced, will open in the Lyric theatre, New York, on November 13th.

"Wid Gunning Month" is the national response of his high-powered sales force to the announcement a few weeks ago that Mr. Gunning had assumed control of the Warren organization. Coupled with the speeding up effect of this news on the selling force is the enthusiasm created by the fact that the productions now being booked indicate that about the first of the new year the Gunning exploitation and sales machine will be setting a whirlwind pace that will be burning up the country.

"The million dollar question, 'What Do Men Want,' will be sweeping the country like wildfire by that time," wrote the Western branch manager who suggested the "Wid Gunning Month" to the home office. "The successful Los Angeles premiere of 'Our Mutual Friend' shows what we will do with this 'perfect movie.' That human box office bell ringer 'Old Oaken Bucket' has already demonstrated its cash register value and will be at the top of its stride in January. Let's take advantage of these facts and concentrate on a drive that will roll up sensational booking figures as a tribute to Wid Gunning."

The suggestion of the branch manager met with an additional impetus in the home office when it was discovered that January 30th is the birthday of Wid Gunning. So it is that "Wid Gunning Month" is definitely on the calendar and all guns are set for a month's business that will present the corporation's head with a worth-while birthday present.

"Wid Gunning Month" times perfectly with the big plans this distribution organization now has under way. Long run engagements and road show plans are now being whipped into shape on "What Do Men Want?" and "Our Mutual Friend." Within the next month both of these specials will have made their splash in the principal key cities. In this connection the exploitation department of the corporation is being expanded on a scale that will fit in with the broadside plans of the organization. Outstanding in the Exploitation Department's plans is the association with its work of a corps of the best known showmen in the country who will be prepared to put high-powered exploitation back of the road shows in key city first runs. News of the identity of these showmen can be expected to start breaking next week when it will be possible to divulge the identity of the first few of these prominent managers who have harkened to the call of Wid Gunning.

These "minute men" are backed by an enlarged home office exploitation department including in its roster specialists in advertising copy, direct mail work, newspaper tie-ups and straight bally-hoo showmanship. All of these methods of exhibitor co-operation will be brought into play on "Wid Gunning Month."

In New York, Lois Weber's "What Do Men Want?" has been already scheduled for its premiere. It will open at the Lyric theatre, on November 13th, succeeding "The Three Musketeers." Mr. Gunning states that in his opinion "What Do Men Want?" is a tremendously better film than Miss Weber's first big success "Where Are My Children?"; that it has all the power and humanness of such successes as "Shoes," "The Price of a Good Time," "Jewel" and "For Husbands Only," and that it is a bigger theme than "Hypocrites."

Mr. Gunning has made extensive plans for the exploitation of this "Million Dollar Answer To Man's Greatest Problem," and his selling and exploitation organization throughout the country has been geared to handle it in a manner that will give it a more concentrated send-off in the way of comprehensive showmanship than has ever been known before in the film industry.

A large number of prints have been forwarded to the offices of Mr. Gunning's organization, this having been necessitated by the exceptional advance bookings in many centers.

Mr. Gunning stated that he had purposely withheld this production of Miss Weber's until after other organizations had brought out their biggest specials, so that it could be launched at the heighth of the Fall season when commercial conditions were at their best.

Value!

Enclosed please find draft in amount of $2. Kindly apply same as one year's renewal to NEWS, and one copy of BOOKING GUIDE, as per your special offer. I consider this the biggest bargain of my life, as the NEWS is worth ten times the money alone.

JOHN J. FRIEDL,
Hostettler Amusement Co.,
Royal Theatre,
Sioux City, Iowa.

Wire Briefs from Coast

THE Fox Studios on the Coast will greatly reduce production. Contracts with Eileen Percy. Barbara Bedford, Maurice Flynn, Johnny Walker and Edna Murphy have expired and have not been renewed. Charles (Buck) Jones will resume production in thirty days; Shirley Mason about January 1, and William Russell about February 1.

Cecil De Mille upon the completion of "Saturday Night" will leave for New York about November 27. In New York he will board the steamer Patria for Italy and will later tour Algiers, France, Switzerland, Germany, including stops at Paris, Monte Carlo and London. This is Mr. De Mille's first vacation in eight years, and he is expected to be away from studio work for about two months.

Associated Exhibitors will distribute "The Unfoldment," a six-reel George H. Kern production, with an all-star cast. Mr. Kern is at present in Los Angeles preparing for the start of his next subject.

The local Los Angeles papers announce that the city government has made a contract with Robert Brunton whereby the latter is to make a five-reel picture showing the perfection of Los Angeles' water system, hydro-electric power plants and desirable sites.

Marcus Loew, accompanied by his wife, has arrived in Los Angeles to attend the opening of his new Loew's State theatre on November 12. It has a seating capacity of 2,800. Bert Lytell's "Trip to Paradise" will be the feature of the opening program.

M.P.T.O. Dedicates Itself to Public Service

HERE is the task of public service to which the Motion Picture Theatre Owners of America formally and publicly dedicated itself to at the Criterion theatre, New York, Saturday, October 29th:

"First—To encourage in every way possible the production of clean, wholesome and optimistic films.

"Second—To take an active interest in the public welfare and co-operate with our community civic and social forces, in helping to maintain a high moral standard.

"Third—To utilize our theatres and screens for the purpose of helping our boys and girls to become good citizens.

"And last—Appreciating that the very economic foundation of our existence is threatened and humbly desiring to do our part to the full measure in helping to re-establish a healthy condition on our screens a possible solution of our present problems—the revivifying of the spirit of brotherly love and the application in our everyday life of the principle of the Golden Rule.

"MOTION PICTURE THEATRE OWNERS OF AMERICA.
"Sydney S. Cohen, President."

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

Ten of the eleven technical films shown at the American mining Congress in the Chicago Coliseum were produced by the Rothacker Film Company for the United States Bureau of Mines. The Bureau is building up one of the world's largest libraries of educational movies which are loaned to schools, churches and other centers on non-theatrical exhibition.

Another feature has been added to the Roosevelt program, Ascher Brothers having put the Syncopated Symphony Orchestra on the bill in addition to the splendid symphony orchestra already occupying the pit at their big downtown house. The Syncopated musicians are garbed in pointed hats and glown costumes and during their numbers spot-lights are thrown on them.

Cecil Maberry, Chicago manager for Goldwyn, was a guest of that organization at the opening of "Theodora" at the Astor theatre, New York, Friday night, having made the trip east, especially to be present at the premier of this widely heralded picture.

Peace has been declared at La Salle, Illinois, between the theatre men and operators, electricians and stage hands, who have been on strike for the past two months, a compromise settlement having been reached. The theatres which were effected by the labor difficulties were the Colonial, Marquette, Majestic and the La Salle.

"The Three Musketeers" is scheduled to end its successful run of eight weeks at the Randolph theatre with the October 20th performances, being withdrawn to make way for "Little Lord Fauntleroy," Mary Pickford's picture which is declared by critics to be her greatest. The picture will be seen in Chicago at a price of fifty cents, although running in New York at the Apollo theatre at two dollar top. The following cablegram has been received by Aaron Jones: "I would like to do something for the amusement of the orphan children in Chicago and think they would enjoy seeing my picture, 'Little Lord Fauntleroy.' Therefore you are authorized to admit them in the mornings free of all charges. Give them my love and say I hope they will enjoy it—Mary Pickford." In accordance with the wishes expressed by Mary, Jones, Linick & Schaefer are arranging for the little ones of orphan asylums, of charitable children's homes, etc., to witness this masterpiece free.

Ruth Stonehouse, familiar to all Chicagoans as a former Essanay star, was present in person at McVicker's theatre all week, beginning last Monday, where she did a classic dancing and singing act. Kathleen Williams has been added to the list of film stars that Aaron J. Jones has coralled for personal appearances at his theatres and she will be at the Rialto theatre the week of October 24th. Al Jennings will be on McVicker's bill the same week.

Clara Kimball Young's second series of personal appearances at Ascher theatres within a few weeks was a triumph for this popular star and unusually large crowds flocked to the Roosevelt and some of Ascher's neighborhood house to see her. There can be no doubt of Miss Young's popularity with the motion picture public of Chicago after the reception given her. Ike Von Ronkel was kept busy chaperoning Miss Young during her Chicago visit and was more than pleased with the hit she made.

Charles (Chic) Sale is one of the most popular artists upon the vaudeville stage today. In practically every city he plays, he is requested by the various clubs, organizations, chambers of commerce and other public bodies to appear, either to attend banquets, or to present his vaudeville offering.

Roy Alexander has been appointed short subject manager of Universal's Chicago exchange to fill the position made vacant by the resignation of Maurice Hellman. Harry Berman and Art Smith, general sales manager of the short subject department, were in Chicago this week going over the sales plans with Mr. Alexander and Universal's Chicago officials.

Celebrated Players have arranged to distribute "Why Girls Leave Home," heralded as one of the big pictures of the year, in this territory. "The Black Panther's Cub" has been closed for a first run at the Ziegfeld theatre, according to Joe Friedman, who believes this is a big box office attraction, starring as it does Florence Reed in what is declared by reviewers to be one of the top notch pictures of the season.

Edwin Silton, general field manager of Pioneer, is occupying the manager's desk at Pioneer's Chicago exchange following the resignation of Clyde Elliott, who for some time past has been Pioneer's Chicago manager. Mr. Silton, who was formerly manager of Pioneer's Cincinnati exchange, and recently assumed the duties of field manager, will be in active charge of the Chicago office until a permanent manager is named. President A. E. Lefcroft spent several days in Chicago going over the situation with Mr. Silton and is much pleased with the outlook in the territory.

Mr. Silton has made some changes in the sales staff and E. P. Casanave, formerly of Associated Producers, covers the city; Jimmy Sense will work the south side; Jack Barry the north side, and M. A. Wienbaum, widely known in Wisconsin, will work out of Milwaukee. Charles Tyler will have charge of the Indiana territory with headquarters at Indianapolis.

Henry Peters has resigned as sales manager of Pioneer and is expected to announce his new connection within a few days.

Clyde Elliott has taken over the rights to "The Lady of the Dugout" for Illinois, Indiana and Missouri and will release the picture through Pioneer, at the same time arranging for personal appearances of Al Jennings in the principal cities of this territory.

Frank Zambrino, of Progress Pictures, has purchased the Illinois and Indiana rights to twelve, two-reel Eddy Lyons comedies and will release the first of these laugh-getters December 1st. Mr. Zambrino reports steady improvement in business and believes that the exchange, which has good pictures to offer, and salesmen who will be constantly on the job, will win out this winter.

Charles J. Schaefer, owner of the Garfield theatre, is confined to Mercy Hospital, where he occupies room 409, following an operation which he underwent last Friday. His wide circle of friends will be glad to know that he is doing well.

M. Eastburn has sold his four hundred seat Star theatre at Watseka, Ill., to F. N. Kenney. Mr. Eastburn has operated the house for eight years and made it one of the best paying small town theatres in the state. He will retire from the picture business and devote his attention to a dairy farm near Watseka, which he has recently acquired.

Manager I. Maynard Schwartz, of Educational, is proud of the first run loop bookings on his company's releases which are now running at the Roosevelt, Chicago, and Jones, Linick & Schaefer's downtown houses. Kinogram News had a place on the opening program of the Chicago and is showing at the Riviera, Central Park, and Tivoli, and all key cities in the territory are now closed, according to Mr. Schwartz.

Sales Manager Eichenlaub, of First National, is now organizing a department, which will sell comedies exclusively, the personnel of which he will announce within a few days. Among the comedies which are now being released through First National are Keaton's, Chaplin's, Sennett's and Turpin's.

W. D. Burford is in New York this week to attend the meeting of the committee appointed by President Cohen, of the Motion Picture Theatre Owners of America, to investigate the present management of Associated First National pictures. Mr. Burford is one of the directors of the Picture Theatre Owners' national organization.

Si Griever, of Griever Productions, has been building up a formidable list of feature releases for the Illinois and Indiana territory, some of the latest pictures he has purchased being, "Heart of the North," in six reels, from Joe Brandt; "Judgment," a six-reel World Production; "Bali the Unknown," a five reel Prizma; "Every Woman's Problem," with Mrs. Wallace Reid; forty-four two reel comedies from Rialto Productions, twelve two reel Wetwer Comedies, four features and Phillip Gubl Comedies from Irving Lesser, "Whispering Women," a Clark Cornelius feature and eight five reel Cornelius Westerns. Mr. Griever is getting ready to open an Indianapolis office to take care of the Indiana territory on these and his other releases at an early date.

President E. H. Hammons, of Educational Films, Inc., was a Chicago visitor last week and while here expressed himself as optimistic over the outlook for theatre business in the central west. He believes that indications are that steady improvement will be in order throughout the Winter.

Sam Gold, of Gold Advertising Company, has removed his headquarters from the temporary office at 118 N. La Salle street, to the Hearst Building, 326 W. Madison street. He intends to devote his organization exclusively to catering to the motion picture business and other closely allied lines.

A short picture produced by the Rothacker Film Company played an important part in the recent Salvation Army Fund Drive. The picture featured by Olga Menn, a singer, was directed by Jean Freac and photographed by Verne Blakely Charles Geis, camera man for Rothacker's Practical Picture Division, has completed a picture for the Holt Manufacturing Company visualizing the part the tractor plays in Illinois road building.

Harry Lorch, assistant manager of Goldwyn's Chicago exchange has been promoted to be manager of Goldwyn's Omaha branch, and has left for that city to assume his new duties. He will be succeeded at the Chicago office by Ben Reingold, who has been manager of the Milwaukee exchange, and who made a very successful record there.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Under the Lash—
Very good picture—receipts fair. (East.)

Big business due perhaps to quality of supporting numbers. (West.)

The Great Impersonation—
Good drawing card because it's a good picture based on widely known and well liked book. Business was a little better than average. (Middle West.)

This sure is a big picture, great in entertainment and box office value. (East.)

Footlights—
One of Miss Ferguson's best features which drew good business for week. (Middle West.)

A very fine picture. (Middle West.)

Beyond—
Pleased greatly. Receipts dandy. (East.)

The Affairs of Anatol—
Fifth week held up good. (West.)

Three Word Brand—
Fairly good, both as to entertainment and box office. (West.)

The Great Moment—
We had average business while playing this one. (Middle West.)

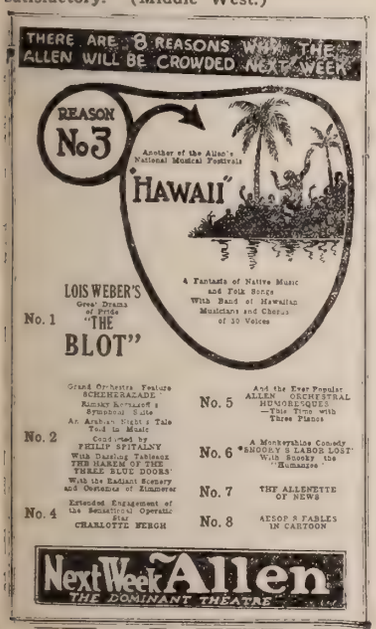
The Love Special—
Brought just about the usual business. (Middle West.)

Paying the Piper—
Fair picture. Average business. (West.)

The Hell Diggers—
Just ordinary for Reid. Women liked it. Good business. (Middle West.)

After the Show—
Not a particularly original plot, but splendidly acted. Better than average business. (Middle West.)

Canpy Ricks—
Good picture, pretty good business, satisfactory. (Middle West.)



One of a novel series of display ads, self-explanatory which S. Barrett McCormick, managing director of the Allen Theatre, Cleveland, O., used recently.

GOLDWYN

Doubling for Romeo—
We regard this as funniest picture ever screened. Played to excellent business and pleased our patrons. (Middle West.)

Better than most of Rogers' recent efforts. The sub-titles are the best that have been seen here for many months. Good for plenty of laughs. Excellent business on this picture. (Middle West.)

The Old Nest—
First class. Receipts pleasing. (East.)

Wonderful photoplay. Went over big, with the aid of lobby display, window display, newspaper advertising and billboards. A huge success. (West.)

Beating the Game—
Good picture, poor business. Reason—do not know. (Middle West.)

The Man From Lost River—
Really a clean, wholesome picture. Did fair business. (Middle West.)

The Concert—
Good picture. Poor business. (Middle West.)

Dangerous Curves Ahead—
Very well thought of. Receipts good. (East.)

FIRST NATIONAL

Woman's Place—
The usual Constance Talmadge comedy —very breezy and fast moving. Good box office attraction. (Middle West.)

Constance Talmadge about the same as ever in this picture. Business about average. (Middle West.)

One Arabian Night—
The picture received liberal publicity and played to a crowded house all week. (Middle West.)

Seats were at a premium during the presentation of this well-liked production. (East.)

Invisible Fear—
A mediocre feature, bringing the usual box office receipts. (East.)

The Sign on the Door—
I consider this a very fine picture as far as quality is concerned. We had good business on it. (West.)

Bits of Life—
Fine. A treat to everyone. No one should miss it. These were some of the comments heard on the opening night. Big business for this worth while production. (Middle West.)

Peck's Bad Boy—
Jackie Coogan is splendid. Only a mediocre production, and not a big drawing card at our house. (Middle West.)

The Idle Class—
Opinions divided. Some liked it immensely. Others didn't. Local critics declared it a masterpiece. Coupled with a big feature, it did big business. (Middle West.)

Her Social Value—
Just fair. Not destined to add many to Katherine MacDonald's admirers, but seemed to please her old ones well enough. (Middle West.)

Terrible continuity, with poor spots drawn out and strong part soft-pedaled. Receipts good. (East.)

Mother O' Mine—
Splendid picture. Did fine business. (Middle West.)

Two Minutes to Go—
Poor picture, business fair. (Middle West.)

METRO

Four Horsemen of the Apocalypse—
Business satisfactory and holding over to second week good. Special exploitation stunts, none unusual. (Middle West.)

Closed third and final week here with good receipts. (East.)

There Are No Villains—
Viola Dana's personality put it over. Business fairly good. (Middle West.)

A Trip to Paradise—
Very good picture, one that brought good business. (West.)

Camille—
Played two weeks to fair business. (West.)

FOX

Over the Hill—
Artistically, this picture is rather crude, but the acting is good. One of the best box office attractions of the year, at a 50 cent uniform price. (Middle West.)

The Night Horseman—
Capacity business. Picture up to usual Mix standard. (East.)

A Virgin Paradise—
As a native of this section Pearl White always draws good. Large attendance for a week's run. (Middle West.)

Queen of Sheba—
Three weeks run went over big. (West.)

REALART

Room and Board—
Splendid picture which did a good business all week. (Middle West.)

The Speed Girl—
Very fine feature which drew good business at all performances. (West.)

Everything for Sale—
A well filled house all week. The star is popular here. (Middle West.)

The Little Clown—
A fairly good production, with less than the usual business. (West.)

UNIVERSAL

No Woman Knows—
Played to good audiences a second week. (Middle West.)

High Heels—
Only fair business and pleased the same. (West.)

The Fox—
Best business since last spring. Excellent production.

R-C PICTURES

The Foolish Age—
Wonderful—broke all house records. Had to run a special midnight show on opening night. Biggest audience picture of the year. Can't praise it too highly. (Middle West.)

Shams of Society—
Unusually fine picture, with suspense right up to the finish. Audience applauded. Business better than it has been. (Middle West.)

UNITED ARTISTS

Way Down East—
Fine business for second run. One of Griffith's best. (Middle West.)

Fine production, but as it played here all last summer as a road show, it did not draw heavily on a return engagement. (Middle West.)

Disraeli—
Went over the heads of patrons, failed to do even business and was pulled off in middle of week run. Those who did see it liked it immensely. (East.)

Very fine feature with good business. (West.)

Dream Street—
Return engagement went only fair. (West.)

Little Lord Fauntleroy—
Mary Pickford at her best in this splendid feature which went over big during first week of its run at this house. (Middle West.)

Mary Pickford's greatest. A box office triumph. (Middle West.)

EQUITY

Charge It—
Fair box office receipts recorded for a week run. An average picture. (East.)

HODKINSON

Pilgrims of the Night—
A high class feature which played to fair business. (Middle West.)

ARROW

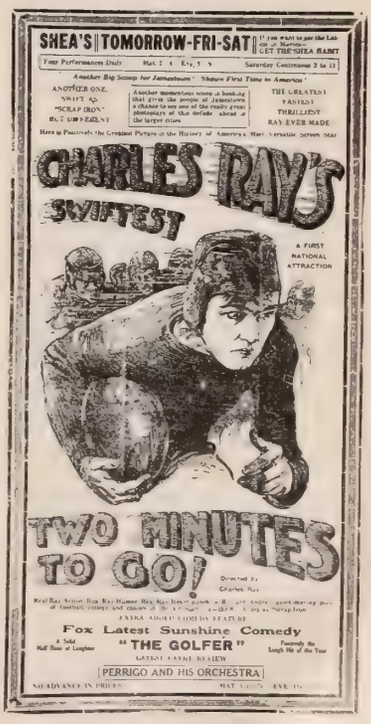
God's Country and the Law—
A strong picture which offers excellent exploitation opportunities and went over good for week. (Middle West.)

WARNER BROS.

Why Girls Leave Home—
Contrary to the general opinion, I do not like this title—it does not appeal to the highest class of patronage. Business, however, was fair. (Middle West.)

WARREN

Our Mutual Friend—
A very fine picture which brought more than the usual business. (West.)



A short half page on "Two Minutes to Go," using principally press book material, is what Shea's theatre, Jamestown, N. Y., bought in local papers to play up a premiere showing.

PROGRAMS FOR THE WEEK OF OCT. 30TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Overture—Madame Butterfly.
Current Events—Capital News.
Vocal—"Goldfish Song" from "The Geisha."
Scenic—The Tale of a Geisha Girl—Pathe Review.
Feature—Shame—Fox. Presented with a prologue "Danse Chinois" in which Mlle. Gambarelli, Doris Niles and Thalia Zanou appear in an Oriental ballet number.
Next Week—Never Weaken and a special program.

Rivoli Theatre—
Overture—"Fifth Symphony in F Minor."
Current Events—Rivoli Pictorial.
Special—Presentation number under the title of "Visions" serving as a prologue for the feature in which Grace Foster, solo soprano and Lillian Powell Hilda Christian and Grace Emerson, dancers, appear before a special stage setting.
Feature — Enchantment — Marion Davies.
Vocal—Aria from "The Barber of Seville."
Comedy—On Location—Pathe.

Mark Strand Theatre—
Overture—"Cavalleria Rusticana." Presented with vocal selections in which Kitty McLaughlin, soprano, and a chorus appear and with "Siciliana" is rendered by Judson House.
Current Events — Mark Strand Topical Review.
Feature—The Iron Trail — Rex Beach Production. Presented with a prologue in which the Strand quartette appear before a special stage setting, in a vocal number entitled "By the Campfire."
Instrumental — Saxophone solo, "Emily," played by J. Gurewich of Sousa's Band.
Comedy—The Applicant — Vitagraph.
Next Week — The Wonderful Thing.

Rialto Theatre—
Overture—First Hungarian Rhapsody. With czimbalom solo by Bela Nyary.
Current Events—Rialto Magazine.
Vocal—"The Cowboy's Love Song." Sung by Carl Rollins.
Feature—White Oak—William S. Hart.
Instrumental—"Chanson Celtique," played by William T. Eastes, viola virtuoso.
Comedy—Hard Luck—Metro.
Organ—Bacchanale from "The Huguenots."

Central Theatre—
Overture—"Il Guarany."
Current Events — International News.
Scenic—Normandy—Prizma.
Novelty—Topics of the Day—Pathe. Aesop's Fables—Pathe.
Feature—Conflict—Priscilla Dean. Presented in a prologue, a pantomimic dancing act under the title of "The Magic Fool."
Comedy—The Dumb Bell—Century.

Lyric Theatre—
"The Three Musketeers" continued.

Astor Theatre—
"Theodora" continued.

LOS ANGELES

Kinema Theatre—
Current Events—Kinograms and International News.
Novelty—Topics of the Day—Pathe.
Screen Snap Shots.
Comedy—The Idle Class—First National.
Special—Four girls and man present dance act in costumes of large pumpkins.
Feature—Bing, Bang, Boom—David Butler.
Next Week—Idle Class and Serenade.

California Theatre—
Current Events—Fox News and Kinograms.
Musical—Number includes trombone solo, "The Lost Chord" and singing of "Kentucky Blues."
Scenic—High Water—Goldwyn.
Feature—Camille—Nazimova. A prologue in which the Sonora Opera company presents, "I Hear You Calling Me," "Pagliacci" and the "Drinking Song" from "La Traviata," is given.
Novelty—Topics of the Day—Pathe.
Cartoon—A Bum Victory—Goldwyn.
Next Week—The Grim Comedian.

Grauman's Rialto Theatre—
Current Events—Pathe News.
Vocal—Baritone soloist renders "When the Sands of the Desert Grow Cold."
Cartoon—Tony Sarg's Almanac—The Vamp.
Feature—The Sheik—Paramount. Presented with a prologue in which a "harem dancer" appears and includes the projection of slides showing Arabs weaving rugs.

Grauman's Theatre—
Current Events—Pathe News.
Special—Contest staged in which the audience decides by applause which is the most popular classical or popular music. Films of Caruso shown during the contest.
Feature—Ladies Must Live—Paramount. Presented with a prologue in which the set used shows interior of cathedral, with choir singing "Abide with Me" and "Lead Kindly Light." Eulogy of George Loane Tucker given by man in costume of minister.

Superba Theatre—
Current Events—International News.
Comedy—Sea Shore Shapes—Century.
Vocal—"Lonesome Night."
Novelty—Major Jack Allen's Animal Hunt—Universal.
Special—Song publishers trio sings "Just Like a Rainbow" and "Bimini Bay," with vocalists in Western costume. Number is prologue to feature.
Feature—Red Courage—Universal.
Next Week—Nobody's Fool.

Clune's Theatre—
Comedy—Nothing Like It—Christie.
Educational—Movie Chats.
Vocal—"The Old Oaken Bucket" as a duet.
Feature—The Old Oaken Bucket—Warren.
Next Week—Blind Hearts.



Here are two of Harold B. Franklin's original and artistic hand drawn displays advertising "Three Word Brand" at the Criterion and "The Three Musketeers" at the Hippodrome and North Park theatres. All three houses are listed in the Shea string at Buffalo

Symphony Theatre—
Fourth Week of Never Weaken and bill as given.

Mission Theatre—
Ninth week of The Three Musketeers.

Miller's Theatre—
Doubling for Romeo in third week.

Tally's Theatre—
Second week of "Gypsy Blood."

SEATTLE

Coliseum Theatre—
Overture—Selections from "The Red Mill."
Current Events—From Pathe and Kinograms.
Novelty—Eve's Leaves—Sketchografs.
Cartoon—Bobby Bumps.
Feature—Little Lord Fauntleroy—Mary Pickford.
Next Week—Footlights.

Clemmer Theatre—
Overture—Selections from "The Serenade" and "The Isle of Golden Dreams."
Current Events — International News and Clemmer Graphic.
Comedy—Do Husbands Work—Century.
Feature—The Fox—Harry Carey.
Next Week—The Rage of Paris.

Strand Theatre—
Overture—"Chinese Lullaby" from "East is West."
Current Events—Kinograms.
Cartoon—The Vamp—Tony Sarg Almanac.
Feature—Way Down East—Griffith. Trio dressed as "rubes" before rural stage setting sing rural songs.

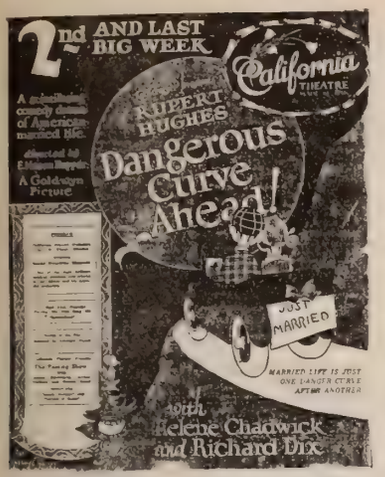
Blue Mouse Theatre—
Third week of "The Queen of Sheba."
Next Week—Everything for Sale.

Liberty Theatre—
Overture—"La Boheme."
Current Events—Selznick News and Liberty News.
Scenic—Music in the Air.
Comedy—Peaceful Alley.
Feature—Pilgrims of the Night—Hodkinson.
Next Week—The Great Impersonation.

Winter Garden Theatre—
Current Events — International News.
Feature—Dempsey-Carpentier fight pictures.
Next Week—Same.

CHICAGO

Chicago Theatre—
Overture—"Il Guarany," by Gomez.
Scenic—Strolling Minstrels.
Specialty—"Love in Lilac Time," Miss Edith Decker, soprano, Mr. R. Deiterich, tenor. Ensemble of twenty-five Morgan dancers.
Topical Events.
Organ Solo—"Sweetheart," "Peggy O'Neill" and "Nobody's Baby" Jesse Crawford at the organ.



Quarter page on "Dangerous Curve Ahead" used the second week of the run at the California theatre, Los Angeles

Literary Digest.
Specialty—A Spectacular Musical Tableau, "Chicago."
Feature—After the Show.
Comedy—Charles Chaplin in "The Idle Class."
Coming Features—Two Minutes to Go, featuring Charles Ray.

Tivoli Theatre—
Overture—"Grand Fantasy," by Mascagni.
Scenic.
Specialty—"Sally, Won't You Come Back?" Walter Pontius, tenor.
Topical Events.
Organ Solo—"Bimini Bay," Milton Charles at the organ.
Literary Digest.
Specialty—Mr. Emanuel List singing, "Deep Down Within the Cellar."
Feature—Charles Ray in "A Midnight Bell."
Comedy—Hard Knocks and Love Taps.
Coming Feature—Nora Talmadge in "The Sign on the Door."

Randolph Theatre—
Organ Selections.
Feature—Mary Pickford in "Little Lord Fauntleroy."
Coming Feature—Way Down East.

Roosevelt Theatre—
Overture—"Bacchanali."
Pathe Color Picture—The world's best beloved flower, with violin solo, "To a Wild Rose," by Harry A. Cogan.
Travel Picture—Seeing Bermuda.
Specialty—"The Primrose Path," introducing Syncopated Orchestra.
Feature—Experience.
Specialty—"Hallowe'en," including dancing and singing by popular artists.
Roosevelt News Revue.
Coming Feature—"Poverty of Riches."

Woodlawn Theatre—
Woodlawn Grand Organ—Selection from "The Red Mill," by Victor Herbert.
Woodlawn Pictorial Review.
Literary Digest.
Comedy—Why the Love Cave Man.
Overture—A prelude to "Dream Street" from a specially arranged musical score by Louis Silvers.
Feature—Dream Street.
Intermission—"The Wabash Blues."
Coming Feature—Nazimova in "Camille."

Barbee's Loop Theatre—
Pathe News.
Larry Semon Comedy—The Bakery.
Feature—The Swamp.
Added Attraction—The Call from the Wild.

Ziegfeld Theatre—
Pathe News.
Literary Digest.
Feature—Pola Negri in "One Arabian Night."
Comedy—Late Hours.
Coming Feature—The Conquering Power.

CLEVELAND

Allen—
Overture—"The Jazz Symphony," specially composed by Philip Spitalny, musical conductor.
Current Events—Pathe, Selznick and other news extracts.
Cartoon—Aesop's Fables.
Feature—The Foolish Age.
Prologue—The Temple of Jazz, with Allen cast, with jazz music, jazz dancing, jazz costumes and jazz scenery designed by Zimmerer, under direction S. Barrett McCormick.
Novelty—Jazz News, a picture made especially for the occasion, a sort of parody on Cleveland, showing the Union Station, and other old relics of the city.
Next Week—Harold Lloyd in Never Weaken.

State—
Overture—Potpourri of the season's popular tunes, arranged by Musical Director H. L. Spitalny.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff in the Brave Toreador.
Comedy—The Idle Class, with Charles Chaplin.
Feature—Peck's Bad Boy.
Next Week—Norma Talmadge in The Wonderful Thing.

Stillman—
Overture—Original score to "Way Down East."
Theme—Original themes to "Way Down East."
Feature—Way Down East.
Next Week—Same.

Euclid—
Overture—"Naughty Marietta."
Current Events—Pathe News.
Comedy—They're Off, a single reel comedy.
Feature—A Virginia Paradise.

Park—
Overture—"Echoes of Hallowe'en," arranged by Maurice Spitalny, musical director, as a prelude.
Specialty—A dance number by the Reynolds Sisters, who do a spooky dance and then a jazz dance.
Current Events—Pathe News,—Topics of the Day.
Comedy—The Idle Class—Charles Chaplin.
Feature—Bits of Life.
Next Week—Charge It, with Clara Kimball Young and Playhouse, with Buster Keaton.

Circle—
Overture—Selections from "Martha."
Current Events—Pathe Review.
Comedy—Pinched with Tweedy—a Reelcraft comedy.
Xylophone Solo—"Stars and Stripes Forever," by Harry Goldstein of the Circle Symphony Orchestra.
Novelty in Colors—Roses—Pathe.
Feature—Shams of Society.
Next Week—Never Weaken with Harold Lloyd and Diane of Star Hollow.

Strand—
Overture—Selections from "The Bohemian Girl."
Current Events—Pathe Review.
Comedy—Pinched—Reelcraft comedy featuring Tweedy.
Feature—Shams of Society.
Added Feature—William Russell in "Singing River."
Next Week—Diane of Star Hollow.

Standard—
Current Events—International News.
Comedy—The Nervy Dentist—Century comedy.
Feature—The Woman Who Waits.
Next Week—Sure Fire with Hoot Gibson.

MILWAUKEE

Merrill Theatre—
Special—Tony Sarg's Almanac.
Musical Novelty by Omar Smith—Arnold Krueger Merrill, organist, assisted by Alex Runkel, xylophonist.
Comedy—Two Reel—Hall Room Boys.
Scenic—Prizma Colored Scenic.
Special—First pictures of General Foch arriving in United States.
News—International.
Feature—Carnival—United Artists.

Alhambra Theatre—
Weekly—Pathe.
Special Prologue.
Feature—Over the Hill.

Butterfly Theatre—
Overture—Medley of popular songs.
Musical—Myrtle Spangenberg, soprano soloist.
Slow Motion High Diving—Annette Kellerman.
Musical—Xylophone solo—A. C. Ranz.
Comedy—Snub Pollard—On Location.
Weekly—Butterfly News.
Feature—The Swamp—Sessue Hayawaka.

Strand Theatre—
Weekly—Kinograms and Topics.
Sketchographs—Educational.



The Oriental atmosphere of "The Dawn of the East" was put over by the style of decoration in this hand drawn display by William M. Strong, advertising director for the Rialto theatre, Providence, R. I.



Fox's Terminal theatre, Newark, N. J., is the originator of this quarter page, hand drawn, on "The Night Horsemen" and "Ever Since Eve"

Musical—Egbert Van Alstyne, composer of popular song hits, assisted by Clem Dacey.
Feature—Two Minutes to Go—Charles Ray.

OMAHA

Rialto Theatre—
Overture—"Old Kentucky Moonlight."
Current Events—Rialto Weekly.
Comedy—For Land's Sake.
Feature—Bits of Life.

Sun Theatre—
Overture—Orchestral selections.
Current Events—Universal Weekly.
Comedy—Harold Lloyd in Never Weaken.
Feature—The Speed Girl.

Strand Theatre—
Overture—"Orpheus Aux Enters."
Current Events—Pathe News.
Comedy—At the Door.
Feature—Woman's Place.

Moon Theatre—
Overture—Orchestral selections.
Current Events—International Weekly.
Feature—God's Country and the Law.

WASHINGTON

Metropolitan—
Overture—"Morning, Noon and Night.
Current Events—Pathe News—Topics of the Day.
Feature—Idle Class—First National.
Extra Feature—A Poor Relation—Goldwyn.
Next Week—Why Girls Leave Home.

Columbia—
Overture—"La Traviata."
Current Events—Universal News—Topics of the Day.
Feature—Camille—Metro.
Next Week—Ladies Must Live—Paramount.

Palace—
Current Events—Pathe News—Topics of the Day.
Comedy—Love and Doughnuts—Associated Producers.
Feature—Ladyfingers—Metro.
Next Week—Exit, the Vamp—Paramount.

Rialto—
Concert attraction—Weber Male Quartette.
Current Events—Fox News.
Feature—After the Show—Paramount.

NEW ORLEANS

Strand Theatre—
Feature—Through the Back Door—Mary Pickford.
Strand Digest.
Strand Orchestra.
Next Week—End of the World—Betty Compson.

Liberty Theatre—
Feature—Woman's Place—Constance Talmadge.
Comedy—Torchy's Nightmare.
Liberty Kinema News—
Next Week—William Nigh's Production, "Why Girls Leave Home."

Trianon Theatre—
Feature—The Scoffer—starring James Kirkwood et al.

Globe Theatre—
Feature—Life's Darn Funny—Viola Dana.
Aesop's Fable Comedy.
Pathe Week-End News.
Next Week—Not announced.

Tudor Theatre—
Feature—A Child For Sale—With little Bobby Connelly.
Comedy—Snooky's Labor Lost.

PITTSBURG

Olympic—
Overture by Symphony orchestra, Umberta Egizi, Director.
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Ladies Must Live.
Comedy—Bashful.
Next Week—

Grand—
Current Events—Grand News Weekly.
Special—Creatore, famous bandmaster, as director of Grand Symphony orchestra.
Novelty—Topics of the Day.
Feature—Wedding Bells.
Comedy—The Flayhouse.
Next Week—Cappy Ricks and Never Weaken.

Minerva—
Feature—The Midnight Riders.

Duquesne—
Fifth Week of Three Musketeers.

Savoy—
Fifth Week of Over The Hill.

Liberty—.
Current Events—International News.
Feature—Wedding Bells.
Comedy—The Playhouse.
Next Week—Cappy Ricks.



This is the way the Kinema theatre, Los Angeles, billed "The Speed Girl" during its premiere at this theatre



This ad on "The Three Musketeers," by Loew's Valentine theatre of Toledo, O., besides being a mighty good display, had extra selling force, owing to its size, a half page

Regent—
Current Events—Kinograms.
Feature—The Girl from God's Country.
Comedy—Oh Buddy.
Next Week—Jim the Penman.

Blackstone—
Current Events—International News.
Feature—The Girl from God's Country.
Comedy—P. D. Q.
Next Week—Conflict.

Loew's Lyceum—
Current Events—Loew's Weekly News.
Feature—Poppy.
Next Week—The Match Breaker.

Cameraphone—
Current Events—Selznick News.
Feature—Sting of the Lash.
Comedy—Al. St. John Comedy.
Next Week—Never Weaken.

CINCINNATI

Walnut—
Current Events—Pathe 85.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables.
Feature—The Wonderful Thing.

Strand—
Next Week—Under the Lash.
Current Events—Pathe 86.
Comedy—Oh, Buddy—Christie.
Feature—At the End of the World.
Next Week—Bits of Life.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Charge It.
Next Week—The Foolish Age.

Gifts—
Current Events—Fox News.
Feature—Over the Hill—Second Week.
Next Week—Same.

Capitol—
Overture — "Raymond" — Capital Symphony Orchestra, Theodore Hahn, Jr., conducting.
Capital Combination Reel—(a) Pathe News. (b) Scenic.
Prologue to Feature—Song, "We'll Meet Again" — Duet. Scene, Main stage, water scene, Home of Love Right Drop—Temptation. Left Drop—Cabaret scene—Intoxication.
Feature—Experience.
Comedy—The Bell Hop—Larry Semon.
Next Week—Beating the Game.

DES MOINES

Des Moines—
Overture—Des Moines Theatre Orchestra.
Trio—"In the Gloaming."
Feature—Way Down East.
Coming—Norma Talmadge in "The Greatest Thing."

Strand—
Overture—Visualized "Just Like a Rainbow," with Strand orchestra.
News—Educational Kinograms.
Comedy—Exit Quietly.
Feature—Lila Lee in "After the Show"
Coming—Ladies Must Live.

Rialto—
Overture—Rialto Theatre Orchestra.
Feature—The Four Horsemen of the Apocalypse.
Coming—The Bronze Bowl.

Garden—
Comedy—Take Your Time.
Feature—Mabel Julienne Scott in "No Woman Knows."
Coming—The Old Nest.

KANSAS CITY

Liberty Theatre—
Overture—Selections.
News—Pathe.
Comedy—Aesop's Fables.
Organ Selections — Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Greater Than Love—Louise Glaum.
Next Week—A Certain Rich Man—All Star Cast.

Doric Theatre—
News—International.
Comedy—Seashore Shapes—Century Comedy.
Organ Selections—P. E. Stevens, organist.
Feature—The Red Viper—Gareth Hughes and E. Ruth Stonehouse.
Next Week—Where Lights are Low—Sessue Hayakawa.

Newman Theatre—
Overture—Selections
Current Events—Newman News and Views.
Comedy—A Toonerville Tangle.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Vocal Duet—Mabel Burch, soprano and J. Hardesty Johnson, tenor.
Feature—Cappy Ricks — Thomas Meighan and Agnes Ayres.
Next Week—After the Show—Jack Holt.

Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Comedy—Fireman Save My Child—Tony Sarg's Almanac.
Organ Selections—Milo T. Harte, organist.
Feature—The Great Impersonation, James Kirkwood and Ann Forrest.
Next Week—Over the Hill, all star cast.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Comedy—Shoulder Arms—Charles Chaplin.
Feature—Three Word Brand—William S. Hart.
Next Week—The Golden Snare—Lewis S. Stone and Wallace Berry.

BALTIMORE

Rivoli—
Overture—"Phedre," by Massenet.
Current Events—Rivoli News.
Specialty—Literary Digest Topics of the Day, accompanied on the organ by Ernie Cooper and Henry Boehme.
Vocal—Walter N. Linthicum, soloist—(a) "Sunset," by Buck. (b) "Who Knows," by Ball.
Prelude—Specially arranged by F. Iula.
Feature—Two Minutes to Go—Charles Ray.
Comedy—The Playhouse—Buster Keaton.
Next Week—Woman's Place—Constance Talmadge.

Century—
Overture—"Mlle. Modiste," by Victor Herbert.
Current Events—Century News.
Musical Sanpasie—Alvira Yates, soprano; Phoebe Powers, pianist; Rex Ray, Baritone.
Feature—The Match Breaker—Viola Dana.
Comedy—Dog-gone Torchy—Johnny Hines.
Next Week—Camille—Nazimova.

Parkway—
Overture—Selections from "William Tell."
Current Events—Parkway News and Special Review.
Feature—Lady Fingers—Bert Lytell.
Comedy—Dog-gone Torchy—Johnny Hines.



The Circle and Strand theatres, Cleveland, O., advertising staff stressed the outdoor scenes of "The Girl from God's Country" in this display recently used.

New—
Overture—Special score with augmented orchestra.
Feature—The Three Musketeers—Douglas Fairbanks—Indefinite.
Wizard—
Overture—Classic.
Current Events—News of the World.
Feature—The Golem.
Comedy—The Toreador—Clyde Cook.
Specialty—Eli-Eli—Caroline Waters, soloist.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms and Circle Localette.
Novelty—Literary Digest Topics.
Comedy—"The Playhouse"—Keaton.
Song Slides—"Kentucky Home."
Xylophone Act—"The Ovandos."
Soloist—Miss Elizabeth Hamilton.
Feature—"Her Social Value."
Next Week—"Two Minutes to Go."
Loew's State Theatre—
Overture—Chimes of Normandy.
Current Events—Pathe News.
Comedy—"Doggone Torchy"—Torchy.
Soloist—Mary Traub, contralto.
Feature—"Footlights."
Next Week—"Queen of Sheba."
Colonial Theatre—
Current Events—Selznick News.
Comedy—"Late Hourse"—Boland.
Feature—"The Concert."
Special Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"Clay Dollars."
Ohio Theatre—
Current Events—International News.
Comedy—"The Handsome Butler"—Broadway.
Feature—"The Great Impersonation."
Next Week—"The Son of Wallingford."

BUFFALO

Shea's Hippodrome—
Overture—"Danse Macabre"—Saint Saens.
Stage Setting—A Hollowe'en party, staged by Harold B. Franklin and painted by Raymond Lobdell.
Special—Personal appearance of Clara Kimball Young.
Feature—Two Minutes to Go—Charles Ray.
Comedy—Trolley Troubles—Gaylord Lloyd.



Moore and several of the cast get notice in this quarter-page of America, Denver.



Nazimova and Rudolph Valentino split the billing honors when "Camille" was sold to Minneapolis fans for the New Garrick showing

Current Events—Hippodrome Review.
Next Week—Betty Compson in For Those We Love, and Charles Chaplin in The Idle Class.
Shea's Criterion—
Overture—"The Spring Maid."
Vocal selecions by Adeline Haigh, English soprano soloist.
Feature—The Sting of the Lash—Pauline Frederick.
Comedy—The Flirt—Daniels-Lloyd revival.
Current Events—Criterion Pictorial.
Next Week—David Powell in Dangerous Lies, and George Melford's A Wise Fool.
Mark-Strand—
Overture—"Stolen Kisses."
Current Events—Latest Pathe News.
Feature—The Fighter—Conway Tearle.
Comedy—The Tourist—Jimmy Aubrey.
Next Week—The Girl from Nowhere—Elaine Hammerstein.
Loew State—
Feature—The Black Panther's Cub.
Palace—
Feature—The Girl from God's Country's—Nell Shipman.
Olympic—
Feature—The Silver Car—Earl Williams.

ATLANTA

Howard Theatre—
Overture—from "Mignon."
Howard News and Views.
Novelty Film—To be selected. (Either one of the Sarg Almanacs, or an Aesop Fable.)
Comedy—Harold Lloyd in Never Weaken—Pathe.
Feature—William De Mille's After the Show—Paramount.
Metropolitan Theatre—
Kineto Review.
Kinograms.
Comedy—The Stork's Mistake—Educational.
Organ Solo—By George Lee Hamrick.
Feature—Katherine MacDonald in Her Face Value—First National.
Criterion Theatre—
Overture—"Apple Blossoms."
Kinograms.
A Fontaine Fox Comedy—First National.
By special request a return engagement of The Child Thou Gavest Me—First National.
Rialto Theatre—
Overture—Special arrangement popular airs, Rialto Orchestra, conducted by Frank Turner.
Burton Holmes Travelogue.
Selznick News.
Comedy—Squirrel Food—Fox.
Feature—Pauline Frederick in The Sting of the Lash.

BROOKLYN

Mark Strand—
Overture—Wagner's "Tannhauser."
Gems from "The Mikado."
Twenty minute version of Gilbert and Sullivan's Japanese comic opera with ten numbers and fifteen singing principals with authentic scenery and costumes. Set was Japanese garden with cut out rustic bridge, pagodas, transparent pillars. Principals and ensemble in Japanese costume. Lighting scheme in blue, red, gold and yellow.
(a) Opening Chorus—Mark Strand mixed quartette. (b) "A Wandering Minstrel," George Dale, tenor, (c) "I've Got a Little List," Walter Smith, basso. (d) "Three Little Maids from School," Edna Burhans, soprano, (incidental dance). (e) "The Moon and I," Estelle Carey, soprano. (f) Entrance of the Mikado-duet by Florence Mulholland, contralto and Walter Smith, basso. (g) "My Object is Sublime," Walter Smith, basso. (h) "Tit Willow," Edgar Keifer, baritone. (i) Finale Ensemble with geisha girls in dance.
Note—This number was one of two prologues for "Bits of Life."
Mark Strand Topical Review.
Prologue—Old Timers' Waltzes. Eight performers in an East Side scenic setting, drop revealing row of New York tenement of years ago with lighted lamp posts at left and right. Performers in costume of East Side do characteristic dances to Lake's melody which introduces "The Bowery," "The Sidewalks of New York," "Sweet Rosie O'Grady," "Daisy Bell," "Comrades," "Little Annie Rooney," "She May Have Seen Better Days," "The Band Played On" and "After the Ball," played by Mark Strand Symphony orchestra.
Featured Film—Bits of Life—Marshal Neilan.
Solo with short subject—"Love's Garden of Roses" (Hadyn), sung by Estelle Carey, soprano.
Added Attraction—Charlie Chaplin in "The Idle Class."
Organ Solo—Selection from "Martha" (Flotow). Charles Demorest and John Hammond.
Next Week—Armistice Week Celebration; Charles Ray in "Two Minutes to Go."

ST. PAUL

Capitol Theatre—
Overture—"Mignon"—Ambroise Thomas.
Capital Digest including Current Events, Pathe and International News.
For Land's Sake—Mermaid.
With Theda Bara in home and studio.
Theda Bara in person.
Tom Moore in "From the Ground Up."
Ralph H. Brigham—Organ solo—"Minuet"—Paderewski.
Arthur Koerner—Organ Recital.



A display on the F. B. Warren release, "The Blot," by the Criterion, St. Louis

Exhibitors' Service Bureau—Pages 2538-2546

Mangan's Ballet Creation Goes Big With Montreal Fans

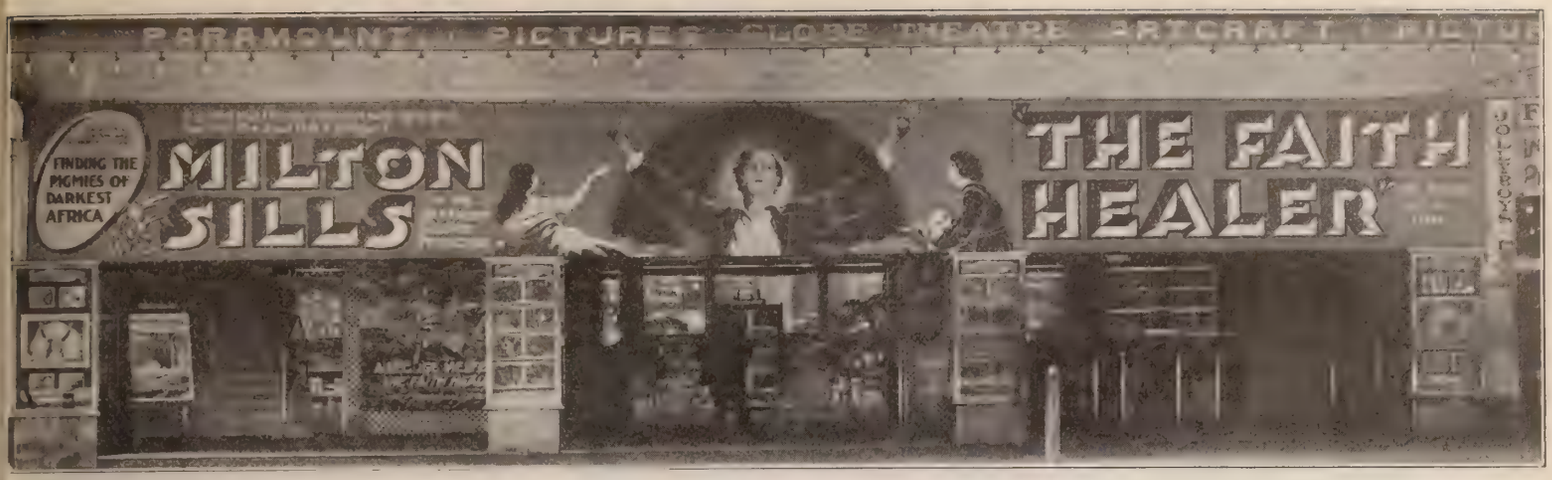


Explaining by illustration, "Sweets," an eccentric dance interpretation staged at the Allen theatre, Montreal, by Francis A. Mangan, in which Florence Rogge and Leon Leonidow were presented

Advisory Board
Exhibitors' Service Bureau

Willard C. Patterson, Criterion theatre, Atlanta.
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H. C. Horater, Alhambra theatre, Toledo.
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C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.



Lobby display on "The Faith Healer" from the Globe theatre, Sydney, Australia

Thorough Campaign for "Over the Hill"

Ruben and Finkelstein, Minneapolis, Neglect No Exploitation Opportunities

AN exploitation campaign which embodied almost every publicity method known to showmanship, and which was proportionately fruitful in its results was recently developed and executed in connection with the showing of "Over the Hill" by Messrs. Ruben and Finkelstein, operators of the Lyric and New Garrick theatres, at Minneapolis and St. Paul respectively, with the assistance of a William Fox representative.

To begin with, a three-day teaser campaign was inaugurated in each city's daily newspaper. The advertisements consisted of a series of twenty one-inch displays. These were followed by larger displays and were concluded with a special lay-out of portraits of Mary Carr. In light of these portraits Mrs. Carr was posed as famous women of American history.

Concurrent with the newspaper advertising, it was arranged with a large number of meat markets in the two cities to wrap all their commodities in "Over the Hill" heralds, which were supplied to them. In this way more than 15,000 herald-wrappers were distributed.

It was also arranged with several of the prominent dairies to attach to their milk bottles for an entire week stickers which proclaimed the advent of the production. In addition a mailing list of nearly 2000 names was put to work.

Following this auspicious inaugural, invitations were dispatched to a number of Minneapolis' most prominent club and society women, educators, ministers and civic betterment workers, asking them to attend a private review of the feature. More than 100 of the city's most influential residents responded, and some were so impressed that they offered written testimonials as to the moral value of the film. These were subsequently used to advantage in further newspaper publicity.

On the trail of the private showing came a free show to the newsboys of St. Paul. This contest absorbed more than its period of nine days. It terminated with the awarding of prizes which in themselves were further "boosts" for the picture. They consisted of copies of Will Carleton's poems, from which "Over the Hill" was derived, and a large number of passes to the theatres where the picture was showing.

Then, to round out the entire exploitation plan, arrangements were made with the singer and leaders of cabaret orchestras in both Minneapolis and St. Paul to play the song which bore the same name as the picture. Whenever the song was rendered a large display-card was exhibited announcing that the production was showing at the Lyric and New Garrick theatres.

It evoked many columns of favorable comment on the part of the newspapers and tended to arouse universally favorable sentiment on the part of the public.

The window display angle came next, and pretentious designs were installed in many of the two cities' most conspicuous localities. Tie-ups were effected with sheet music and phonograph record stores, where the song "Over the Hill" was being offered for sale. A complete set of the nine Johnston pictures of Mary Carr, embracing the eight American heroine poses, were placed in the most conspicuous show-case of the largest department store in Minneapolis.

The next step in the campaign was a newspaper contest.



Lobby decorations for "Peaceful Valley" which Guy Oglietti of the Liberty theatre, Reynoldsville, Va., designed for his showing of the above mentioned picture



"Three Musketeers" exploitation put over by J. D. Johnson for the Minneapolis showing of this picture at the Auditorium, as told in the accompanying story

Patterson Decorates for "When Lights Are Low"

Manager Willard C. Patterson, of the Criterion theatre, Atlanta, played "When Lights Are Low" recently, with an appropriate musical setting, and plenty of atmosphere in the lobby.

All the advertising matter was hand-drawn—a dull buff background with the letters arranged Chinese fashion, in green and black. Stoufer, the "poster-man" of the Criterion, who has been associated with Manager Patterson for years, is an artist of the first water, as these signs proved again. Long, narrow cards, lettered from top to bottom, instead of lengthwise, hid the lobby-frames at the sides of the theatre. A cut-out of Sessue Hayakawa occupied the front of the lobby.

A score or more Chinese lanterns, which come in a bewildering variety of sizes and shapes, were hung about the lobby and when lighted at night the lobby was very attractive.

A special musical score, incorporating some very weird and some beautiful Chinese music had been arranged for the picture by David Love, musical director of both the Criterion and the Metropolitan theatres, was not the least part of the picture's success.

Attractive Window Displays Secured for "Old Nest"

In exploiting "The Old Nest," playing recently at the Park theatre, Roanoke, Va., a number of attractive window displays were obtained in prominent local windows and in addition, elaborate lobby decorations were conceived and executed.

Hanging from the marquise of the theatre were half a dozen or more birds' nests. Sitting in a chair on a raised dais in the centre of the lobby entrance was the cut-out figure of a motherly-appearing woman. Large banners were placed on top of the marquise, on all three sides, carrying just the title of the picture. Enlargements, stills and posters were used freely.

Johnston Puts Over "Three Musketeers"

J. L. Johnston, formerly Paramount exploiteer at Los Angeles, now managing the Minneapolis Auditorium, has recently put "The Three Musketeers" over to a two weeks' run with the aid of newspaper tie-ups and special stunts.

The eighteen girl ushers at the Auditorium were costumed in musketeer uniforms, as were the doormen and other help, so that the patrons "got" the musketeer atmosphere as soon as they entered the house. An elaborate scenic prologue was not attempted, the management depending on the employee's dress and a short recitation entitled "The Three Musketeers," by Arthus Bouvier, to place the audience in the right atmosphere.

One of the special stunts used by Mr. Johnston was to send nine of his ushers out on the streets in uniform to sell the Minneapolis *Daily News*. To carry out "The Three Musketeers" idea the girls traveled in groups of three and wore a banner on their backs advertising the picture. The *News* tied up liberally with space and pictures of the girls selling the papers.

Calvert Stages Novelty Prologue Number

For the showing of "The Cup of Life" at the Capitol theatre, St. Paul, Minn. Managing Director L. V. Calvert originated an atmospheric prologue that added not a little to the patrons' interest in the picture.

A transparency set in a large picture frame immediately back of the picture screen was the basis of the prologue. Incandescents and spots were employed to obtain the following effects:

The scene opened with dark blue sky dark red light in window and door of Chinese house at right. At about thirty seconds the sky and back of gate, etc., started up in reds, violets, pinks, etc., until the scene was brought to full noonday. The flowers, wistaria, etc., on the front were brought out by side foots and overhead lighting.

The music for this setting was "Hindu Prayer," by Irene Berge, featuring English horn solo by Walter Bastian and Capitol Symphony Orchestra. This number was then used as a theme for the entire picture.

The entire affair was very effective and proved very successful.

Elmira, N.Y., Theatre Gets Mercantile Cooperation

In a fifty-fifty tie-up arranged by Paramount Exploiteer, Harry Royster and George Tooker, manager of the Regent theatre, Elmira, N. Y., with one of Elmira's leading department stores, a cut of Gloria Swanson appeared in the store's newspaper displays during the week, "The Affairs of Anatol" was playing at the Regent.

In payment for the newspaper space accorded the Regent attraction, Manager Tooker displayed some of the department store's silks in the theatre promenade.



A country store prologue number presented for "The Midnight Bell," when this picture played the Liberty theatre, Portland, Ore.

Make Big Splurge on Premiere Showing

Playing a premiere in a medium sized city when properly exploited is something that is sure to draw a lot of extra business. Robert C. Harming, manager of Shea's Opera House, Jamestown, N. Y., booked "Two Minutes to Go" for the same week as the New York Strand showing and the Opera House announced the engagement in a half page ad. headed by a catch line which read "Another Big Scoop for Jamestown: First Time Shown in America."

While not literally true it was near enough to serve the purpose so far as advertising purposes are concerned and the result of the smash was an excellent run.







Center cut—Prologue number for "Three Word Brand" presented by E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn. Bottom cut—Illustrating the prologue story for "The Cup of Life," presented by L. V. Calvert, managing director of the Capitol theatre, St. Paul, appearing on the opposite page

Top cut—Illustrating the accompanying story of the prologue number staged for "The Affairs of Anatol" playing recently at the American theatre, Bellingham, Wash.

Bellingham, Wash., Theatre Originates Prologue

The Cafe of the Green Fan, which is such a spicy part of "The Affairs of Anatol," was reproduced with certain economical revisions, for the prologue of the picture when it played at the American Theatre, Bellingham, Wash.

The youngster in the foreground of the accompanying illustration, is nine years old. He is a clever little dancer and appears with his sister, aged nine, who happened to be making a change when this photograph was shot. There is a Spanish dancer in the rear. Leading the orchestra is a "wild-woman" made up like Polly Moran. The suggestions for this prologue were taken from a Paramount still.

A. Mike Vogel, Paramount exploiteer, who is something of a musical and dramatic authority, helped Manager Fred B. Walton state this effective introduction to his program.



Lobby display used by Manager A. C. Cowles in exploiting "Dangerous Curve Ahead" at the Rex theatre, Spartanburg, S. C.

"Dangerous Curve" Lobby Novel Idea

Two large boulders, so located as to enable a curved road to be laid between them, formed the central idea of the exploitation of "Dangerous Curve Ahead" at the Rex theatre, Spartanburg, S. C. White gravel scattered along the lobby of the theatre composed the roadway, and two tiny automobiles about to meet each other, yet obscured from each other's view, added emphasis to the "dangerous curve" theme of the lobby display. Small bits of shrubbery advantageously placed along the miniature highway gave the entire scene a rural atmosphere.

Along each side of the long lobby Manager A. C. Cowles placed three snow-white posts, each bearing the inscription: "LOVE'S HIGHWAY." Four scarlet circular signs bearing white letters setting forth the name of the picture exploited also assisted in filling out the display.

Coupled with intelligent newspaper advertising, this display proved one of the most result-getting exploitations Manager Cowles has conceived.

Newsboys Work for "Dinty" Once Again

Manager Gillen of the Strand theatre, Binghamton, got a lot of valuable free publicity in his home town newspapers when he arranged a special showing of 'Dinty" for the newsboys of the city. The carriers were invited to a Saturday morning presentation beginning at 11 o'clock. By arrangement with the Binghamton Press and the Morning Sun the boys were able to see the picture free. It was some party. Not a newsboy in Binghamton or surrounding district was missing. The theatre party was a huge success and the boys were enthusiastic over the show. Before the show the boys paraded through the principal downtown streets. The Binghamton Press and Morning Sun devoted columns to the party on the day of the event. You can't buy this kind of publicity, said Manager Gillen.

Minneapolis News Aids Blue Mouse Stunt

The Blue Mouse theatre of Minneapolis and the Minneapolis *Daily News* put over a contest recently for the showing of "Why Girls Leave Home" at the Blue Mouse that was instrumental in awakening wide interest in the picture. In display ads and in text the *News* announced that $50 in cash would be paid to the persons who would write in 200 words answers to the question "Why girls leave home?"

There were thirteen prizes, varying in amounts from $25 for the first prize to $1 each for ten third prizes. The contest was conducted in advance of the showing of the picture and was in no way directly identified with the showing. The results, however, were immediate when the feature was announced as a coming attraction at the Blue Mouse.

Martin Leaves No Stone Unturned at Winnipeg

Live wire exploitation originated by "Bill" Martin, exploitation representative of Capitol Film, Ltd., of Winnipeg, Canada, put over "Burn 'Em Up Barnes" at the Winnipeg Lyceum theatre, in fine shape.

Johnny Hines, star of the picture was in the city and Martin arranged with the local Cadillac agency to allow Hines to use a car for exploitation purposes, the machine bearing a sign that advertised the picture and the Cadillac Company.

A "human spider" who had scored a hit the week previous was paired off with Mr. Hines and some free publicity secured in the newspapers.

Mr. Hines was the guest of the Winnipeg Kiwanis Club and more front page publicity was forthcoming from this event.

Martin used the "lost and found" columns of the Winnipeg papers for some teaser ads that got a lot of attention and made an excellent tie-up with a local sporting club when he arranged for the last page of the program used at a big event staged by the club during the week "Burn 'Em Up Barnes" was playing at the Lyceum.

The ad used read: "Johnny Hines says he'll take on all comers, champions or near champs, regardless of weight, size or color, providing he gets a lead of two blocks, but the main idea is to see Johnny Hines in person at the Lyceum."

The stunt pleased the the fight fans and it produced fine results at a small expense. Manager J. J. Raymond of the Lyceum co-operated with Mr. Martin in exploiting the picture.



This lobby display on "Mother O' Mine" is by Schwartz and Rice, managers of the Riviera theatre, Milwaukee

Extravagant Ballet Number Presented at New York Capitol

Alexander Oumansky, ballet-master at the New York Capitol theatre, exceeded his own usual high standard of choreographic spectacles for the second anniversary week program at the Capitol by producing "Scherezade," one of the most popular ballets of the dance devotees.

This masterpiece of music and motion calls for a cast of thirty dancers and pantomimists. Mr. Oumansky augmented his ballet forces to the required number and with a scenic setting as striking and faithful as any ever used in any opera presentation, staged the difficult and exacting numbers so well that the production as a whole without doubt sets a new standard for motion picture theatre choreography.

"Scherezade" marks approximately the one hundredth ballet that the indefatigable ballet-director has staged at the Capitol. Week in and week out for the past two years, Oumansky has conceived and arranged new dances every Sunday. His tireless energy may be ascribed to his veteran training and experience with the foremost ballets of the world.

"Moth and the Flame" Prologue for "Anatol"

The accompanying illustration shows the prologue for "The Affairs of Anatol" at the New theatre, Baltimore, John D. Howard, Paramount exploiteer, and E. V. Cupero, director of the New theatre orchestra co-operated in the arrangements.

The back drop represents a huge web and at the side of the stage is a large candle-stick about four feet high. A singer dressed in a black evening gown with red plume in her hair stands so that her head comes directly in the center of the web as she sings the old favorite song "The Moth and Flame," a little child, dressed to suggest a moth, dances about the candle-stick. The climax comes at the end of the selection when the dancer prostrates herself at the base of the candle-holder."



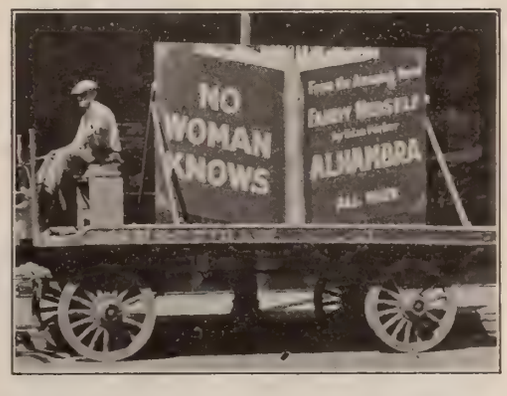
This cut is explained by the accompanying story concerning the prologue for "The Affairs of Annatol" presented at the New theatre, Baltimore



This inexpensive lobby front on "Through the Back Door" was used by the Paris theatre, Durham, N. C.

House on Wheels Advertises Picture

To exploit "Why Girls Leave Home," Emil Groth, manager of B. S. Moss' Coliseum theatre, New York, had a house built on a flivver which toured the neighborhood prior to and during the run of the picture. At prominent corners the flivver would stop, and the girl would come out and hold onto the door, apparently conveying to the passersby that she was just about to leave home. After a few moments she would reenter the house and pursue the same course in other locations. This simple stunt attracted unusual attention.



Float used to advertise "No Woman Knows" at the Alhambra theatre, Toledo, O., as told in the story on this page

Novel Street Stunt for "No Woman Knows"

Joe Mayer, Universal exploiteer, attracted great attention in Toledo, O., recently with his street stunt for "No Woman Knows," playing at the Alhambra theatre. He had an immense cut-out of a book mounted on a large truck and carried through the streets during the week preceding the showing.

On the cut-out were the display lines in huge white letters: "'No Woman Knows,' from the amazing novel, 'Fanny Herself,' by Edna Ferber, Alhambra—All Week."

In addition to this stunt, Mayer's exploitation consisted of widespread teaser posters and a cumulative teaser and regular newspaper ad campaign.



This house on wheels was used to exploit "Why Girls Leave Home" by the Coliseum theatre, New York

This Exhibitor Publishes Own Newspaper

One of the gamest fights in movie history is that of Noble Peterson, manager of the Lincoln theatre, Delta, Utah, against his local newspaper. The rural Horace Greeley read somewhere that movies were wrong, that they were a superficial form of entertainment, and that they should be driven out of existence. He dipped his pen in vitriol and went after the exhibitor. He denied Mr. Peterson advertising space, and was quickly squeezing the latter's business to death. In fact the Lincoln only played three nights a week.

Peterson decided to ruin the editor's little game. Together with Rick Ricketson, Paramount exploiter from Salt Lake City, they founded a four-page paper, "The Delta Booster." They sold 26 ads and $10 an ad which more than paid for the publication. The business men were so pleased that they asked Ricketson and Peterson to confer with them. They insured enough ads to beat their former record. A local printer bid for the job and will handle it at $100 per issue, with the advertising revenue far exceeding that. The paper will be devoted exclusively to lively theatrical news and already has a circulation of 1,000. Everybody is happy but the editor. Peterson has redecorated his house and is now playing seven days a week.



Showing the lobby "prologue" for "Through the Back Door" designed and built by Arthur E. Weld, manager of the Strand theatre, Waterloo, Ia.

Private Screening Fine Publicity for "One Arabian Night"

"One Arabian Night" was given a constructive exploitation campaign during its recent run at the Walnut theatre, Cincinnati.

Manager I. Libson, manager of the Walnut, arranged for a special screening during the week previous to the showing. Invitations were sent to about 100 prominent men and women of Cincinnati, including members of the faculty of the University of Cincinnati, club women, society leaders, artists, and newspaper critics. This special screening held at one of Mr. Libson's big theatres, received liberal newspaper comment in addition to the reviews given by the critics.

Window display tie-ups and carefully prepared newspaper ads. were an important part of the campaign.

Fictional Characters Interest Bingampton, N. Y., Fans

"Betty and Billy Bingo" were two fictitional personages which Paramount Exploiteer Harry Royster and Manager D. Cohen of the Strand theatre, Binghamton, N. Y., invented for use in writing advertising copy for a double tie-up truck on "Experience."

"Billy and Betty" were quoted in each of seventeen ads secured from local merchants. They served to make the selling talk used novel and gave the ads a personal touch that was effective in exciting reader interest.

Weld Tries Out Lobby Prologue

The accompanying cut illustrates the lobby exploitation which Arthur E. Weld, manager of the Strand theatre, Waterloo, Iowa, used during his showing of "Through the Back Door."

This "back door" scene, while having little real relation to the picture, was the means of atracting a lot of attention to the engagement of Mary's picture.

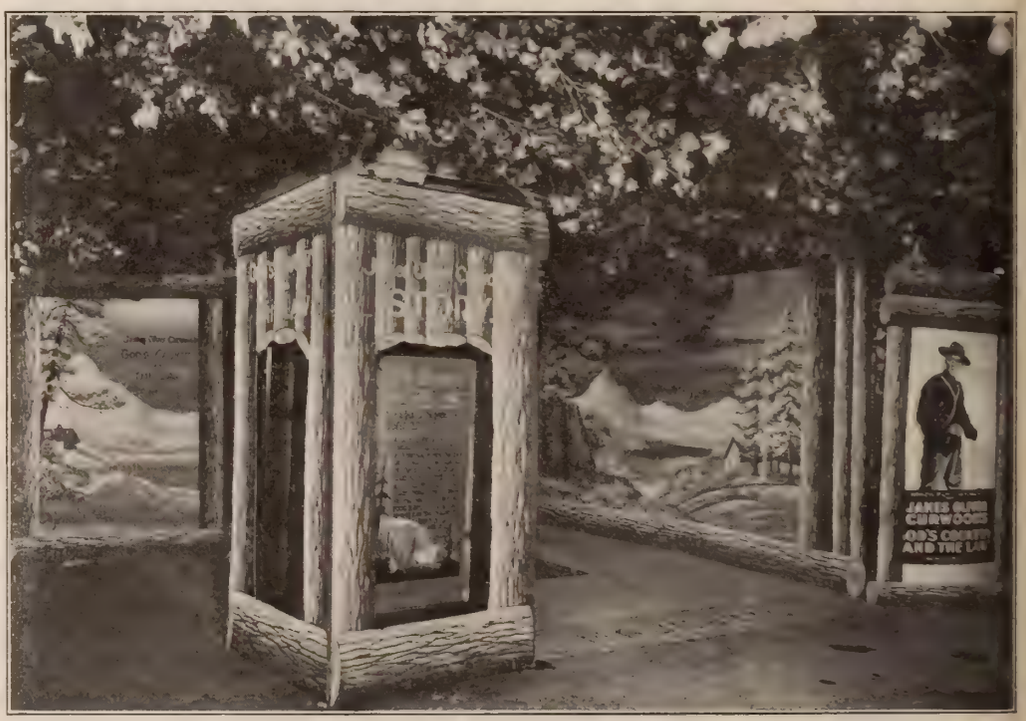
Teaser Ads Used for "Why Girls Leave Home" Campaign

Beginning with some carefully placed teaser advertising, Manager Willard Patterson, of the Metropolitan theatre, Atlanta, put over "Why Girls Leave Home" with fine effect.

The campaign began one week prior to the opening date of the picture by single column ads, addressed to various city officials and newspaper men, in each of the three papers. The ads read "Buford Goodwin, Ward Green, Mayor Key, Chief Beavers—Do YOU Know Why Girls Leave Home?" Well-known ministers, political reformers, police officials and so on, were addressed in this way. The ad very carefully did not appear anywhere near the movie page, and created considerable comment.

On Tuesday, when the papers were full of the Ku Klux probe and investigations, an ad two inches long and two columns wide appeared in prominent parts of all three daily papers, reading "Why Probe the Ku Klux? Investigate Why Girls Leave Home."

On Thursday, an ad two columns wide and three inches long appeared, headed by a big question-mark, and reading "If you would like to know "Why Girls Leave Home" step up to 122 Peachtree Street, tomorrow." 122 Peachtree Street proved to be a very exclusive men's wear shop, and in the window was a pair of trousers with a sign pinned on them, reading, simply, "Why Girls Leave Home." This ad ran Friday and Saturday also, and on Sunday a quarter page ad in all three Sunday papers tied up the teaser stuff with the picture.



Another of Frank Lacey's artistic lobby displays, illustrating how Mr. Lacey, manager of the Majestic theatre, Portland, Ore., decorated for his showing of "God's Country and the Law"



This lobby display on "Outside the Law" was used by Ed. Marquand, manager of the Isis theatre, Longmont, Colo.

Chicago Exploitation Misses No Bets

"The Foolish Age" Gets Thorough Campaign at Barbee's Loop, Chicago

MANY were the exploitation ideas put to work for "The Foolish Age" when this picture played Barbee's Loop theatre, Chicago.

Managing Director W. S. Barbee began his campaign with well planned newspaper displays and also originated a lobby display which converted the Barbee entrance into a veritable carnival of color.

Colored bunting, silk streamers, colored lanterns, various novelty cut-outs, balloons, pennants, etc., were used in profusion. A jazz band concealed within the lobby played popular melodies. Other attractive attention stunts were found in the shape of hand lettered cards and cut-outs of Doris May.

The newspaper displays were novel in their appeal and were directed at various public officials and leading stage favorites playing in Chicago.

The amusement pages of the Chicago papers carried many stories and attractive layouts on the feature.

The Chicago American co-operated with a contest asking its readers to submit their answers to the query: "Which Age Is The Foolish Age? Is It Sixteen or Sixty?" etc. No prizes were offered. Photoplay Editor Rob Reel liked the idea of running the column daily to arouse discussion among the "fans," believing the idea to be sufficiently bright and entertaining to get results minus the customary awards. An avalanche of letters reached the American, and were published during the engagement.

A special drive to interest school children brought satisfactory results. Ten thousand complimentary tickets, admitting children free when accompanied by one adult or more, were distributed at seven Chicago grade schools. The tickets were good for Tuesday, Thursday and Friday matinees only. W. S. Barbee reports a substantial increase in matinee business for the days named. Special College and Club nights also were introduced to catch the attention of the younger patrons. A tie-up with a song publishing house brought a song plugger to the theatre to sing "Just Like a Rainbow" and other appropriate popular numbers.



Some of the newsboys who helped put over "The Foolish Age" at Barbee's Loop theatre, Chicago

One of the most effective "freak" stunts was put over through the co-operation of the Chicago Daily Post and its newsies. "Dunce" or "Foolish Age" paper hats, with the advertisement of the picture printed in large type thereon, were worn by the Post newsboys with corners on the loop. The sight of the kids with the high hats aroused interest with the public, incidentally resulting in greater sales for the daily Post.

Another "freak" stunt was the dropping of several hundred balloons from a 'steen-story office building, to the center of fashionable Michigan Boulevard. On each balloon was tied a complimentary ticket to Barbee's theatre. The Chicago Herald-Examiner liked the idea of a special performance for disabled war veterans and announced and conducted the affair.

The "traveling trailer" idea also got over big in Chicago. Through the co-operation of two State Street stores, a screen was placed in a window behind which was stationed a miniature projection machine, flashing scene and title trailers from "The Foolish Age." Crowds of curious and entertained persons surrounded the window each night.



Stage setting, horse and rider, which were a part of the prologue which Sid Grauman, managing director of Grauman's theatre, Los Angeles, presented during his showing of "Three Word Brand"

McCormick's Novel Display Ads

S. Barrett McCormick, managing director of the Allen theatre, Cleveland, in advertising a recent bill at the Allen, has hit on what purports to be a new idea.

The plan seems to have many advantages in that through using it every number on the program gets its share of selling talk instead of just a listing or formal announcement of title.

Mr. McCormick began his week's newspaper display campaign with ads as shown in the accompanying cut in which he listed eight reasons why Cleveland fans would be interested in the Allen program for this particular week.

The first display as shown in ad. No. 1 gave over its selling message to "The Blot," the feature picture on the bill. The second ad is self explanatory and the third also.

There were eight special ads in all and while each one carried a message for the whole bill, on the other hand they specialized on one particular item. The result was all that Mr. McCormick expected. It brought big business. As a novelty, at least, the plan should be carried out by every exhibitor playing a picture for a full week.



Illustrating the story above relative to the novel advertising displays used recently by S. Barrett McCormick, managing director of the Allen theatre, Cleveland, Ohio

Irwin Arranges Attractive Display

For "Bucking the Tiger," when that picture played a three day engagement at the Forsyth Theatre, Atlanta, Manager C. W. Irwin arranged a very good special lobby.

In the center of the lobby, which is a rather big one, was a large square box. Fastened to this block, and in front of it, is a pasteboard roulette wheel, in green red, black and white. This wheel was constantly turning, serving to attract attention merely by its motion. The colors were numbered from one to eight, and in the center of this wheel was a cut-out of the star's head and in the lower left-hand corner of the wheel was an arrow pointing to the numbers on the wheel, as it whirled.

In addition to this lobby, Mr. Irwin used a "float" composed of a one-ton Ford truck on which was a cage the full size of the truck. In this was a very ferocious looking cut-out, mounted, of a tiger (borrowed from a circus poster).

Cooley's Lobby Display Brings 'Em In

Using The Affairs of Anatol and The Old Nest as the attractions, C. D. Cooley, General Manager of the Consolidated Amusement Co., hung up a record for both money and attendance for any one week in Tampa, Fla., at his beautiful Victory theatre.

After reviewing The Old Nest Mr. Cooley dictated the wording for some signs which were displayed in the lobby during the showing. The signs were lettered in the Old English style, three of them reading, "Ye Who Love Mother, Enter Here and Worship," "Ye Who Have Forgotten Mother, Enter Here and Think," and "All Ye Children of Mothers, Come Ye Hither, For We Have a Tale to Tell Ye."

The lobby was decorated with a set piece of scenery of a bay window, an oil lamp and a cut-out of Mother at the window, a tree with an old last year's bird nest in its branches, Spanish moss and trailing vines. In the center of the lobby was a large table, upon which was a Western Union electric sign, a telegraph instrument connected with the main office, a young lady operator and two messenger boys who were there to assist those who followed the sign suggestion to "Wire Mother Now, Don't Wait to Write."

In the window of the main office of the Western Union was a large card reading, "This is Old Nest Week, Wire Mother, Don't Wait to Write." In the windows of the leading Department Stores were cards with well-worded appeals.



This is one of S. Barrett McCormick's novel displays, explained by the accompanying story relative to Mr. McCormick's recent campaign in which "eight reasons" were given why Cleveland residents should attend the Allen theatre

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Pola Negri Feature for State Right Market

JESSE A. LEVINSON, formerly associated with the Universal, has announced his entry into the State Rights distribution field. Mr. Levinson resigned from that firm for the purpose of organizing his own concern, which will deal exclusively in the distribution of high-class feature productions in the independent market.

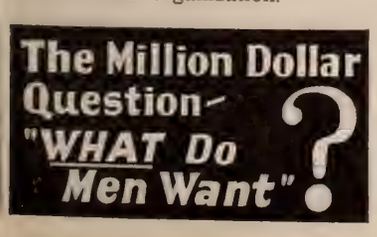
Mr. Levinson has announced his initial independent release, "The Polish Dancer," starring nationally famous Pola Negri.

In substantiation of his contention that a star of the calibre of Pola Negri in a production such as "The Polish Dancer" would be a feature that would be quickly absorbed in the State Right market, Mr. Levinson advises that twenty-five per cent of the territory on same was snapped up even before a public announcement was made of its distribution in the independent market.

Service Department for Tarzan Serial

Weiss Brothers announced this week the establishment of a special service department, under the direction of Bert Ennis, director of publicity and advertising for "Adventures of Tarzan" Serial Sales Corporation. The purpose of this new department will be to assist the exchanges distributing "Adventures of Tarzan" in the matter of stunts and special exploitation.

A system has been established whereby each exchange forwards photographs and details of unique or novel advertising used in connection with this serial. Information regarding this advertising is immediately passed on by letter or wire to the other state distributors. In addition to this service, a weekly letter is sent to each exchange giving them the details of stunts devised by the exploitation department of the serial organization.



Selling Aid for Serial

Stunt Scenes Make Up Reel to Sell "Adventures of Tarzan"

IN line with the service which Adventures of Tarzan Serial Sales Corporation has been extending to all exchanges distributing this Elmo Lincoln serial, announcement is made that an unusual sales help has been prepared. This has taken the form of a "Stunt Reel" composed of every climax in the serial from Episodes 1 to 15.

Embodied in these climaxes are countless stunts performed by Elmo Lincoln, the star, together with the best of the many wild animal thrills which abound throughout the entire chapter play. A few scenes of Lincoln and his leading lady, Louise Lorraine, have also been inserted in this "Stunt Reel." A special main title, written in the vein of a sales talk to exhibitors, has been prepared and appropriate sub-titles inserted throughout the entire reel. The length of this novel sales aid in film form is approximately 600 feet. The "Stunt Reel" can be displayed for the benefit of exhibitors in each exchange. In addition to this, the various salesmen will carry one of these reels for the purpose of showing the exhibitors they visit the merits of "Adventures of Tarzan" in brief form on their own screens.

It is believed to be the first time that a sales help of this kind has been prepared to assist exchanges in securing bookings for a serial. In addition to the purpose mentioned above, it is also possible for exhibitors to display this reel as an announcement trailer. This can be made possible by the addition of a few extra titles, which the exchanges are prepared to furnish their customers. The organization handling this serial states it has several other novel sales helps in preparation for the exchanges distributing "Adventures of Tarzan."

New Burton King Picture

Grace Darling Star in Third of J. W. Film's Society Drama Series

WITH Grace Darling as the star of a modern human interest story laid in the realm of New York's 'Four Hundred,' Burton King has completed an elaborately mounted picture of a special nature for the independent field, to be released by J. W. Film Corporation as number three of their recently announced Society Drama Series. The unusual title of the new Burton King production is, "For Your Daughter's Sake."

By including the new Grace Darling feature in the Society Drama Series, E. S. Manheimer is living up to his original promise to make available to independent exchanges, pictures as elaborate in production and as strong in cast as "The Road to Arcady" which introduces the series.

The story is said to be well worthy of the rich mountings used to create the atmosphere of wealth and elegance for which it calls. Grace Darling plays the role of the daughter of a family in the upper circles of society who is sacrificed by her parents for money and social position. In spite of the fact that she is in love with a rising young engineer, her careful rearing has made her so sensitive to her filial duty that she allows herself to be used by her selfish parents as their social footstool. The complications that result from her unhappy marriage and the great suffering that the parents have forced upon the child they really love, is used by the author and producer to drive home the lesson the title of the drama suggests.

Intensely dramatic situations are created which are said to give Grace Darling rare chances to rise to the heights of strong emotional acting for which she is noted, and the part also calls for gowns of the richness and style she shows to such advantage in her previous appearances.

"The Four Seasons" Adds to Theatre's Prestige

"It will be impossible for any exhibitor who plays 'The Four Seasons' not to enhance his prestige." This is Charles Urban's opinion of Kineto's four-reel subject.

"A theatre takes on the reputation of the product it handles just as surely as any store takes on the reputation of the goods it handles. "Any theatre where 'The Four Seasons' plays is bound to be a better theatre for having played it and is bound to have a better reputation after playing it. Any man or woman who sees 'The Four Seasons' is a better educated person, a more wide-awake person, for everything we see has an effect on us and 'The Four Seasons' has an effect for a great deal of good."

"Shadows of Conscience" for State Righters

AFTER showing "Shadows of Conscience" to many prominently connected with the industry, in Los Angeles, Chicago and finally New York, W. D. Russell returned from the East, October 29, to Chicago, and announced that this seven-reel super-offering will be released on the independent market shortly. His decision to place this special on the territorial right basis follows a number of very successful showings, trade and private, in which the picture has received some of the finest criticisms, both by word of mouth and via the press, ever awarded an independent production.

"Shadows of Conscience" has been characterized as "great," "big" and "real" by not one but every reviewer. Exhibitors and producers alike were free in their praise and generous in their predictions as to the picture's future.

Nation-Wide Campaign for "His Nibs"

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, issues a statement that in conjunction with the release of Charles (Chic) Sale in "His Nibs," the first of a series of Exceptional Pictures to be made with that star, a campaign will be instituted which will be nation-wide in its scope. In accordance with the plans now under consideration a series of advertisements will be used in the trade papers and in the regional motion picture publications, and in addition, national publicity mediums will be in the schedule.

Foremost among the magazines to be used in assisting to bring the knowledge of this unique feature play to the attention of the public will be the "Saturday Evening Post," for which purpose the Patterson-Andress Company, Inc., a well-known advertising agency in New York City, has been called into consultation by Mr. Beyfuss, in the planning of the advertising copy.

"Victory Pageants" in New York Strand

"Victory Pageants," a Kineto Review which details the great home-coming parades in 1918 will play at the Strand theatre during Armistice Week.

A Gold Mine for Independents

Hiller Discusses Box Office Power of "His Nibs"

IN discussing the acquisition of the Exceptional Picture, "His Nibs," in which Charles (Chic) Sale plays seven distinct characters, for the State Rights exchanges, L. L. Hiller, president of "His Nibs Syndicate, Inc.," which purchased the United States rights and is handling the distribution on the independent market, brought forth many of the innumerable reasons why this unique attraction is certain to be money making offering both for the exchange and for every exhibitor. He said:

"Much has been written about the star, Charles (Chic) Sale; daily newspapers over the entire country as well as national magazines, have lauded the remarkable, true-to-life characterizations of this versatile young artist. Heretofore his work has been confined entirely to the legitimate and vaudeville stage, and because all his efforts have been in what is known as 'big time' the smaller communities have not had the opportunity of witnessing his artistry, although he has been widely read about and is loved by everyone in these rural sections, especially because his characters are taken from among them. 'His Nibs,' his first motion picture, will, therefore, not only be in great demand in the big cities where "Chic" is well known, but even to a greater extent in the small towns for they will now be able to see the portrayals of the 'James Whitcomb Riley of the American Stage' whom they have heard so much about.

"Another point of distinct advantage for 'His Nibs' is the fact that its theme is entirely different from anything the screen has ever seen before. The thought carried through by the deftly constructed story is so unique and unusual that in selling this production to the exhibitor an exchangeman will not be in competition with any other motion picture on the market. In other words, it will not be a question of selling the picture—because every theatre manager will immediately recognize the distinction of "His Nibs"—it will become merely the matter of arranging play dates. Here, no exhibitor will want to say: 'I have 'Bill Smith' in 'So and So,' that's just like your picture, because there is nothing he can compare with 'His Nibs.' Furthermore, the manager will be quick to grasp the opportunity of showing his patrons something different. Never in the history of motion pictures has one artist played seven distinct characters in a feature photoplay—that is the feat accomplished by "Chic" Sale in "His Nibs."

"One of the outstanding features of 'His Nibs' is its cleanliness and wholesomeness. It is a positive censor-proof production everywhere. This is a highly desirable attribute, more so at this time, perhaps, than at any other in the history of the industry. The independent buyer will point with pride to "His Nibs" as the highest example of the type of picture it is his aim to distribute."

Exceptional Pictures Corporation is cooperating with "His Nibs" Syndicate, Inc., in the preparation of a complete press book, and the finest line of accessories ever presented with a State Rights offering.

Arrow's Business Is Booming

Big Independent Is Beating Its Own Sales Records

ARROW'S success in selling the great series of pictures which this corporation is distributing is breaking all the remarkable records so far achieved, states this organization. Never in the eight years' successful history of this company has such an extraordinary series of triumphs been experienced, it is reported. Independent exchanges all over the country are snapping up these pictures as fast as contracts can be prepared and signed.

"The farther West 'Arrow' pictures penetrate the more popular they are," announces the company. "The Progress Exchange, San Francisco has bought the entire series of Peter B. Kyne productions, of which one 'A Motion to Adjourn' is published; the four Grace Davison's, the first, 'Love, Hate and a Woman,' being already on exhibition, and the six Jack Hoxies', of which the first 'Barefisted' is complete.

"The same exchange has also taken the remarkable dog picture 'Kiki,' in which a clever little Pekinese so-called is the heroine.

"The Peerless Exchange of San Francisco takes the new Eddie Lyons series of two reel comedies, of which two, 'Oh! Daddy' and 'Pardon Me,' have been completed.

"Federated of San Francisco takes the 'Arrow' serial 'Thunderbolt Jack.' And so the story goes—the Independent Exchanges and exhibitors are rallying to the Independent standard; are buying 'Arrow' pictures and exhibiting 'Arrow' pictures.

"The more I travel over the country," declares Dr. W. E. Shallenberger, "the more I am gratified not merely at the strong spirit of independence among exchanges and exhibitors, but at the genuine popularity of Independent productions. My most heartfelt regret is that 'Arrow' hasn't got nearly enough pictures to satisfy the overwhelming demand which I am everywhere experiencing for them. We could sell ten times the number we have.

"Trust me—monopoly, or attempted monopoly in the motion picture business is dead—dead as a door nail; dead as a coffin nail. Quality is telling more and more. Arrow's producing units are the best in the business, because they are the graduates of the schools of hard work; knowledge and ability.

"Optimistic? More than ever. Depression is over and merit and independence are winning out."



Gladys Valerie and Robert Elliott, appearing in Clara Morris' story "The Paste Board Crown," a Travers Vale production, now in the making

"10 Nights in Barroom" Bought by Luchese

Toney Luchese, the live wire exchangeman from Philadelphia, was an Arrow visitor last week and went home with an "Arrow" contract calling for "Ten Nights in a Barroom" for his territory.

Irving Meisel Rejoins Elk Photoplays

Irving Meisel, until recently a member of the Elk Photoplays, Inc., has rejoined that organization, and is looking forward to big business in the New Jersey territory.

Export and Import Close Associated Deal

THE EXPORT & IMPORT FILM CO., INC., announces the closing of a contract with the Associated Photoplays, Inc., whereby they will take over the entire foreign distribution of the latter company's product.

Included in the list of pictures which the Export & Import Company will now handle in the foreign field are: A series of pictures starring Helen Gibson, a series starring Mary Anderson, and a series of "specials" starring Jane Novak, who has been featured in several unusually successful pictures during the past year. The Jane Novak series are being produced by the Chester Bennett Productions.

Independent Company Explains Policy

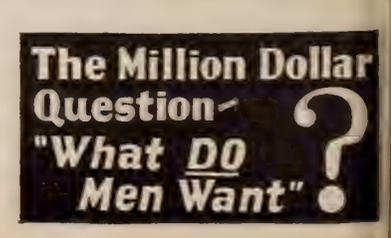
Speculation as to the precise nature of the distributing plan evolved by the Second National Picture Corporation is set at rest this week in the issuance of a statement by Bernard Levey, Vice President and General Manager of the Second National Organization, in which he explains the manifold operations of the company, and emphasizes its need at the present time.

The independent field offers the best possible channels for the effective distribution of a producer's product, says Mr. Levey. To this end, it is reported the Second National Pictures Corporation is now marshalling together into a solid and practical distributing unit a group of independent distributors, who, it is asserted, will represent the backbone of the company in its desire to effect a merger between the representative producer and distributor.

"Our plan," said Mr. Levey, "is to properly apportion the division of each territory to the properly constituted exchangeman, who will in turn control the product of the Second National Pictures Corporation on a franchise basis for his specified territory. This plan is not new, but it will function in an entirely new manner."

Arrow Features Sold to Pierce of New Orleans

Announcement is made by W. Ray Johnston, Vice-President of the Arrow Film Corporation of the closing of contracts of J. Eugene Pierce of Federated Exchanges in New Orleans for the distribution of the four James Oliver Curwood Pictures and the two Ruby de Remer Productions "Luxury" and "The Way Women Love."



Hirsch Forms New Company

Photocraft Productions to Offer Big Features; Aywon to Continue

NATHAN HIRSCH, President of Aywon Film Corporation, announces this week the formation of a new company, to be known as Photocraft Productions, Inc., of which he is to be the head. It is through this company that the cream of his future special productions will be presented to the state right market. It is asserted by this company that none of the productions which they will exploit will be reconstructions or recreations but will be new and of first presentation.

Mr. Hirsch has in the past achieved notable successes, which he considers but a stepping stone to future achievements. He expects to announce in the very near future the first of the productions which will be released through his new company and promises that the initial release will include in its cast some of the best known names of the industry.

The advent of Photocraft Productions Inc. by no means rings down the curtain on Aywon Film Corporation. Aywon will continue to offer standard pictures and as Mr. Hirsch's policy is to set an ever higher level, he intends to continue this policy in both corporations.

"Peacock Alley" Premiere

Invitation Showing of Independent Mae Murray Feature in N. Y.

"PEACOCK ALLEY," the first of the series of independent Mae Murray productions, will be given its premier at the Hotel Commodore, New York, on the evening of Wednesday, November 9th. Mae Murray and Robert Z. Leonard and their entire production staff are now putting the finishing touches to "Peacock Alley" at the Mae Murray studio in New York.

The details of the presentation at the Commodore are also under the direction of Mr. Leonard. Invitations are being sent out from the Tiffany Productions offices to all the leading figures of the industry.

Among those who have been requested to be present are Lord Auckland, Mayor Hylan, Sir William Wiseman, the members of all the motion picture and theatrical associations, D. W. Griffiths, David Belasco, Adolph Zukor, P. A. Powers, J. D. Williams, Marcus Loew, Joseph M. and Nicholas M. Schenck, Hiram Abrams, Jesse Lasky, Lewis J. Selznick, Hugo Reisenfeld, Samuel Goldwyn, Edward Bowes, Messmore Kendell, S. Rothapfel and Arthur Kane, and many others, as well as a host of prominent literary lights.

Optimism is the Spirit of Progress

THE MOST IMPORTANT ANNOUNCEMENT

EXCEPTIONAL PICTURES

HAS MADE

IS ON

Pages 2506-2507

OF THIS ISSUE

IT COMBINES

OPTIMISM AND PROGRESS



William Duncan (on right) and Edith Johnson, co-stars in "No Defense," a Vitagraph release

"Sherlock Holmes" Pictures

Alexander Film Buys American Rights; Release First in Jan.

The Alexander Film Corporation has secured the American and Canadian distribution rights of the screen version of the Sherlock Holmes adventures by Sir Conan Doyle, now adapted to the screen. The Sherlock Holmes series made by the Stoll firm, represents, in its first shipment now in the vaults of the Alexander Film Corporation, fifteen completed subjects of two reels each, comprising the best known and striking adventures.

All the advantages in casts, appointments and elaborate direction typifies in the various stage enterprises of the Stoll concern were brought to the picturization of the Doyle tales, a feature said to be specially notable in this connection being the erection for Stoll in London of a studio built after the most modern American manner, appointed with the latest things in American lighting and other advances made in this country to bring screen adaptation to their finest interpretations of life itself.

The exteriors of the Sherlock series are said to have been taken, for the most part, at the actual scenes employed by Sir Conan Doyle in recounting the Holmes' adventures, these involving at times magnificent estates.

The Alexander Film Corporation is preparing to begin releases of their newest purchase, about January 1, next.

The first fifteen adventures secured are "The Man with the Twisted Lip," "The Beryl Coronet," "The Noble Bachelor," "The Yellow Face," "The Red-Headed League," "The Resident Patient," "A Scandal in Bohemia," "The Copper Beeches," "The Empty House," "The Tiger of San Pedro," "The Priory School," "The Solitary Cyclist," "The Devil's Foot," "A Case of Identity" and "The Dying Detective."

Kineto in School Tie-up

Students to See "Four Seasons"; Boards of Education Approve

ARRANGEMENTS are now being made with superintendents of schools and Boards of Education all over the country to have pupils of high schools and grade schools in all communities attend the theatres showing "The Four Seasons," the Urban Popular Classic and the first production of feature length issued by the Kineto Company of America.

National distribution plans are being arranged now and will be ready for announcement shortly. The educational value of "The Four Seasons" has been recognized by scores of educators who saw it here in New York and all of them recognized in it the profit the picture holds for pupils and students.

Arrangements will be made by the Kineto Company through the distributors that the theatres which play "The Four Seasons" will hold special matinees and Saturday morning performances so that school-classes can attend in a body at a special price of admission. It is not intended to have these showings conflict with the regular performances; they will be distinctly educational showings.

"The Four Seasons" is exceptional because it has great drawing power from the two most important standpoints. As a theatrical entertainment alone it has won the plaudits of scores of critics and as an educational film it has been declared to be unsurpassed. Thus it has pulling power at the box-office from two directions.

"The Four Seasons" was produced for the Kineto Company by Raymond L. Ditmars and has been prepared for exhibition under the personal direction of Charles Urban.

Further Sales Made on "Burn 'Em Up Barnes"

FURTHER reports on sale of territory by the Affiliated Distributors sales force were announced this week by C. C. Burr. "Burn 'Em Up Barnes" has been sold to the Liberty Enterprises of Omaha for Omaha and Nebraska; "Lonely Heart" to the Cosmopolitan of Boston for New England; Greiver Productions of Chicago for Northern Illinois and Indiana; Merritt Films of Detroit for Michigan.

Sales on "Burr's Novelty Review" are announced as having been sold to Fecky of the Motion Picture Corporation of Boston for New England; to Harry Charnas of the Standard Film Service of Cleveland for Ohio, Michigan, Kentucky, Virginia and Western Pennsylvania, and to Freedman of Chicago for Northern Illinois, Indiana and Wisconsin.

New Advertising Plan for "I Defy!"

Selling the product direct to the consumer is one of the main elements of successful commercial advertising which to date has been more or less foreign to producers, according to Morris Kashin. What is believed to be an attempt to make a milestone in motion picture exploitation has been inaugurated with the launching of Kashin's picture "I defy." All of the advertising to date, with the exception of a series of teaser ads. in the trade journals, has been centered in daly newspapers in which the production has been tied up with holidays and topics of current importance in the minds of the readers. In addition to his trade paper campaign aimed at the industry, Kashin will continue to reach the public throughout the country direct with various teasers bearing on the film and on the daily news in the press.



The Crystal Palace, Sydney, Australia, showed it was not behind the times in taking advantage of the exploitation possibilities of Clara Kimball Young's "For the Soul of Raphael," Equity release

Jack Hoxie Series Sold for New England

Word was received by the Arrow Film Corporation from W. Ray Johnston, vice-president of the company, of the signing of a contract with the Lightning Photoplay Corporation of New England for the distribution of the new Jack Hoxie series for six features.

Joe Farnham Has Titled 1,006 Reels

With the completing of editing and writing titles for the five-reel Maclyn Arbuckle features, "Squire Phin" and "Welcome to Our City," under special contract with the Producers Security Corporation, Joe W. Farnham, photo-play construction expert, has reached the unusual record of having edited and written titles for one thousand and six reels of motion pictures during the six years in which he has specialized as a cinematician.

"Home Life" Issue of Screen Snapshots

The "Home Life" issue of Screen Snapshots, plans for which were announced two weeks ago by Louis Lewyn and Jack Cohn, is now in process of preparation. The issue will be the next release—No. 14—on this series.

The purpose of Screen Snapshots is to show stars of the films at work and at play—real "fan" information, and this issue, which is to be a "special," will concern itself entirely with luminaries of the screen in their own homes—and will play up the home and family life of the players.

The reel will contain scenes of most of the important stars who are working both in the East and the West and will, it is said, be furnished with art titles specially fitted to the subject, and different from those on most of the Screen Snapshots issues. Great interest and enthusiasm have been expressed by Federated Exchanges in this issue, and an intensive drive will be launched to put it over big with exhibitors in all territories.

"Jungle Adventures" on State Right Market

ALEXANDER BEYFUSS, vice president and general manager of Exceptional Pictures Corporation, reports the signing of contracts whereby Martin Johnson's "Jungle Adventures" has been acquired for the United States by a corporation which, while they are not ready to announce their plans definitely, have authorized Mr. Beyfus to state that this novel feature production will be marketed on the state rights basis.

The corporation is said to be developing some radically new ideas in the methods of selling, the working out of which is being enhanced to an unusual degree because of the fact that the nature of "Jungle Adventures" permits of the institution of extraordinary plans.

In addition to authorizing Mr. Beyfuss to state that Martin Johnson's tale of romance will be disposed of on the independent market, the corporation has further requested him to announce that their plans when fully consummated will be given to the trade on the advertising pages of this publication. This statement, it is said, will be forthcoming within a very short space of time.

Ministers and Teachers View "The Blot"

More than 500 ministers and teachers attended a pre-view showing of "The Blot," Lois Weber's screen sensation which the Criterion theatre recently featured as its opening attraction. The picture was warmly received by the invited guests because it deals with the problems by which thousands of underpaid preachers and teachers are beset. "It is the best film since Fanny Hurst's 'Humoresque'" was a frequent comment.

HONEST, MISTER STATE RIGHT BUYER

Is there any star you can offer your exhibitor that means as much to his box office as Pola Negri?

Is there any feature offered you today, star, production and price, that begins to equal as a "buy" the incomparable

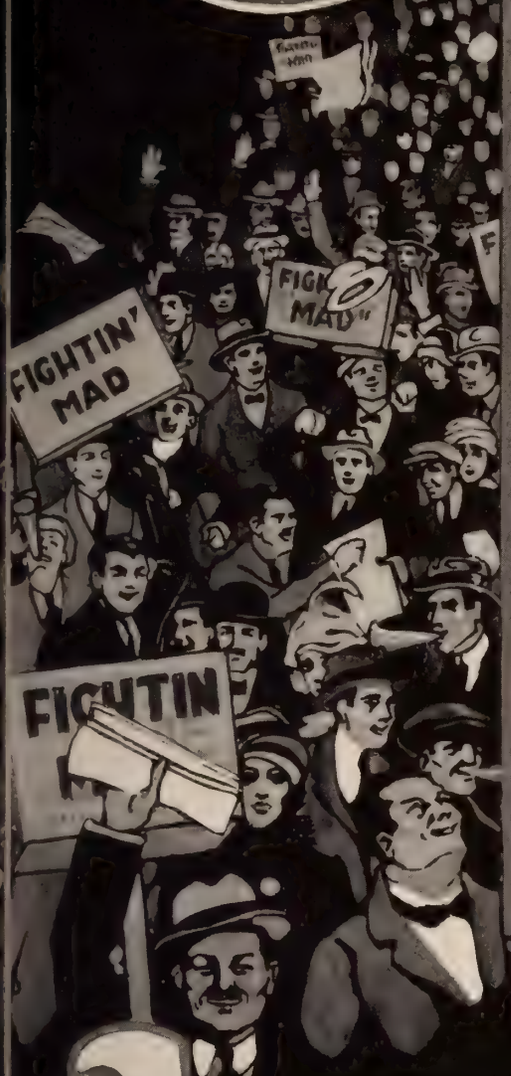
POLA NEGRI
IN
THE POLISH DANCER

Do you know that 25% of the territory on this picture was snapped up before the public announcement of its release?

JESSE A. LEVINSON

1600 Broadway **Bryant 7697** **New York City**

ELECTED!



You can count on the fingers of one hand the pictures Metro, during its entire life as a distributing company, has bought in the open market.

Metro purchased so few because it found only those few to possess the exceptional qualifications to make them worthy of election of the company of Metro productions.

Exhibitors know this: that Metro will only take the best. And they know the corollary, that if Metro takes a picture, that picture is foreordained a smashing success.

Recently METRO bought

"FIGHTIN' MAD"

This production was elected to join the thirty-three previously scheduled Metro pictures for the customary Metro reason.

For the reason that it is a Big Fellow; that it breaks away from the very start like Man O' War, and races through six reels of the most astonishingly swift action ever filmed. For concert-pitch suspense, for rapidity of story-movement, abruptness of surprise, chair-gripping tensity of action, "FIGHTIN' MAD" stands alone. Do you wonder why we elected it?

Why, "FIGHTIN' MAD" just HAD to be elected!

FIGHTIN' MAD

A Super-Special of the great Outdoors with a notable cast including

William Desmond — Rosemary Theby
Virginia Brown Faire — William Lawrence

Remember METRO WEEK NOV. 20-27

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir. Wm. Jury, Man. Dir.

FIGHTIN'

A super-special of the great outdoors.

A story that has the lightning action and telling power of Dempsey's infighting.

Charged with adventure and romance, swift shifts of fortune; rich in picturesque color.

Written by H.H. Van Loan, *author of* "The Virgin of Stamboul"

Directed by Joseph J. Franz, *under the personal supervision of* Robert Brunton

Photographed by Harry A. Gersted



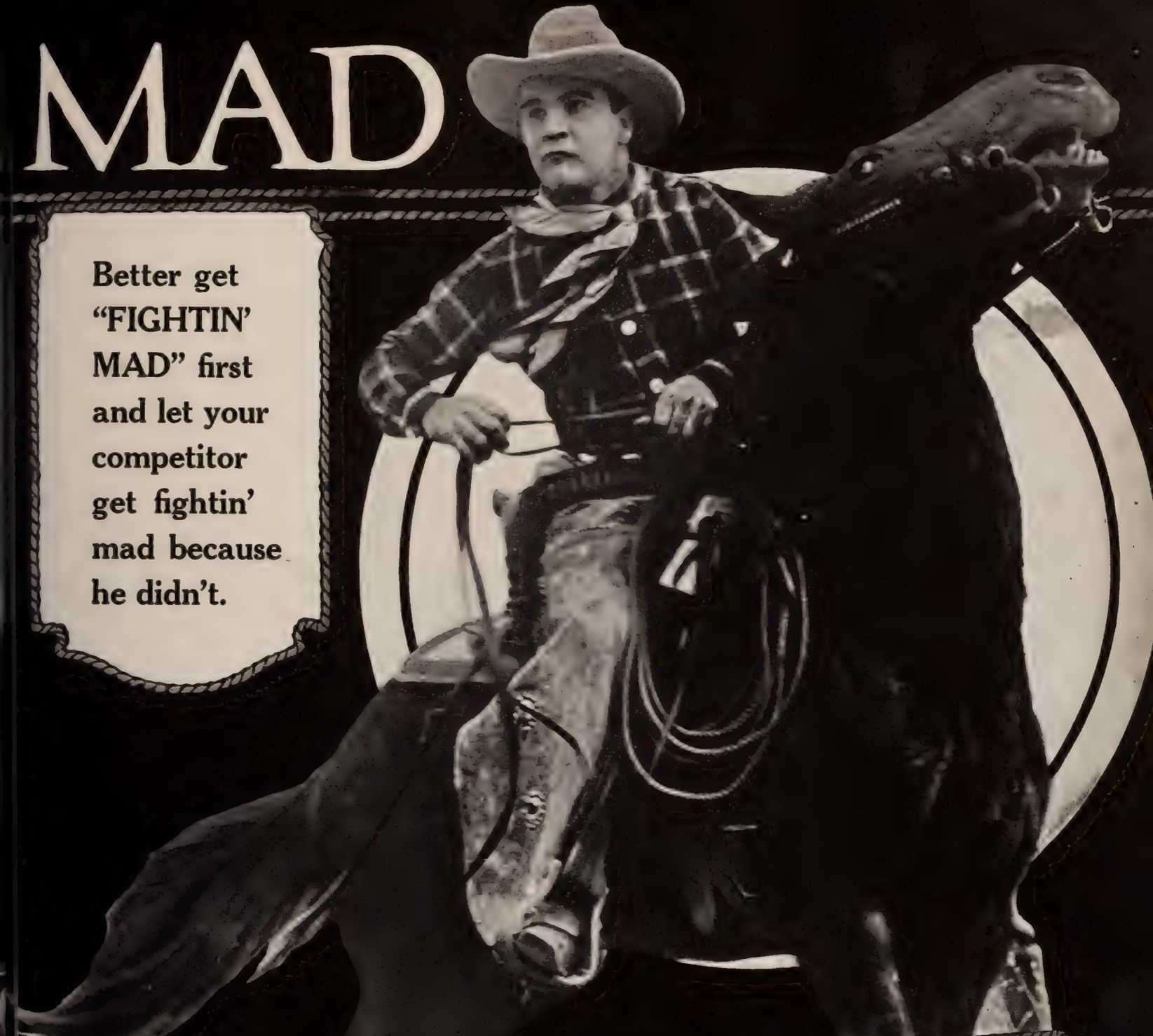


METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Managing Director.

MAD

Better get "FIGHTIN' MAD" first and let your competitor get fightin' mad because he didn't.





METRO
is ready to give you full particulars about the picture now.

Remember
METRO WEEK ~ NOV. 20-27


RIVOLI
NAZIMOVA
IN "CAMILLE"
Remember
METRO WEEK
Nov. 20-27

NAZIMOVA

in

CAMILLE

A modernized version of one of the great love-dramas of the world.

Adapted by June Mathis from the novel by Alexander Dumas the younger.

The RIVOLI, in New York extended its run

These Press Tributes Show Why:

"Her Camille is a new creation, and her audiences find themselves absorbed in pages out of real life, as Nazimova reveals the character."—EVENING TELEGRAM.

"She gives an unusual interpretation, fascinating as a study in accent in the silent drama."—HEYWOOD BROUN, THE WORLD.

"It is worth looking at."—ALAN DALE, NEW YORK AMERICAN.

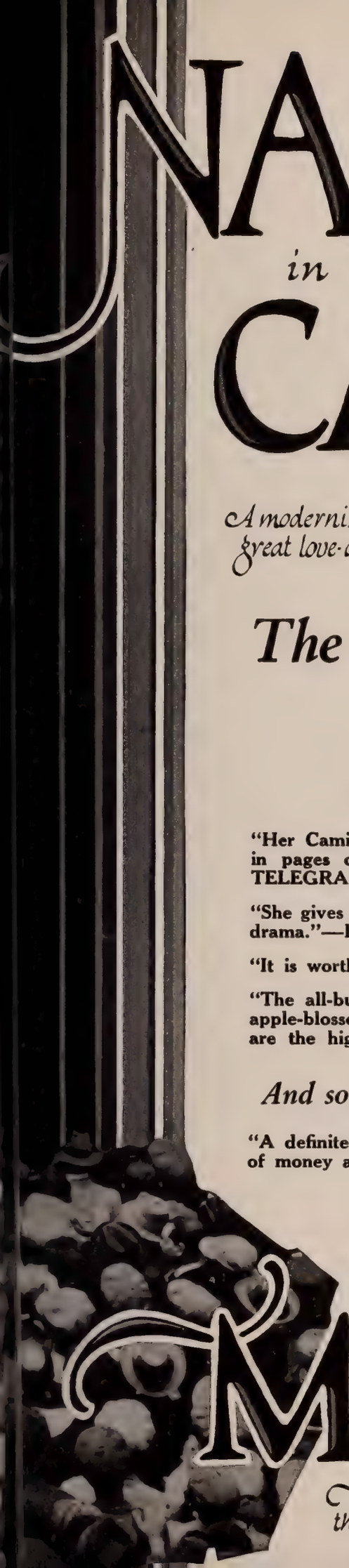
"The all-but-breath-taking beauty of the series of close-ups of Nazimova, the apple-blossom scenes of Camille and Armand, and the deathbed scene, these are the highlights of Nazimova's 'Camille'."—NEW YORK JOURNAL.

And so do these Trade Estimates of its Earning Power:

"A definite box office bet . . . 'Camille' should bring in a tremendous lot of money at the box office."—WID'S.

" 'Camille' should prove one of the season's greatest cinema attractions."—EXHIBITOR'S TRADE REVIEW.

"Nazimova has come into her own again . . . A picture almost flawless."—MOTION PICTURE NEWS.



METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Man. Dir.

Right on the heels of the

FOUR HORSEMEN OF THE APOCALYPSE



has come another sweepingly successful

REX INGRAM Production

The CONQUE

ASK TO SEE IT. LOOKING MEANS BOOKING

Adapted by JUNE MATHIS *from* BALZAC'S *novel "Eugenie Grandet"*
Photographed by JOHN F. SEITZ

METRO WEEK

Aside from What We Think of it—

"It is also an advance on Mr. Ingram's work in 'The Four Horsemen.'

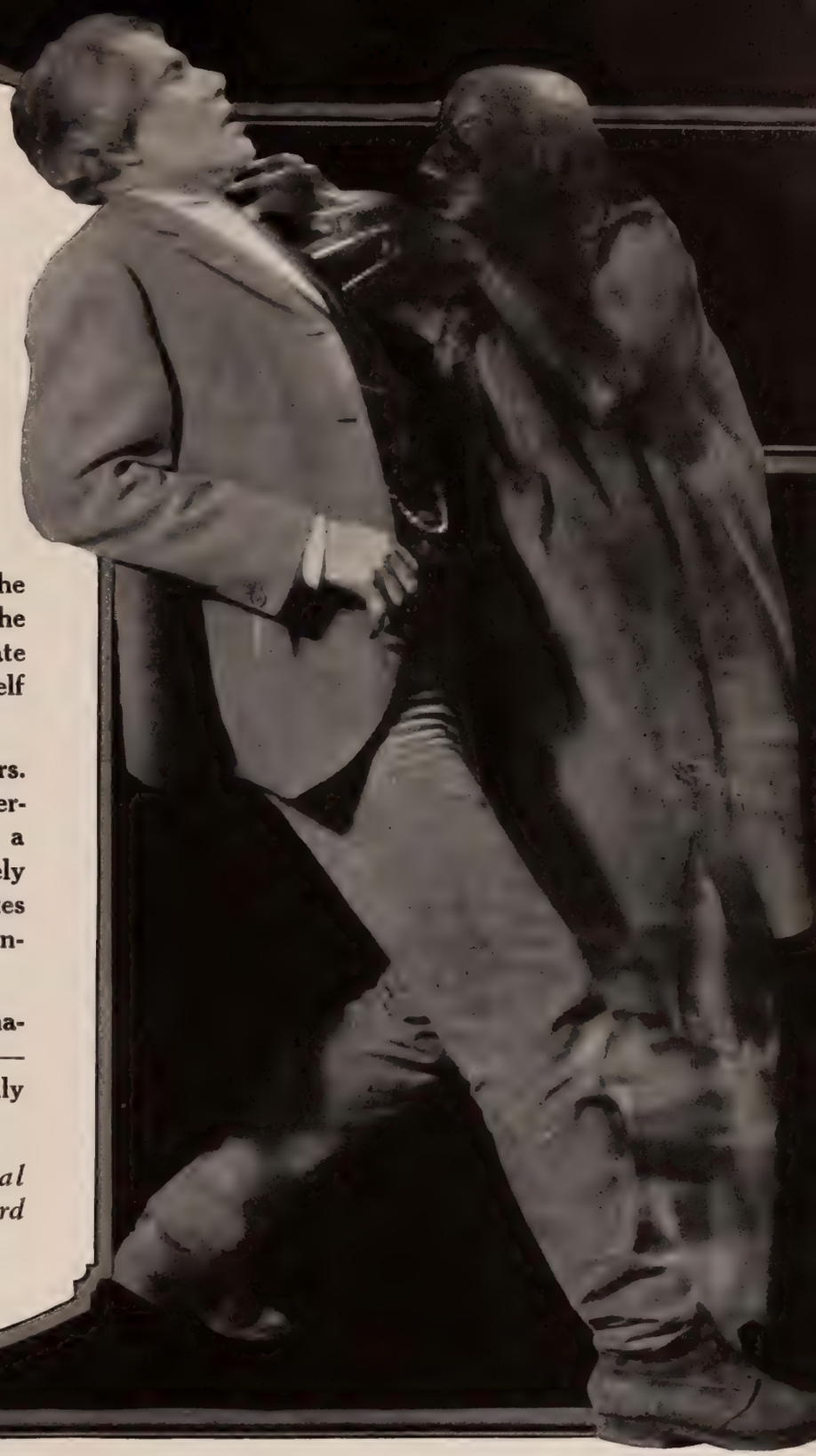
"One of the most consistently beautiful things the motion picture makers have yet shown.

"Anyone who wants to put forward an example of what our own producers can do . . . in competition with some of the things that have come to us from across the water, can safely rely upon that desperate scene . . . where the miser finds himself imprisoned with his hoarded gold.

"He has first-rate assistance from his actors. Alice Terry . . . is always human and interesting. Rudolph Valentino has been given a part . . . which he brings to life effectively and attractively. . . Ralph Lewis . . . makes the miserliness of Pere Grandet . . . convincingly natural.

"It is all managed with the kind of imagination that turns out top-notch horror stories—the kind we are in the habit of expecting only from Germany."

—From the October issue of Exceptional Photoplays, published by the National Board of Review.



RING POWER

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Man. Dir.

NOVEMBER 20-27



TALKING TURKEY!

It's a national habit about the last week in November.

We're no exception to it. We're talking turkey, too.

We're pointing out to exhibitors that we've set aside a week in which the most luscious film fowl ever raised is going to be carved.

We're urging them to engage their seats at the table now, to assure their getting their slice.

It's bound to be a good slice of profit, if you play only *Metro* pictures during *Metro Week.*

That's Why.

METRO WEEK
November 20-27
is the Theatrical Thanksgiving Season.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Vanda Hawley as she appears in "The Lost Charm," a Realart release

Franklin Will Remain with Talmadges

Sidney Franklin has signed a new contract with Joseph M. Schenck to alternate as director for Norma and Constance Talmadge. Mr. Franklin has just finished directing Norma Talmadge in her forthcoming First National picture, "Smilin Through."

Mr. Franklin left last Thursday for the Coast, to direct Constance Talmadge, who has already preceded him to Hollywood, in an original story by Edgar Selwyn, temporarily titled "The Divorcee."

"The Little Minister" Nearing Completion

PENRHYN STANLAWS has completed the filming of his production of Barrie's "The Little Minister," in which Betty Compson stars for Paramount, and is now well along in the work of cutting and assembling. The final scenes were made in a set representing the interior of an old Scotch castle—one of the many unusually large settings designed by Robert M. Haas for this production.

Not in a long time has a greater variety of quaint and colorful costumes been worn in a film production than those in "The Little Minister." English soldiers of the period of 1830, constables, Scotch weavers and peasantry, lords and ladies, mingle in a most picturesque medley of color and design, so far as costumes go. Miss Compson for the most part wore a most becoming gypsy garb, later appearing in a typical gown of the period.

"Our Mutual Friend" Scores

F. B. Warren Release Is Well Received by Los Angeles Audience

CLUNE'S Broadway theatre, Los Angeles, accorded "Our Mutual Friend" a warm reception when this masterful screen version of Dickens' last great novel was screened in this city. Picture fans, who were fortunate in viewing his showing of Dickens' masterpiece, after leaving the theatre were of the unanimous opinion that the famous English author were he alive today could easily walk off with the sweepstake in any modern scenario contest. The failure of the motion-picture companies to avail themselves of his story material has always been a matter of more or less bewilderment.

Dickens' novel has not been "adapted" to the screen. It was not necessary. The faithfulness to the original version and the resultant intriguing plot mark the book as perfect material for the screen as it stands. Bella Wilfers, Rogue Riderhood, young Harmon, the Boffins, Eugene Wrayburn, Jenny Wren and all the rest of those dramatically entwined characters have been portrayed by a carefully chosen cast which skilfully interprets their idiosyncrasies and gives a truly "Dickenesque" twist to the humorous situations. Excellent background and a remarkable detail in sets and costumes blend the last touch. Mary Marlin, "The Norwegian Mary Pickford," plays the roll of Bella with charming spontaneity and grace.

Elaborate Dean Picture

Universal Constructing Varied Sets to Enhance "Wild Honey"

"WILD HONEY," which will bring Priscilla Dean to the screen in a vehicle which, it is said, gives her unusual opportunities for dramatic expression, presents an intricate problem to the departments of art and scenic investiture at Universal City.

The Universal-Jewel production calls for thirty-five locations, of which twenty-seven are construction projects, principally interiors of an old manor house in England. None of these interiors is in any way simple or stereotyped in style. Each one calls for ingenuity as well as artistic ability in the work of Elmer Sheeley, art director, and Ray Van Alstyne, head of the scenic department. One interior of a manor hall is costing $3,000 to construct, without furnishing or lights, it is said.

An interesting point in these sets are the ceilings. Many people know that motion picture sets are constructed without ceilings, since the range of the camera doesn't include them. But "Wild Honey" is different. There are scores of shots, practically on every set, of heavily raftered ceilings so commonly seen in English castles. Sheeley and Van Alstyne have been hard put at times, with Wesley Ruggles, director, and Harry Thorpe, cameraman, to devise ways of photographing the ceiling as it should be without interfering with lighting arrangements.

"Wild Honey" is Lucien Hubbard's adaptation of Cynthia Stockley's novel of the same name. Noah Beery, Lloyd Whitlock, Percy Challenger, Mai Wells and Helen Raymond are the supporting principals.



Marie Prevost in "Nobody's Fool," a Universal offering

New Bebe Daniels Picture Is Started

Pat O'Malley, the leading man in a number of recent Marshall Neilan productions, will support Bebe Daniels in the Nina Wilcox Putnam story which started at Realart the latter part of last week. Others in the cast include James Gordon, Hugh Thompson, Marth Mattox and Mattie Peters.



Theodore Roberts and Lloyd Hughes in "Hail the Woman," the Thomas H. Ince production, released through Associated First National Pictures, Inc.

MacArthur to Direct Sennett Publicity

A. MacArthur, Jr., formerly advertising manager of the Moving Picture World and for many years one of the best known figures in the advertising and trade journal field of the film industry, has been appointed to the position of director of publicity of Mack Sennett Productions, with headquarters and executive offices at the Sennett Studios in Los Angeles. Mr. MacArthur was at one time associated with the late J. P. Chalmers, founder of the Chalmers Publishing Company.

Harry Cohn in N. Y.

Harry Cohn, producer of the Hallroom Boys Comedies, arrived in New York this week. With him Mr. Cohn brought the newest Hallroom comedy, which had been completed just prior to his leaving the West Coast, under the direction of Noel Smith, titled "At Your Service."

Books Full Week's Run of Warren Releases

Manager W. R. Wilkerson, of the New York Exchange of the Warren Corporation, announces that the Prospect theatre operated in connection with the Prospect Hotel, Coney Island, has booked a full week's run of Warren productions, beginning October 31. Lois Weber's "The Blot" is the first on the list, with showings on October 31 and November 1. "The Girl From God's Country," "Quo Vadis," "Good and Evil," and "The Old Oaken Bucket" complete the run. Who said Billy Wilkerson hasn't been up on his toes?

Gunning to Remain in Control

Infusion of New Blood and Profit-Sharing Idea Among Plans

A SALES organization made up largely of advertising and idea men and functioning under the supervision of experienced film men is one of the objectives sought by Wid Gunning in building up the organization of which he is the head. Another very interesting and important development in Mr. Gunning's plans came to the surface in a discussion of his policies as regards the personnel of his organization. It was learned that it is his intention to remain personally in control of the organization, but to so arrange matters that the profits of the distributing corporation shall be divided among the men who actually do the work. This will include the departmental heads in the home office, the branch managers and salesmen, and even the shipping clerks and inspectors. Every worker who "keeps in step" is to have an equal opportunity, since the system of reward will be based on personal effort and results rather than upon a reward for a particular position which might apparently show results for which the individual in the position might not be personally responsible.

In explaining why he could do such an apparently philanthropical thing as to return the profits of the distribution organization to the workers of the organization, Mr. Gunning pointed out that he had gone into the distributing business primarily for the purpose of establishing a point of contact between the exhibitor and the independent producer. Mr. Gunning has been an independent producer and may, after perfecting his distributing organization, make an occasional big production. He pointed out what is certainly true, that, as he put it, he can make more money than he wants to pay income tax on from one big picture a year, providing he has a high-powered, efficient exploitation and sales machine selling his product on a seventy-thirty percentage basis.

Mr. Gunning also pointed out that the independent producer can easily make tremendously more through this method of marketing than he has ever made in the past; that the individual director can afford to work without a fancy salary if he receives a portion of the profits when films are sold through such a sales and exploitation machine, and that in the coming years it will be possible for the exhibitor and the independent producer to really come to a better and more complete cooperative harmony through the fact that there will be no elements entering into their business negotiations other than the actual maker of the film, the men who do the actual exploiting and selling, and the men who actually show the film in their theatres. In other words, the film business will be brought down to the fundamentals that are of primary importance. There will be no excessive percentage cuts, there will be no fancy salaries to those who do not earn them, and the costly waste and inefficiency will be wiped out.

Wid Gunning started something last week when he placed a page ad in Printers' Ink, a weekly publication devoted to the interests of advertising men and newspapers, calling for twenty young men who had had experience in selling advertising, preparing advertising copy and putting over ideas. The advertisement offered these young men an immediate opportunity in the film industry.

It is no secret that outsiders have always said that the film industry is hard to break into because of the presence of politics and relatives.

Naturally, there has been a flood of applications in Mr. Gunning's mail, and also a steady stream of film men and advertising men who have heard about the new method of operation adopted by Mr. Gunning, who has recently announced his activity in the distributing field.

In discussing his plans Mr. Gunning made it clear that he intends to develop in his sales organization, which is handling the product of independent producers, an organization which will be preponderantly made up of advertising and idea men, properly guided by a sufficient number of experienced film men. Mr. Gunning's argument is, that old school film men may be able to sell him, but that they are not sufficient in giving to the exhibitor the service due the exhibitor in assisting him in putting production over so that he may make money with them.

Mr. Gunning is employing more than a score of trained newspaper and advertising men who have had some theatrical experience, and also a half dozen sure-fire showmen who have proven their ability to go into any city and put a picture over in a house that has in the past been in the red ink column.

At a luncheon given by the New York Theatre Owners Chamber of Commerce at the Astor Hotel on Tuesday, November 1st, at which there was an exceptionally large attendance, which included, in addition to the New York members, many prominent out-of-town exhibitors, Mr. Gunning, who had been invited to attend, explained to the theatre men the constructive ideals which he was working out, and his remarks were greeted with the most enthusiastic endorsement.



Scene from "The Wonderful Thing," Norma Talmadge's next picture for First National

F. B. Warren Releases Warmly Received

Recent releases of the F. B. Warren Corporation which include "The Blot," a Lois Webber production, "Our Mutual Friend," the screen version of Dicken's last great novel, "The Old Oaken Bucket," May Tully's picturization of the famous old song, and Nell Shipman's "The Girl from God's Country" have been receiving warm approval of newspaper critics throughout the country.

The Cleveland News, reviewing "The Blot," describes this great drama as "a picture with an exceptionally strong human theme." "The Girl from God's Country" recently shown at the Circle and Strand theatres in Cleveland receives a commendation which reads. "A real melodrama that everybody who enjoys real thrills will want to see."

"Our Mutual Friend" and "The Old Oaken Bucket" have also received the "O. K." of newspaper men in cities where they have been shown.

Ass'd Exhib Releases Proving Favorites

A statement from Associated Exhibitors' headquarters declares that its releases, "The Devil" and "The Road to London" are proving big favorites in many sections of the country. "The Devil" is receiving heavy exploitation, exhibitors taking fullest advantage of its possibilities for exploitation stunts and advertising.

The Bryant Washburn feature, "The Road to London," also released by Associated Exhibitors, has overcome a rather slow start, due to its release during mid-summer, and exhibitors say it is one of the most attractive offerings in which Mr. Washburn has ever appeared.

C. C. Burr to Start on New "Torchy" Comedies

Everything is in readiness at the Affiliated studios for Johnny Hines to begin production on his next two Torchy's, namely "Torchy's Luck" and "Battling Torchy." Sewell Ford, who has written the original Torchy stories, is the author of these latest productions featuring Hines.

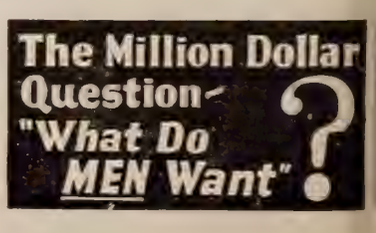
"The wonderful time sales record made by 'Burn 'Em Up Barnes,' says C. C. Burr, "is the best kind of an incentive for us. We hope in our next Johnny Hines picture to do even better. I have always contended that slapstick could be done away with in farces, and basing my contention on this belief, we produced 'Burn 'Em Up Barnes,' which got its laughs from clean situations. The fact that this feature was the first five reel starring vehicle for Hines augurs well for his future releases. 'Burn 'Em Up Barnes' received most flattering praise at every first run house it played, and it is my intention that each following Hines feature will on merit alone be the recipient of praise equally as good."

The Affiliated studios are being whipped into shape, so that no time will be lost when Hines returns. Karl Freund is designing a new set of studio settings for the next "Torchy" comedy.

"Paste Board Crown" By Famous Actress

"The American public will continue to remember Clara Morris, the actress," said Travers Vale in a recent interview, "just as popular plays and books that have once made their mark are remembered." He was pointing out the great possibilities of a production now in the making under his direction, "The Paste Board Crown," adapted from the popular novel written by Clara Morris, being produced under the auspices of Nathan and Samerad.

"Clara Morris, you may recall," said the well-known director, "was America's foremost actress in her day. Her book, following a dramatic career, was a sensation. In 1902 she wrote 'The Paste Board Crown,' and when I was first a director of motion picture, I had aspirations to make the great story into a picture. Purchasing the rights, I held on to it, all these years, and though I have bought and sold others, I retained my favorite until now, my ambition realized, I have selected a cast I can depend upon as adequate. Each of these have individual reputations: Eleanor Woodruff, Robert Elliott, Albert Roccardi, Evelyn Greeley, Dora Mills Adams, Jane Jennings, Gladys Valerie, J. H. Gilmour, John Hopkins, and others, that will be added as I need them. In addition, I am delighted with having secured Jacques Bizeul for the camera work."



Chic Sale to Continue in Motion Pictures

ALEXANDER BEYFUSS, vice-president and general manager of Exceptional Pictures Corporation, announces that Charles (Chic) Sale, is under contract with Exceptional Pictures for a long period of time and it is the present intention to produce with him in 1922 a series of two or possibly three big pictures. Many inquiries had been received asking whether Mr. Sale would continue to make picture or remain in vaudeville exclusively.

Kirkman with Lehrman as Co-Director

Myron Selznick, Vice President in charge of production, declares that work has so far progressed on the Owen Moore comedy, written and directed by Henry Lehrman, that a release date in January is now being decided upon. Having placed the entire resources of the organization behind Mr. Lehrman in the production details, the engagement of David Kirkland as co-director was included in the arrangements. Mr. Kirkland has a record of fine accomplishments in screen productions and his experience is being employed to the fullest in developing Mr. Lehrman's ideas with Kirkland embellishments.

House Peters in Cast of "Human Hearts"

"Human Hearts," adapted from the play by Hal Reid, will be put into production at Universal City in the near future. King Baggott, who will direct the production, is completing the preparations for the filming of this subject. House Peters has been engaged for a role in this production.

Lon Chaney's new subject for release by Universal has been completed at Universal City. The final title has not as yet been selected. Robert Thornby held the megaphone on Chaney in his first starring picture. A big cast, which includes Irene Rich, Spottiswoode Aiken, Herbert Standing, Frank Campeau, Dagmar Godowsky, Alan Hale and little Stanley Goethals, makes this picture a wonderful advertising proposition.

Stampede Scenes Made for Carey Picture

Trenches and fortifications have been built on the plains of the Agoure ranch, a typically western estate in the Chalk hills, north of the San Fernando valley, in order to film the stampede of thousands of head of cattle in Harry Carey's current starring production, "Man to Man," a Universal-Jewel protodrama based on Jackson Gregory's novel.

Carey will be called on to ride through the cattle. Stuart Paton, who recently completed "Conflict," a Priscilla Dean offering on the Universal-Jewel program, is the director of "Man to Man."

Pathe in Central America Deal

ARMANDO LOPEZ ULLOA, Consul General from Honduras to New York, sailed for home on a short visit last week after obtaining from Pathe Exchange, Inc., a concession to handle exclusively the Pathe product in Central America. Senor Lopez carried with him also a print of the new successful Pathe serial, "Hurricane Hutch," the first presentation of which in his own country he will personally supervise.

As he was sailing with his concession and his first shipment of Pathe film, the Consul General exhibited considerable satisfaction over his deal with Pathe. "During the last few weeks," he said, "I have devoted much of my spare time viewing motion pictures and studying the film situation in New York and elsewhere in the United States, through a desire to improve the character of that sort of entertainment in my own country.

"Previously, I had investigated the same fields in France, England and Germany, but I am satisfied that the American pictures are far superior to the European product and better suited for the Latin American countries, which like subjects of romance and adventure. From previous observation, I know that it would be impossible to organize a complete service without the backing of an extensive serial program and to this end, I approached the Pathe Company which,



Winnifred Westover as "Anne" in "Anne of Little Smoky," an all-star Playgoers Picture

I understand, is called the House of Serials and is acknowledged the leader in the serial and short subject field. I have also made arrangements to select from their feature programs such number of subjects of this kind as my service can afford and I feel that with the Pathe serials and comedies, and such features as 'The Devil,' 'Half a Chance,' 'The Killer,' etc. I can present the greatest attraction ever introduced into Central America.

"Our people are enthusiastic patrons of the movies, and the managers of our theatres have been doing their best to provide attractive programs. In many instances, they have been handicapped with a poor quality of product, and with second-hand prints, which never give satisfaction on account of numerous scratches, torn sprocket holes, and particularly, shortened or missing scenes. Central America is a long way from New York, and our theatre owners and managers have few opportunities to come so far to insure themselves against second-class shipments.

"Being privileged to examine the whole range of Pathe products, and finding them eminently suited to our popular taste, it occurred to me that an arrangement to supply them in the form of new prints with accompanying attractive advertising matter would be very acceptable to theatres not only in Honduras but in all the cities and towns of Central America. So I applied for and obtained from Pathe Exchange, Inc., the concession to handle exclusively their products in Guatemala, Honduras, Salvador, Nicaragua, Costa Rica and British Honduras.

"I was especially impressed with the popular appeal of the new Pathe serial, 'Hurricane Hutch,' and am making it the subject of my first shipment—in fact, I am carrying with me new prints of all fifteen episodes, and shall personally supervise its first presentation in Honduras, exploiting the attraction in the highly efficient manner characteristic of exhibitors in the United States."

Bright Prospects for R-C Drive

Records to Be Broken in Drive During "R. S. Cole Month"

SO enthusiastic has been the response of exhibitors to R-C Pictures' idea of calling the month of November R. S. Cole Month, in honor of its president and to the extensive business drive which will cover that period, that Charles R. Rogers, general manager of distribution, doesn't hesitate to make the prediction that all booking records of his concern will be broken.

Every department of R-C Pictures is co-operating to the utmost in the effort to pile up bookings as a tribute to Mr. Cole. Special instruction have been sent by General Manager Rogers to the various branch managers; special publicity and advertising material has been prepared for the assistance of the exhibitors and every member of the R-C organization, from general manager down, will be on his toes and prepared to put forth his absolute best on November 1, when the drive is scheduled to begin.

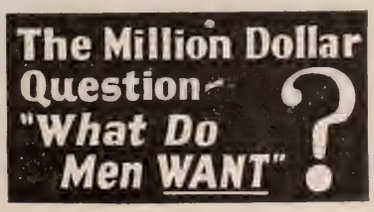
Some of the most important productions ever turned out of the R-C studios at Hollywood will be available to exhibitors during R. S. Cole Month. In addition to having a wide range or early releases from which to choose, exhibitors also will be able to book such subjects as "Where Lights Are Low," starring Sessue Hayakawa; "The Sting of the Lash," starring Pauline Frederick; "Shame of Society," with an all star cast including Montagu Love, Barbara Castleton, Macey Harlam, Julia Swayne Gordon and others of equal calibre; "A Wife's Awakening," a Gasnier special; William Christy Cabanne's "The Barricade," featuring Katherine Spencer, Kenneth Harlan and William Strauss; "The Foolish Age," a rollicking Hunt Stromberg comedy in which Doris May recently made her debut as an R-C star. "The Foolish Age," trade critics agree, is one of the really important comedy releases of recent weeks and already has had flattering receptions in Boston, Los Angeles, Pittsburgh, New York and elsewhere.

Of great interest to exhibitors everywhere, furthermore, is the announcement from R-C Pictures that "Possession" will be released on November 20, thereby making this unusual French-made subject available to exhibitors during R. S. Cole Month. "Possession" was produced by Louis Mercanton, called "the Griffith of Europe."

In addition to this unusual production R-C Pictures also will offer during November two others of high attraction value. They are "The Lure of Jade" in which Pauline Frederick is said to give a brilliant characterization and "Silent Years," a Gasnier special based on the novel "Mam'selle Jo" from the pen of Harriet Comstock, while "Silent Years" will be presented on November 27.

With such a program for R. S. Cole Month, Mr. Rogers feels that each of his branch managers will turn in a new record in bookings for November.

The R-C organization embraces the following exchange heads and supervising executives; Samuel Sax, sales manager; E. C. Jensen, field representative; Joseph Klein, New York City; L. Wingham, Seattle; J. S. Nelson, Denver; R. A. Davis, Atlanta; Newt Levi, Pacific Coast representative; H. D. Goldberg, Pittsburgh; E. L. M'Avoy; C. D. Beale, San Francisco; A. W. Carrick, Indianapolis; Harvey B. Day, Minneapolis; A. W. Moses, Buffalo; R. E. Churchill, Kansas City; C. J. Sonin, Washington; E. H. Brient, St. Louis; E. J. Lipson, Omaha; J. B. Dumestre, Jr., New Orleans; L. E. Harrington, Dallas; Louis Klar, Milwaukee; A. R. Patten, Los Angeles; H. K. Moss, Detroit; J. M. Flynn, Philadelphia; S. S. Webster, Cleveland; W. A. Ryan, Oklahoma City; E. T. Gomersall, Cincinnati, and A. J. Gallas, Chicago.



Another Addition to Realart Studios

Two new projection rooms have just been completed at the Realart West Coast studios.



A scene from the Buck Jones production, "Riding With Death," a Fox release

Clarence Badger Will Direct for Universal

CLARENCE BADGER, who directed Will Rogers in "Doubling for Romeo" and others of his successful comedy dramas, is preparing to start work at Universal City. He will follow a long series of winning comedies with "Cupid Incog," a flapper comedy drama starring Marie Prevost.

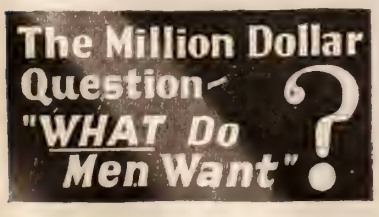
"Cupid Incog" was first called "The Frisky Flapper" and will probably have an entirely different release title. It was written by Irving G. Thalberg and the continuity was written by Doris Schroeder. It will be started just as soon as Marie Prevost can be snatched out of the hands of Director George Cox who is producing "Princess Virtue" with this star. Mr. Badger and Fred Datig are busy assembling a cast.

Realart Announces New Titles of Pictures

The titles of three forthcoming Realart pictures are announced for early release: "The Love Charm," by Harvey O'Higgins for Wanda Hawley; "First Love" by Sonya Levien for Constance Binney; and "A Homespun Vamp" by Hector Turnbull for May McAvoy. They will be respectively the tenth, eleventh and twelfth of the current season.

Artistic Exteriors in "Silent Years"

The exterior scenes for "Silent Years," the R-C Picture adapted from Harriet Comstock's novel, "Mam'selle Joe," and directed by L. J. Gasnier, are noted for their grandeur and dignified beauty caught by the cameraman, Joseph Dubray, in the High Sierras, state the distributors.



Rogers' Success Universal

"Doubling for Romeo" Sets Entire Country Laughing, Says Goldwyn

"DOUBLING FOR ROMEO," with Will Rogers in the stellar role, is doing phenomenal box office business in the four important motion picture centers where it was given its first showings, says a statement from Goldwyn Pictures Corporation.

In New York where it played last week in the Capitol theatre, it did one of the phenomenal week's business in that house of great seating capacity. It stands among the very top-notchers in the point of receipts at that house, as well as artistically as an unusual and well-done comedy.

"Doubling for Romeo" has driven a cyclone of mirth clear across the continent. It started in Los Angeles at Miller's theatre, where people stood in line through an entire showing to gain admittance and blew at the rate of 1,000 laughs a reel across the Rockies into the Roosevelt theatre, Chicago, thence to the big Capitol theatre in Cincinnati and so to New York.

The motion picture reviewers of the four cities vied with each other in praise of this most unusual of Goldwyn comedies. With such reviews as "Doubling for Romeo" received and with such big receipts as it is playing to in the four cities, Goldwyn considers it is amply justified in placing the new Will Rogers comedy in the list of big fifth year productions—a list which already contains "The Old Nest" and "Dangerous Curve Ahead" and to which will be added, following "Doubling for Romeo," "Poverty of Riches" and "The Sin Flood," with still more to come.

"Flower of North" Shipped

Completed Prints of Curwood Special at Vitagraph Exchanges

THE completed prints of the James Oliver Curwood special, "Flower of the North," have been shipped from Vitagraph's Brooklyn studio to that company's branch offices, 28 in all, in the United States and Canada. So much interest was displayed in this forthcoming superfeature that the Vitagraph laboratory in Brooklyn worked night and day to get out prints and allow them all possible time for shipment to their respective destinations, before a possible railroad strike.

The exhibitors in all parts of the country had already had their appetites whetted for this special by seeing the trailer sent out some few weeks ago. This trailer showed flashes of the big rapids scene, the terrific battle between the opposing railroad gangs, and other sensational shots from the film.

Vitagraph branch managers had been eager to secure the finished prints of this film, inasmuch as one of the most successful specials put out by Vitagraph was a seven-reeler by the same author, James Oliver Curwood, staged by the same director, David Smith, and in which the female star was the same girl who is starred in the new special—Pauline Starke. This was "The Courage of Marge O'Doone." Chief among the added points of appeal in this latest feature is Henry B. Walthall. Some members of the supporting cast who have wide followings are Emmett King, Walter Rodgers, Harry Northrup, Joe Rickson, Jack Curtis and Vincent Howard.

Pathe Schedule for Nov. 13

Tom Santschi in "Heart of Doreon" Heads Ensemble of Short-Subjects

WESTERN subjects have a dominating position in the ensemble of short features scheduled for release by Pathe Exchange, Inc., during the week of November 13th. In Tom Santschi's latest two-reel drama, "The Heart of Doeon," the star plays the role of a French-Canadian of the Northwest, with the famous Royal Northwestern Mounted Police figuring prominently in the fast action Ruth Stonehouse plays opposite Santschi.

"A Day in the Wilds" is the latest offering of the series of "Adventures of Bill and Bob," showing the exploits of Bill and Bob Bradbury and their dog "Rags." The offering is a conglomeration of woodland stunts performed by the boys, showing their versatility in woodlore.

Harold Lloyd's latest re-issued one-reel comedy is "Crack Your Heels." Bebe Daniels and "Snub" Pollard both appear in the offering.

"Double Crossed" is the title of episode eight of "Hurricane Hutch" the new Pathe serial starring Charles Hutchinson. "Hocus Pocus" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The comedy is a satire on the old-time stage magician and all-around barnstormer.

"The Owl and the Grasshopper" is the current animated cartoon of the series of "Aesop's Film Fables" produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. "Soft words often hide a wicked intent" is the moral.

Pathe Review No. 129 presents views of Princeton University under the title "The Towers and Trees of Princeton"; an elephant race of the Far East under the caption, "Speed by the Ton"; a slow-motion presentation,



Carmel Myers and Wallace MacDonald co-stars in the new Vitagraph serial "Breaking Through"

Pioneer Offering New Series of Comedies

A series of six 2-reel comedies made by Lifeograph of Portland Oregon, and known as "Peeps into the Future" is now being released by all Exchanges of Pioneer Film Corporation.

The first comedy carries the title of "Paul's First Kiss," and will be followed by "Paul's Temptation," "Paul's Dilemma," "Paul's Mistake," "Perils of Paul," and "Paul's Wedding Day." The cast assembled by the creator of these comedies, W. E. Keefe, includes Eugenia Gilbert, Clara Morris, Dave J. Parke Jones, and Genevieve Knapp. Bob Gray directed these 2-reel Pioneer Featurettes.

Nearing 2,000 Limit on Goldwyn Franchises

Goldwyn Franchises have been going in record time, says an announcement from Goldwyn Pictures Corporation, and exhibitors who wish first call on all Goldwyn fifth year product for their theatres will have to get their applications in very soon, it is announced. Goldwyn limited the number of franchises which it would grant in the United States to 2,000, and that number has almost been reached.

Such big Goldwyn fifth year pictures as "The Old Nest," "Dangerous Curve Ahead," "Doubling for Romeo," "Poverty of Riches," "Ace of Hearts" and "The Man From Lost River," following each other in close succession, have given exhibitors a good idea of the sort of photoplays Goldwyn is making and keen desire to book the entire product for first, or later, runs in their theatres, states the announcement.

Brenon Directing New Pearl White Feature

Herbert Brenon is directing Pearl White in a new picture at Fox Film Corporation's New York studio. The picture is being made under the title "Discontent." Miss White appears in the role of a woman of wealth and high social position. The screen version was prepared by Julia Tolsva.

The cast for "Discontent" includes Gilbert Emery, Holmes Herbert and Lawrence Johnson, a character actor who has appeared in a number of productions directed by Mr. Brenon. Gilbert Emery is a well known writer, author of "The Hero," a stage success, as well as an actor of note on the speaking sta



"Breezy" Eason, diminutive Universal star, who was killed by an automobile last Monday. Although only eight years old, he had been starred in two five reelers, "The Big Adventure" and "Two Kinds of Love"

Hampton Spurs Salesman With Prize Offer

JESSE D. HAMPTON is sponsoring a test among Pathe and Associated Exhibitors salesmen, which will result in one representive of either company winning a trip to Los Angeles and return from his branch city, or to New York and return, as he prefers. All expenses will be borne. The award goes to the salesman obtaining the greatest number of Hampton contracts over an eight weeks' period by Mr. Hampton. The branch managers are not overlooked in the producer's office, for the manager whose office shows the greatest increase in collections on Hampton's attractions during the eight weeks of the contest, based on his average of collections for the preceding eight weeks, will receive the same award as the successful salesman. In the event of a tie, all contestants tieing will receive the full award.

The Hampton contest will be inaugurated on October 31st and will close at midnight, December 24th, covering a total of eight weeks.

New Christie Comedies in Production

Two new two-reel Christie Comedies are being started this week, while a new comedy featuring Neal Burns, with the support of Helen Darling, Laddie and Jane Hart, has just been completed under the direction of Scott Sidney. The title is to be "No Parking" and has to do with a runaway portable house.

Al Christie is undertaking production of a special which will feature Dorothy Devore as a knight in armor. She will be supported by David Belasco, Earl Rodney and Alice Maison.

Bobby Vernon is starting work in another two-reel comedy under the direction of H. Beaudine. The story has to do with a small-town carnival and was written by Frank Conklin.

Hodkinson Offices Are Opened

24 Exchanges Across Country Ready for Business

AS already briefly outlined in these pages, the W. W. Hodkinson Corporation enters this week into the final stages of a complete reorganization which began some three months ago, and coincident with the announcement of the celebration of the company's fourth anniversary, comes the formal opening of twenty-four distributing branches located in the following cities:

New York, Boston, Philadelphia, Washington, Buffalo, Pittsburgh, Atlanta, Cleveland, Cincinnati, St. Louis, Kansas City, Chicago, detroit, Minneapolis, Omaha, Denver, Dallas, Los Angeles, San Francisco, Seattle, Spokane, Oklahoma City, Salt Lake City and New Orleans.

At each of the above points, there has been installed under the Hodkinson Banner a completely equipped branch exchange and in each one of these branches, "Hodkinson House-Warming Week" will be observed from November 7th to 12th.

A general invitation has been extended to exhibitors in all territories and to the general public and tradepress to witness special screenings of Hodkinson Pictures during "House-Warming Week." "The Beggar Maid" will be screened at all showings, and the other Hodkinson features will be shown according to the following schedule:

On November 7th, 9th and 11th—"A Certain Rich Man," and "Rip Van Winkle;" on November 8th, 10th and 11th—"The Mysterious Rider" and "Jane Eyre."

In anticipation of this expansion in the Hodkinson Organization, the salesforce has been largely increased in all twenty-four cities where Branch Exchanges are being operated.

Notable among the acquisitions in personnel, is Phil Ryan, one of the youngest executives in the industry and formerly on the sales-staff of Associated Exhibitors. Mr. Ryan goes to Kansas City as Manager of the Middle West Division, with the St. Louis, Oklahoma City, Omaha and Minneapolis exchanges under his jurisdiction.

B. W. Alberts, one of the live-wires of the Fitzpatrick & McElroy organization, has been assigned to special work in the Chicago territory. Harry Reiff remains on the job as Manager of the Pittsburgh Branch and will be backed up by Joe Bloom, formerly of the Kansas City field, who goes to the Smoky City on special assignment.

H. A. Boyle moves up the ladder from Albany to take charge of the Buffalo Branch, and his old stamping ground will be looked after from New York. Jack Withers, for many years a forceful figure in the states rights field, will look after the Connecticut territory, working out from the New York Exchange.

Ray Nehls, who has been handling Hodkinson product in the Indianapolis field, goes down to Cincinnati, and the former territory will be covered from other exchanges.

This realignment of the Hodkinson forces completes the severance of the organization from the Pathe Exchange, through which the physical distribution of the Hodkinson releases has been effected for some years past.

"With our own branches," said W. W. Hodkinson, President of the Corporation, "We shall not only be in a better position to serve the exhibitor, but we shall be better placed strategically to exercise the selective principle on which the whole success of our business is built.

"At a moment when all our efforts are centered on transferring our activities into our own twenty-four branches, I cannot permit the opportunity to pass to thank the exhibitors of the country, and the loyal members of our organization who have made this splendid stride forward possible."

"Over the Hill" Tie-ups

Exhibitors Invent Ingenious Devices to Exploit Fox Production

INGENIOUS devices in great variety are being employed in all parts of the country in the exploitation of "Over the Hill," the Fox super-special. The photodrama lends itself well to stunts and tie-ups. One enterprising exhibitor tied up with nearly every store carrying anything that could be given to "Mother." In the candy shop he placed signs reading: "Don't forget mother. Send her a box of candy." The stationery store urged: "This writing paper on sale at a bargain price so you can write a line to mother. Are you neglecting her?"

He tied up with florists, urging the sending of a bouquet to mother; with music stores, with "Over the Hill" songs to sell; with book stores carrying Carleton's works.

Another exhibitor had signs printed on muslin strips, urging sons to send a ton of coal to mother, and placed them on coal delivery wagons. Other stunts included the printing of "Over the Hill" ads on wrapping paper and paper bags; and distributing these by thousands to butchers, grocers and other dealers sending goods into the homes; pasting small stickers on milk bottles, advertising "Over the Hill"; filling street cars with cardboard representations of passengers and marking the car with a streamer, "We are on our way to see "Over the Hill" at the * * * theatre"; and sending a carriage through the street with an old lady made up as Mary Carr in the role of Ma Benton in "Over the Hill."

"In many places a special showing was arranged, to which were invited city officials, clergymen and other prominent persons. The result has been many testimonials which could be used in advertising, and numerous sermons on "Over the Hill."

"Big Four" Releases in "Exceptional" Class

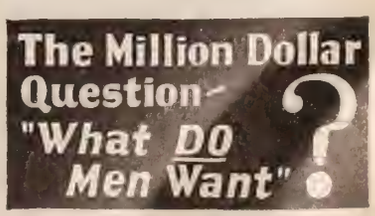
THREE more film productions released through United Artists Corporation have won on their distinctive merits the right to be placed by the National Board of Review of Motion Pictures among the recent "Exceptional Photoplays."

They are "The Three Musketeers," with Douglas Fairbanks as producer and star; "Little Lord Fauntleroy," produced by Mary Pickford, who stars in the dual role of the little Lord and Dearest, his mother, and "Disraeli," with George Arliss as the star, and produced by Distinctive Productions Inc.

This trio of pictures thus selected keeps the United Artists record clean at 100 per cent, since every picture released by that organization thus far has been awarded a place among the "exceptional" productions.



From left to right: Thurston Hall, Alma Tell and Wyndham Standing, three players in "The Iron Trail," the Rex Beach picture, supervised by Whitman Bennett for United Artists release





A scene from the Cosmopolitan production "Enchantment," starring Marion Davies. A Paramount picture

Tearle Film Opens House

"After Midnight" at Kansas City Opening; "Selznick Week" Booming

THE Select organization in making its drive to place Selznick pictures on every available screen during "Selznick Week," will be greatly aided in the Kansas City territory by the fact that Conway Tearle, in "After Midnight" was selected as the opening photoplay, in conjunction with vaudeville, at the newly dedicated Orpheum Jr. theatre. The fact that Zena Keefe, also a Selznick star, supported Mr. Tearle in this attraction, made "After Midnight" an especially fitting adjunct to the vaudeville in which the Orpheum Circuit specializes.

Miss Keefe was a featured player in vaudeville before entering the Selznick star set and had previously made repeated appearances in Kansas City. The additionl fact that Ralph Ince directed the presentation gave what is really a three-star offering which Orpheum Jr. could feature along with its vaudeville main-stay. Direct influence naturally resulted on the prolific territory of which Kansas City is the center, and Select salesmen are making the most of the Orpheum Jr. event.

In addition to the very successful country-wide showings of "After Midnight," as first of the Conway Tearle series for this season, Select is now heralding "The Man of Stone" as the next number in the Tearle issues. November 10 is the release date of the new feature, bringing it into circulation as an added feature for the "Selznick Week" drive.

"The Man of Stone" is announced as a story of English army life in Arabia with Tearle playing the role of an officer who has taken a difficult and dangerous commission to get him away from London where he has been worsted in a battle for love. Martha Mansfield, who has been leading woman for Tearle and Eugene O'Brien in previous Selznick pictures, plays the role of the woman who swaps a soldier's love for a title.

New Wanda Hawley Picture

Realart Announces Comedy Drama, "The Love Charm," as Next Vehicle

WANDA HAWLEY in a role diverting humor and touching drama, is what Realart promises in Miss Hawley's new picture, "The Love Charm." A daring theory is expounded in "The Love Charm." It is that a girl or woman can have the man she wants by using the almost infallible law of symbols, and playing upon his subconscious memories of the things that were dear to him in childhood and youth.

In other words, the old-time vamp who made use of her physical charms to ensnare the unsuspecting male has been succeeded by a new and subtle siren who uses her brains. Indeed, so complete has been the reversal in this epoch-making story by Harvey O'Higgins that when Miss Hawley, as the heroine, dons a "low-and-behold" gown and does a snappy modern dance, she turns the hero completely against her.

"The lights and shades of present-day life have been well brought out by Harvey O'Higgins, who created the story, and by Percy Heath, who wrote the scenario," announces Realart. "Nothing was overlooked in the direction by Thomas Heffron, who has directed a number of Hawley successes."

William E. Collins photographed "The Love Charm," which was supervised by Elmer Harris.

Educational's First Runs

Big Fall Sales Drive Bringing in Maximum First Run Bookings

WHILE bookings of Educational Pictures on Broadway are showing a steady increase, branch exchanges are reporting to the home office an unusual boom in first run bu iness in many other parts of the country as a result of Educational's big fall sales drive, according to announcement this week by E. W. Hammons, president of Educational.

In several cases, Mr. Hammons stated, these reports show maximum first run bookings, and virtually every branch in the country is showing an increase.

On Broadway Educational's two-reel comedies and single-reel scenics and novelties are keeping up with the fast pace set by Selig-Rork Photoplays. Last week saw the new Mermaid Comedy, "Robinson Crusoe, Ltd.," featuring Lloyd "Ham" Hamilton, at the Strand. There have been from one to five or six Educational Pictures on Broadway every week since the increased fall business began.

The Far West branches lead the way in the matter of maximum first run bookings, according to th statement made by Mr. Hammons The manager of the San Francisc Exchange, reporting an extraordi nary number of first run booking wrote that "This schedule wil make the rest of the boys sit up an take notice when they realize tha our exchange has six first runs i one week in the largest houses i San Francisco." The bookings in cluded: California theatre, "Th Stork's Mistake," Campbell Com edy, and Kinograms, news reel Portola theatre, Kinograms; Ti oli theatre, "Doggone Torchy, Torchy's Comedy, and "Troub dours of the Sky," Chester Screer ic; Imperial theatre, "Just fo Fun," Sketchografs.

In Los Angeles the week of Oc tober 23 had three first run show ings of two-reel comedies. " Pair of Sexes," a new Christ Comedy, was at the California th atre; the Kinema theatre playe "For Land's Sake," a Mermai Comedy, and another Christie Con edy, "Oh, Buddy!" was at Miller theatre.

"Fauntleroy" Making Hi

Opens in Chicago and Atlanta and is Hailed by the Public and Press

OPENING in Chicago at the Randolph theatre and in Atlanta, Ga., at the Howard theatre, Mary Pickford's screen version of "Little Lord Fauntleroy" has won immediate favor with the public and the press of both these cities, according to advices from the headquarters of the United Artists Corporation.

Mary Pickford's "Little Lord Fauntleroy" boyishly swaggered into the Randolph theatre, Chicago, just as Douglas Fairbanks' "The Three Musketeers" dashed out to keep other engagements, and immediately Chicago's critics and public were captured anew, and there wasn't the slightest interruption of the capacity crowds that had been filling the Randolph every day from early to late.

"If you doubt the use of that modest title, 'America's Sweetheart,' just hear the crowd in the packed Randolph roar with sympathetic affection for Mary Pickford, a spirited, humorous, fighting 'Little Lord Fauntleroy,'" says The Observer in the Chicago Herald Examiner. "As a tomboy and a comedienne Mary is all the public says of her, and as an actress depicting adult emotions she is a beautiful woman. White-haired men and women were laughing laughs that had gone unlaughed for thirty years, and moving their knees up and down gently as if dream children were sitting there."

"This is not a review. It is an appreciation," declares Rob Reel in the Chicago American. "Show me the critic who could do justice in cold type to Mary Pickford's 'Little Lord Fauntleroy' at the Randolph! If words were gems I could not express my regard for Miss Pickford's 'Fauntleroy' in dozen Koh-i-noors.

"A porcelain doll in exquisi settings. Youth incarnate, buoyar kindly, beautiful. You will laug You will weep."

Mary Pickford and her late United Artists production, "L tle Lord Fauntleroy," won th plaudits of all Atlanta without th semblance of a struggle. This fil feature, shown at the Howard the tre to capacity audiences, quick won enthusiastic praise of the cr ics and the public flocked to see t film version of the famous sto and to view Miss Pickford in h equally famous dual role of the l tle lord and "Dearest," his moth

Strand Circuit Book "The Beggar Maid"

Following its pre-release sho ing at the Rivoli and Rialto th tres, New York, "The Begg Maid" has been booked for t Strand Circuit, so the Hodkins offices announce.

In the Strand theatre, Brookl it will be put on with a prolo said to be even more elaborate th that used during its Broadw premier.

This contract calls for its pearance at the Strand, Syracu the Strand, Albany; the Stra Buffalo, and the Sheridan, N York City.

The Million Dolla Question "What Do MEN Want"

"Peter Ibbetson" Sets Record on Broadway

AT the end of its second week at the New York Criterion, George Fitzmaurice's Paramount production, "Forever," or "Peter Ibbetson," as it is called in its New York presentation—had set up a record for receipts never before equalled at that theatre, according to a statement from the Paramount office.

Playing in a house with seating capacity around 650, with only two performances a day, the picture drew during the first two weeks a paid attendance averaging more than 1,200 daily. This high figure is the more remarkable when it is taken into consideration that all seats are reserved and that the top price is $1.50, with $2 ruling on Saturdays and Sundays.

Urges Small-Town Play Right After Key City

The importance of smaller town exhibitors playing the really big attractions as soon after they have played the key cities as possible is pointed out by Marshall Neilan.

"A report from R. A. Shobe, manager of the Kentland theatre, Kentland, Indiana," said Mr. Neilan, "is a striking example of the importance of playing the big successes as soon after they have appeared in the key cities as possible.

"In his report on the picture, Mr. Shobe stated that one of my old pictures was a good attraction and admitted that had he played it sooner, while the big town advertising was still hot, he would have even realized a greater profit.

"In every small town the public receives the daily and Sunday newspapers from a nearby large town. The exploitation stories and advertising appearing in these large town newspapers in connection with the showing of pictures there reach the small town public just as they do the public of the larger cities. Word of mouth advertising on pictures also travels from town to town I have found, to a surprising extent. Stunts that are put over on pictures in big cities travel via the newspapers and other media to the smaller towns."

Providence Critic Lauds "Three Musketeers"

Here is what the dramatic critic of the Providence Journal had to say of Douglas Fairbanks' production after viewing "The Three Musketeers" at Shubert's Majestic theatre:

"'The Three Musketeers' is in every way entitled to be called a masterpiece. Mr. Fairbanks has never done anything better; it is doubtful if he ever excels his characterization of D'Artagnan. While he and his sturdy companions are living up to their motto 'All for one and one for all' at the Shubert Majestic they should be seen by every lover of clean, worth while motion pictures."

National Tie-ups on "Molly O"

TIE-UPS of unusual character and magnitude have been effected for the exploitation of Mack Sennett's "Molly O," starring Mabel Normand. The picture is scheduled for November release through the First National exchanges. According to word from the Sennett offices, Arthur M. Brilant, director of exploitation for Mack Sennett, has worked out an exploitation campaign, which is "not only unique but unprecedented in the history of motion-pictures."

A tie-up has been arranged with the H. R. Mallinson Silk Company of New York, says the Sennett statement, by which the Mallison Company will put on the market and advertise nationally a new high-grade silk fabric to be designated as the "Molly O" crepe. The Mallison dealers throughout the country will utilize in their window displays 7 x 5 and 11 x 14 cards advertising the showing of the picture in the local theatres.

The Loose Wiles Biscuit Company, according to the Sennett statement, is now making up and marketing a new tea biscuit with the name "Molly O" stamped across the face of the biscuit. These biscuits are now being turned out at the ten big Loose Wiles bakeries throughout the country. The salesmen of this company cover over 150,000 retail stores. Window displays are to be furnished to each of these stores tieing up the picture and the "Molly O" biscuit. National "Molly O" advertising is also being carried on by Loose Wiles.

The Sidney G. Hirschberg & Company, millinery manufacturer, is putting out on the market as a result of a tie-up a new "Molly O" hat of the sport type. A special drive is now being made upon all dealers handling Hirschberg merchandise to advertise the new hat and co-operate with the local exhibitors in exploiting the Sennett picture. Each hat will bear on its lining a facsimile signature of Mabel Normand and the name "Molly O."



Mabel Normand, star of "Molly O," the Mack Sennet-First National forthcoming release wearing "Molly O" shoes

What is probably one of the most unique ideas is an arrangement made with the Midland Playing Card Company and Inter-Ocean Playing Card Company of Lafayette, Indiana, whereby they will put out on the market a new "Molly O" deck of playing cards. This playing card, which is of a high-grade quality of linen-back paper, gold-edged and carried in a telescope case, is unique, in that it is a souvenir of the motion picture. The ace of spades is a picture of Mack Sennett, the producer of "Molly O." The four queens will carry four poses of Mabel Normand in the character of "Molly O." The four kings will be four poses of Mabel Normand and Jack Mulhall, the leading man, in scenes from the production. The four Jacks will be four poses of Mabel Normand and other male characters in scenes from the production, and on the back of each playing card will be a photograph of Mabel Normand. The Playing Card Company is inaugurating a national-wide sales campaign, which will include every drug store, cigar store and novelty store in the country. It is expected that more than 25,000 stores will make a feature of this new "Molly O" playing card, and as an exploitation help, the Playing Card Company is issuing to all of its dealers a three-part window display folder, beautifully illustrated in colors, and prominently featuring Mabel Normand in "Molly O."

The Sennett headquarters declares that tie-ups have also been effected with Miller & Son, manufacturer of high-grade ladies' shoes; Max B. Sheffer, of Chicago, manufacturer of novelties; the Sonora Phonograph Company; the Waterson, Berlin & Snyder Music Publishing Company; the Victor Talking Machine Company, and the Leever Brothers, of Boston, who put out Lifebuoy soap.

In addition to the national advertising built up around the name "Molly O," as a result of these tie-ups, it is estimated by the Sennett offices that more than 225,000 windows come within the scope of the arrangements for window displays of the Mabel Normand starring vehicle.

School Head Lauds "U" Serial

Tribute Paid to Art Acord's "Winners of the West"

UNSTINTED praise for "Winners of the West," Universal's thrills-from-history serial, starring Art Acord, has been expressed by E. E. Cortright, assistant superintendent of schools of Bridgeport, Conn. The educator holds the new style Universal serial up as a model for moving picture producers and acclaims it as of great value for both children and adults.

Mr. Cortright's opinion was contained in a letter to Mr. H. P. Morgan, New Haven representative of the Universal Film Manufacturing Company, following a private showing of the opening episodes of the serial to representative members of the Board of Education of Bridgeport.

"It was a great pleasure to me to sit in with a few of our school people recently, wrote Mr. Cortright, "to witness the first three episodes of your new serial, "Winners of the West." This was true because our experience with serials has been most unsatisfactory. They have been cheap, lurid, artificial and psychologically unwholesome.

"You have a great theme in this picture, and if the following episodes are carried out with anything like the care exercised in the staging of the first three, you will have made a distinct contribution to educational opportunities for both children and adults.

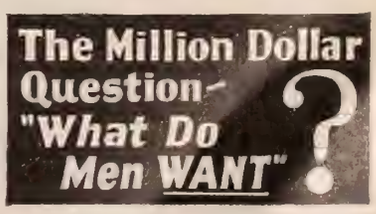
"I wanted to say this word to you because of the splendid promise of the picture in this field of serials, which has been sadly mishandled by practically all former companies up to date."

Mr. Carl Laemmle, president of the Universal Company, has just seen the completed serial and is reported to be unusually enthusiastic concerning it.

"Universal will offer 'Winners of the West,'" he is quoted as announcing, "as a serial which may be witnessed by every red-blooded American from nine to ninety. It is the kind of a serial I take a particular delight in presenting to the public. It is scrupulously clean, dramatic and historically educational."

This serial, starring Art Acord as Arthur Standish, one of Capt. John C. Fremont's scouts, has received greater attention in its production than any serial ever before made, it is Universal's contention. Due to the necessity of getting the historical incidents of the gold rush days correct, and of duplicating dress, customs, weapons and surroundings of 1848 with exactitude, the Universal City research department kept a corps of investigators busy during the entire filming of the serial.

The success of the thrills-from-history serial has been phenomenal. Every Universal exchange reports that all early serial booking records have been broken by it. Although the serial is still in the first month of its booking.





A scene from the recently completed picture, "The Little Minister," a Paramount picture made from J. M. Barrie's play, starring Betty Compson

Pola Negri Picture Coming

Paramount to Release First of Two Features in February

PARAMOUNT announces that the first of the two Pola Negri pictures which it is to release has been scheduled for December. The title is "The Last Payment." The other, "The Red Peacock," will be released some time in February.

Unusual interest attaches to "The Last Payment," for it is said to be the first picture in which the American public will see this foremost screen actress of Europe in a purely dramatic role. The other productions in which she has been seen here have been essentially spectacular.

"The Last Payment" was written by John Brennert and George Jacoby and was directed by the latter. The settings and decorations, which are said to be fittingly elaborate, were designed by Carl Richter, one of Europe's foremost stage directors, and were built under his direction.

An atmosphere essentially exotic pervades the entire picture, the story opening in South America and continuing to its close in Paris. It is a tale of successive love affairs of a woman of the Latin Quarter who has fled from the wild life of Paris to bury her past in self-exile in South America. There she meets and marries a rich cattleman who, some time later, is murdered, leaving her again dependent upon her own resources. At about that time she meets a Parisian and, overmastered by her longing for the old life in her native city, returns with him to Paris and is taken by him to the home of his father. There she finds a former husband and, fearing to acknowledge him as such, finds herself the object of the attentions of three men. The situation is productive of tragedy and gives Miss Negri a splendid opportunity to display her pronounced talent as an emotional artist.

Playgoers' Film Due Nov. 20

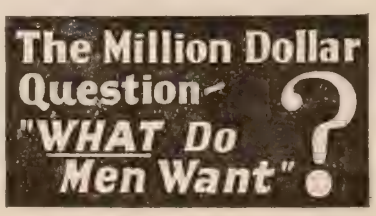
Winifred Westover Heads Strong Cast in "Anne of Little Smokey"

PLAYGOERS' PICTURES announce a Wistaria production for release on Nov. 20th, the title of which is "Anne of Little Smokey." No less attractive a screen personality than Winifred Westover heads the players, although the cast is described as all star. Joe King, in the role of a forest ranger, plays opposite Miss Westover, while Frank Sheridan, who was the picturesque lumberman in "The Rider of the King Log," portrays a virile mountaineer, whose independence reflects the hard life of the woods. Dolores Cassinelli is splendid in her interpretation of a gipsy princess. Frank Hagney and little Harold Callahan have important parts as well as Ralph Falkner, Alice Chapin, Edward Rosemon, Margaret Morris and Florence Ashbrook.

The story was written by Brevard Connor. The action is centered in Little Smokey, a region of natural beauty and resources, set aside by the Government as a forest and game preserve.

Brockton village is the home of the fighting Brocktons, who held Little Smokey as their own before the war came as represented by Robert Hayne (Joe King), responsible for the sanctity and welfare of the community.

The feature is described as an outdoor production, set in the natural splendor of the Kentucky Mountains, yet it is distinctly out of the ordinary, since its theme is far removed from the usual type of mountain story.



Foreign Novelist Arrives

Mlle. Henriette Sava-Goiu (Saavah-Goyah), poet, dramatist, novelist and scenario writer and one of the younger literary celebrities of Europe, arrived recently aboard the Aquitania. Mlle. Sava-Goiu has come to America in order that she may see and do the things she likes without the circumscribing harassments of European customs. Parisian and London producers wanted her to play in some of her own or their scenarios for the European screen and did induce her to have made some tests, but when it came to signing contracts mademoiselle decided not. It was whispered in Paris that possibly it was a bit too near home.

The brilliant visitor has been entertained at various box parties by theatre managements in New York, and several producers have asked to read her latest play, produced in Europe, "The Only Truth." She was more interested at first, however, in seeing a great American picture palace, and the day after her arrival she visited the Capitol theatre. She was enthusiastic in her praise of that spacious house and the way in which it handles and presents films.

Mlle. Sava-Goiu's interests in America are under the management of F. J. Tietsort of New York who in motion picture matters is being assisted and advised by George Blaisdell.



Mlle. Henriette Sava-Goiu, of Bucharest Roumania, author of many plays, scenarios and novels, who is to travel widely in the United States to co-operate with producers in making some unusual moving pictures
(c) by Underwood and Underwood

Ince Feature Meets Test

"Hail the Woman" Wins Approval of Varied Audiences on Coast

THOMAS H. INCE put his forthcoming super-special "Hail the Woman" to an audience test before three distinct types of theatre patrons in Los Angeles this week.

At the conclusion of the tests, which the producer and his staff pronounced highly satisfactory, he released prints for shipment to the exchanges of Associated First National Pictures, Inc., through which the production will be distributed.

"Hail the Woman" was presented on three successive evenings at the Royal, the DeLuxe and the Windsor theatres in Los Angeles. The Royal caters to a patronage of laboring people, the DeLuxe is a middle class house and the Windsor has an exclusive patronage. The reviews were totally unannounced. The production was put on following the regular program, and in every instance these thoroughly unprepared audiences sat through the entire screening.

Comments gathered by Mr. Ince personally and members of his staff scattered through the theatres and mingling with the audiences proved that all classes of theatregoers will be enthusiastic over the production.

"Hail the Woman" represents the sum of my observations as to what it is that the public really want when it calls for 'better pictures'," commented Mr. Ince. "'Hail the Woman,' I submit, is not only such a 'better picture' from the public's point of view, but also from that of exhibitors, producers, distributors and artists.

"In all my producing experience I have never felt so satisfied with a production of mine as I do with 'Hail the Woman,' and I am mighily proud of it."

New Prevost Production

"Princess Virtue," Third for Universal Release, Soon Ready

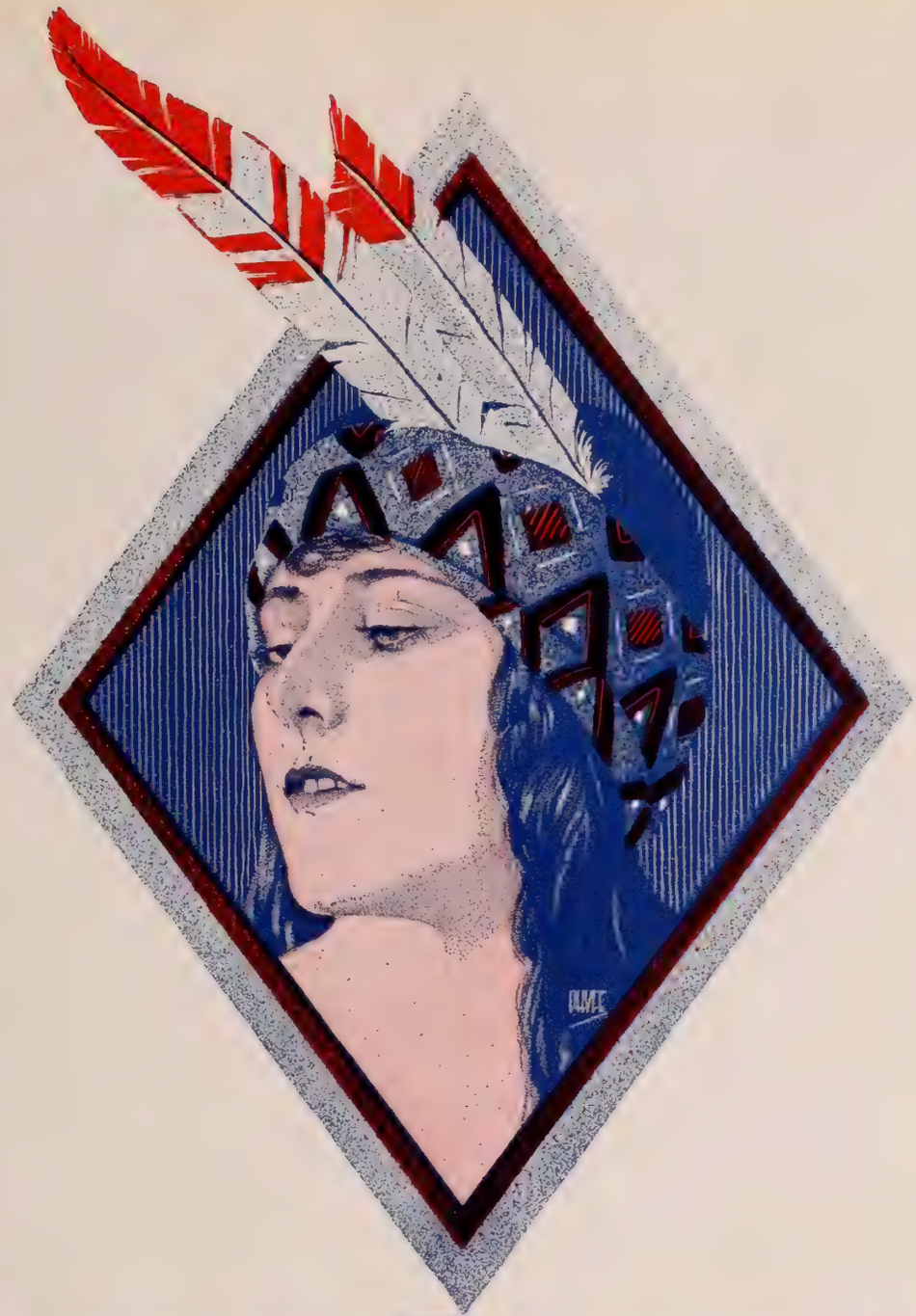
"PRINCESS VIRTUE," Marie Prevost's third and latest Universal feature, is nearing completion at Universal City under the direction of George Cox.

"Princess Virtue" will probably be her most elaborate production, states Universal. Like "Moonlight Follies" and "Nobody's Fool," "Princess Virtue" provides the former bathing queen with an alluring, attractive "baby-vamp" crusher of masculine hearts type of role. Louise Winter wrote the story.

Tom Gallery plays opposite the star. The cast also includes George Fisher, Bertram Grassby, Ma Busch, Rose Diore, George Peri lot, Lillian Lawrence and Lilli Rambeau.

George L. Cox, who is directin Miss Prevost in "Princess Virtue is a newcomer to Universal. H recently was associated with th American Film Company in San Barbara, and directed many of th Margarita Fisher productions. "Th Week End," "Whispering Smith "Their Mutual Child," "The Da gerous Talent" and "The Bi Moon" were among his more r cent successes.

Pathéserial



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SUPERVISED BY **HAL ROACH** *DIRECTED BY* **W. S. VAN DYKE**

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who has consistently outdrawn every other serial star—
whose successes are numerous—
who has never had a failure—
in a stirring Western serial—
produced by Hal Roach, a real master producer—

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Pathé News



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- The German Revolution
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- Occupation of the Rhine Territory
- Red Riots in Germany
- Mexican Revolution
- Harding Inauguration
- Polish Advance Against Soviet Russia
- Dempsey-Carpentier Fight
- Pueblo Flood
- Tulsa Riots
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You've got all these and hundreds of others *first* in the Pathe News.

You always get it first and best in the Pathe News!

Varied "Four Horsemen" Exploitation in Many Cities



Metro used the above exploitation in Minneapolis, Chicago, Atlantic City, San Francisco and St. Louis

Five Metro Companies at Work

METRO'S Hollywood studios are humming with the activities of the company's five producing units, all of which are beginning work on special pictures.

Chief among these is Rex Ingram's production of "The Prisoner of Zenda," a screen version of the Anthony Hope romance that is expected to rank with "The Four Horsemen of the Apocalypse" in popular appeal and importance in the photoplay world. Mr. Ingram has spent nearly a month selecting the principals for the picture. Considerably more time still will be required for the elaborate sets for the story.

Bayard Veiller, head of the producing unit bearing his name, is filming Justus Miles Forman's story, "Tommy Carteret." Its screen title will be "The Phantom Bride." Bert Lytell, star of the picture, has in it one of the roles he loves best—a part that permits of deft characterization and participation in outdoor action.

Maxwell Karger has organized a strong supporting company for the production of "Kisses," his first comedy-dramatic picture in which Alice Lake enacts the stellar role. Harry Myers, of comedy fame, has the leading male role in this May Tully story of candy and corporation finance. Other members of the cast include Edward Connelly, Dana Todd, Edward Jobson and Lignon Anderson. June Mathis, of Metro's West Coast scenario department, prepared the 'script for this unusual story.

George D. Baker will invade foreign territory for scenes of the newest S-L picture now under production for Metro, "Stay Home" when he journeys to old Mexico with his entire company headed by the youthful Gareth Hughes. The expedition into the southern republic will be of several weeks' duration to enable the director to obtain all the necessary scenes for this Edgar Franklin story.

New Specials Started in Production at Hollywood

Harry Beaumont's production of "The Five-Dollar Baby," starring Viola Dana, promises to be unique among the company's new pictures. The Irvin S. Cobb story will be told for the camera in a big reproduction of a section of New York's lower East Side, to be constructed at Metro's Hollywood studios; and in numerous scenes that will be shot on New York's waterfront, showing the Statue of Liberty in the background.

Rex Ingram Completes Cast

Prominent Players Assembled for Roles in "The Prisoner of Zenda"

REX INGRAM has practically completed the cast for his special production for Metro of "The Prisoner of Zenda"—a cast that will stand out as remarkable even among the notable companies he has organized for his earlier pictures.

Lewis Stone, star of the speaking stage who leaped into prominence on the screen because of his virile characterizations in Northwestern dramas, will play the dual role of The King and Rudolf Rassendyll.

Alice Terry, whose first big success was in Mr. Ingram's "The Four Horsemen of the Apocalypse," will be seen as the Princess Flavia in the Anthony Hope story. This new celebrity on the screen horizon has just completed work in the Ingram production of "Turn to the Right," which is expected to add materially to her laurels.

Robert Edeson, star of the stage and screen, has signed a contract to enact the role of Colonel Sapt; and Stuart Holmes, villain of a thousand dramas, will make it a thousand and one by portraying Black Michael.

Edward Connelly, world famous as the creator of the part of "Uncle Nat" in the stage production of "Shore Acres," has been selected as the Marshal Strakencz of the picture.

Eric Mayne, whose most recent success was in Mr. Ingram's production of "The Conquering Power," has been given the picturesque part of Lord Burlesdon. Malcolm McGregor, recognized as a screen favorite, will make his first appearance in a Metro picture as Fritz von Tarlenheim.

The part of Countess Helga von Strafzin has been taken by Lois Lee, who made her debut in pictures as the result of a contest in which scores of beauties in the Middle West competed.

Nazimova's "Camille" Follows Dumas Novel

Nazimova this week explained why, in her photoplay of "Camille," Armand is not present in the death scene. The Russian star made clear the point that her modernized version of the story is based upon the novel, not the play of Dumas; and that the book calls for no reappearance of the hero in the last hours of the life of Marguerite Gautier.

"There are many well-meaning critics," said the star, "who disregard the fact that 'La Dame aux Camelias' was written by Dumas as a novel, in twenty-seven chapters, four years before it was produced as a play at the Vaudeville in Paris. And as the motion picture version I am using was made from the original story, and not from the play which followed, I am adhering absolutely to the text in the interpretation of the final scene."

Veiller Starts Work on "Tommy Carteret"

Bayard Veiller began this week at the Metro studios in Hollywood production of Bert Lytell's newest picture, a screen version of "Tommy Carteret," by Justus Miles Forman. The title mentioned is tentative, and will be changed later. For the out-of-door scenes the star and his company will go into the wildest region of the San Bernardino mountains.



Jane Hart and "Laddie" in "No Par ing," an Educational-Christie comedy

Baby Peggy's First Release on B'way

Baby Peggy, the youngest star the movies, will exhibit her tw year-old charms in "Get Ri Quick Peggy," which will be t two-reel comedy on the Centr theatre bill the week of Novemb 7th. Her company includes amo others Louise Lorraine, who pla the part of a gypsy queen; t Aulbert twins, talented juvenil and Teddy, the former Mack Se nett dog.

The story is directed by A Goulding.

Robert Edison Engage for Metro Role

Robert Edeson, star of the legi mate stage where he created t leading roles in "Strongheart "Ranson's Folly" and "Soldie of Fortune," has been engaged Metro to play Colonel Sapt, t grizzled old war veteran, in t Rex Ingram screen production Anthony Hope's "The Prisoner Zenda."

His starring career began wi "Soldiers of Fortune." His pla have included "Classmates," "T Rector's Garden," "The Call of t North," "The Noble Spaniar "Where the Trail Divides," "T Cave Man," "The Indiscretion Truth," "Fine Feathers" a "Sinners." "Strongheart" was l greatest success.

Prompt Exhibitor Response Due to Punch Found in "Fightin' Mad"

FROM the moment of the initial announcement that Metro Pictures Corporation had added "Fightin' Mad," the great outdoor super-special production, to its list of releases, exchanges in all territories and the home office itself have been receiving inquiries from exhibitors concerning details of bookings and the release date of this action photoplay.

"The manner in which our announcement of 'Fightin' Mad' has been received," said William E. Atkinson, general manager of Metro, after being advised of the exhibitor interest in the production, "verifies what is a truism in the picture field: that the public likes punch in its pictures, especially the American public.

"Such is the case in other fields which appeal to the public. The crowds don't go to the Polo Grounds to see a scoreless game, no matter how scientific. They want to see Ruth knock a homer. They want something that scores. That's why we've added 'Fightin' Mad' to the Metro batting order."

This smashing outdoor picture, a William Desmond Production, was written by H. H. Van Loan, author of "The Virgin of Stamboul" and other big successes. It was directed by Joseph J. Franz, under the personal supervision of Robert Brunton. Harry A. Gersted photographed it. The cast is a list of names notable in the ranks of motion picture players and by-words in the public's vocabulary of popularity. It includes William Desmond, Rosemary Theby, Virginia Brown Faire, William Lawrence, Joseph J. Dowling, Doris Pawn, and others no less prominent. The picture is scheduled for release December 5.

The Million Dollar Question—"What DO Men Want" ?

"Four Horsemen" vs Disarmament Parley

DISARMAMENT conferences would hardly be necessary, if everyone could see the screen production of "The Four Horsemen of the Apocalypse," declares the Reverend T. Harry Kelly pastor of the First Methodis Episcopal Church, Superior Wis., in a letter to Harvey Buchanan, manager of the Savoy theatre, where this sensationally successful Re Ingram production wa shown.

The minister's communica tion said in part:

"It is a massive produc tion, and in my opinion rank with 'The Birth of a Na tion' and the few other pic tures that are truly great.

"I have not read nor hear anything that so tersely de picts the horrors of war."

"Conquering Power" Continues a Favorite

COUNTRY-WIDE booking, on the part of exhibitors, and unvarying heartiness of reception on the part of their patrons, of Rex Ingram's production for Metro of "The Conquering Power" prove that the early-season form of the attraction, when it played to capacity during the two hottest weeks of the summer, at the Rialto and Rivoli Theatres in New York, is being maintained.

Its success is fairly treading on the heels of the preceding Ingram photoplay, "The Four Horsemen of the Apocalypse," but in spite of the fact that this tremendous screen triumph placed the name of its director at the very top of the list of picture producers, the reports upon the sweep of popularity of "The Conquering Power" is enjoying indicate that this cinema version of Honore de Balzac's novel is standing on its own merits and winning on them.

"The Conquering Power's" overwhelming victory stands as proof of early predictions. When it was first shown in New York, without exception it received the most praiseworthy comments from the newspapers' dramatic critics; and from the reviewers of the trade paper there came a unanimity of judgment that it would prove one of the most powerful box office attractions ever put forth by a producing or distributing concern.

Every element which went to make up the completed unity of the photoplay received praise. The story itself, faithful to the spirit of Balzac and following the book, "Eugene Grandet" with remarkable accuracy, was changed in adaptation by June Mathis only in regard to the end—and, in the opinion of critics, improved. The direction by Mr. Ingram, which included not only the choice of artists and supervision of their action, but final decision in the matters of settings and lighting and above all, in the general composition of the scenes as they would appear on the film, brought to him even more worth-while notice than did his work in "The Four Horsemen." The photography by John F. Seitz, who was behind the camera during the screen production of the Ibanez novel, was acclaimed one of the most beautiful examples of cinematographic painting ever achieved.

In addition to what practically amounted to perfection in the reproduction of Balzac's novel of provincial France, a cast of rare ability and undeniable personality did its considerable bit toward the effectiveness of "The Conquering Power." Alice Terry, the Marguerite Laurier of "The Four Horsemen of the Apocalypse," recently said by Russell Iredell, the artist, to be the most perfect type of the American beauty he had yet seen, was cast as Eugenie Grandet. Playing opposite her was Rudolph Valentino, another celebrity from "The Four Horsemen" and hardly less noteworthy in the group of players were Ralph Lewis, Edward Connelly, Edna Dumary, Bridgetta Clark, Mark Fenton and Eugene Pouyet. In his arrangement of the scenes Mr. Ingram was aided in great measure by Ralph Barton, the American poster artist, who worked with Amos Myers in the art direction of the picture.

Rex Ingram to Film "Prisoner of Zenda"

"THE PRISONER OF ZENDA" is to be the next subject produced for the screen by Rex Ingram. Every detail of the appointments for the production, from the design of the dragon on the helmets of the king's guards to the construction of the hunting lodge, will be created especially to measure up to the ambitious standard Rex Ingram, director of the photoplay for Metro, has set for his newest production.

For Mr. Ingram has found that the seemingly limitless possibilities of the studio property room furnish nothing suitable. Every wall of every set, every costume of the thousands of principals and extras who will participate in the picture, and even some of the out-of-door backgrounds will have to be prepared particularly to suit the requirements of this screen reproduction of the Anthony Hope romance.

An example of the painstaking care that is being exhibited in attaining similarity to the minutest details of the story may be seen in the plans for making the helmets of the king's guards. Although Los Angeles costumers have helmets of every variety, Mr. Ingram found none available unless topped by a dragon. Since a dragon-crested helmet was not to be discovered he called upon Finn Frolich, who has created many original bits of statuary seen in Metro pictures, to reproduce the dragon done by Benvenuto Cellini, the Italian sculptor, for the helmets. The regal headgear now is under way at the Hollywood studios of the company.

The same insistence upon detail obtains in designing the costumes to be worn by the military officers, the ladies-in-waiting, the peasants and attendants at the coronation scene of the picture. Since Ruritania, the mythical province in which the action of the story takes place, must be peopled with living men and women whose dress fits into the story, it is impossible to make use of the uniforms of the armies of any other power.

Mr. Ingram, assisted by a corps of technicians and builders, is constructing a section of the capital of the province of the kingdom in which the hero of the story meets with his bizarre adventures. A cathedral, a castle, several business houses and residences of an unusual style of architecture will be seen in this setting for one of the big scenes.

Mary O'Hara, of Metro's scenario department, has prepared the script for the story. John F. Seitz is to be the camera man.

"Camille" Breaks All Booking Records : :

NAZIMOVA'S "Camille" broke all booking records of the Famous Players Canadian Corporation this week when that organization signed contracts to exhibit the production in its entire chain of twenty-five theatres, with Metro Pictures Corporation, distributor of the Russian star's masterpiece.

The arrangement was made by Regal Films, Ltd., of Toronto, Canada, which distributes Metro productions in that section of the country. Word of the transaction reached the Metro home offices this week from Arthur Cohen, vice-president and general manager of Regal Films, Ltd.

The theatre which will show Nazimova's modernized version of the "Camille" of Alexandre Dumas, the younger, as adapted to the screen by June Mathias, are six in Toronto—The Regent, the Alhambra, the Oakwood, the Palace, the Garden, and the Family—and nineteen others in the Dominion. The Temple, in Brentford; the Regent, in Oshawa; the Brook, in Brockville, the Regent, in Galt; the Regent, in Guelph; the Capitol, in Kitchener; the Capital, in Peterboro; the Royal, in Port Hope; the Algoma, in Sault Ste. Marie; the Capitol, in Montreal; the Capitol in Winnipeg; the Capitol, in Regina; the Empress, in Edmonton; the Capitol, in Calgary; the Capitol, in Vancouver; the Capitol, in Victoria; the Savoy and Strand in Hamilton, and the Broadway, in Vancouver.

Six prints of the Nazimova picture have been dispatched to as many of the largest of the Canadian cities, for simultaneous release.

The terms of the contract have not been made public, but it is understood that it was commensurate with the record-breaking extent of the booking.



A scene from "There Are No Villains," released by Metro. Viola Dana is the bride-to-be

The enthusiasm at the private showing held in New York by Metro several weeks ago, in the grand ballroom of the Ritz-Carlton Hotel, when the star herself was among the notables who crowded the exhibition room; the heartiness of praise from the metropolitan press when "Camille" was shown for two weeks at the Rivoli, in New York; and the capacity business this film playhouse did throughout the engagement—all these were unmistakable finger-posts pointing to a nation-wide and world-wide sweep of triumph, of which the record booking in Canada is the first rush, declares the Metro home office.

Metro to Film Cobb's "Five Dollar Baby"

Irvin S. Cobb's "The Five-Dollar Baby" is about to be produced at Metro's West Coast studios, with Viola Dana in the stellar role, as one of the company's most ambitious features.

Harry Beaumont, director of this new picture for Metro, is organizing an exceptionally strong cast to support Miss Dana. Edith Kennedy, of the company's scenario department, has prepared the script for the screen version of the Cobb story.

"A Virgin Paradise" An Unusual Story

William Fox Special Super-Production Filled With New Scenes and Startling Action

WITH a range of background that reaches from palatial estates and mansions in a cosmopolitan centre of the United States clear to the savage splendor of a South Sea island, "A Virgin Paradise," another William Fox special super-production, chooses a monster stage for itself, and then proceeds to enact on that stage a story of the jungle and civilized hypocrisy that fairly bristles with startling dramatic action and unusual scenes. With the perfect showmanship for which he is noted, William Fox has stepped in just as the newly created public appetite for South Sea adventure and atmosphere is whetted to its keenest edge. They fairly ate it up in New York after a run on Broadway at the Park theatre and Capitol theatre, and now it is being served to the rest of the country.

In action and theme it is without comparison. In color and atmosphere it is prodigally rich because it so vividly visualizes the exotic and romantic scenes that hold such strong appeal—emerald seas and sapphire skies; an island paradise, with all its wild beauty and strange life. It mixes skillfully in its magic spell the charm of the tropics with the hypocrisis and adventures of civilized life. It is a thrilling and primal drama of tangled lives and fortunes shot through with rare romance and thrilling episodes.

Its properties are wild animals, volcanoes, jungle depths, strange gods, native villages, primitive passion slumbering and awake; and standing out above them all is the central figure, a girl, barbaric and beautiful, around whom a fickle fate has built a strange drama that surges in a steady crescendo to the smashing and effective climax.

A SMASHING CLIMAX

It is the two-fisted punch of this climax that has made of the whole a great story. Imagine a beautiful girl plucked by Fate from wealth and civilization as a baby and cast alone on a deserted and haunted island in the South Seas. Mothered by the beasts of the jungle, she grows to young womanhood, knowing nothing of human beings. Then comes an adventurer into her strange paradise. An instinctive and primal love fills her and she journeys back to civilization. The sham, perfidies and conventions of her new life



There is an appealing romance in "A Virgin Paradise."

irk her—madden her! She wants nothing of shoes, dresses or mansions, and pines like some beautiful bird in captivity for her wild life again.

And then comes the tempter. Instinctively she knows he is unclean. It arouses the tigress in her; and then, reversing all tradition of fact and fiction, *she* seeks vengeance. She locks him in a room with herself, and then in one of the greatest and breath-taking fight scenes ever brought to the screen, she tries to kill him with her bare hands. But the savage fire burns out in her breast with the ensuing and equally thrilling episodes, and she accepts the ultimatum of civilization when it offers clean love and domestic happiness.

REALISTIC BECAUSE REAL

That's the big moment in "A Virgin Paradise," and only a glimpse of what it contains. Its wild animals are lions—full-grown king lions. Its volcanic scenes are realistic because they are real—made on the island of Martinique, in the West Indies, with the famous and familiar Martinique volcano belching forth its molten lava and showers of smothering ashes. Many days were consumed by the company in watchfully waiting for the slumbering mountain of fire to awake and go on one of its tantrums.

Its jungle scenes were made right in the heart of the tropics. Its dark-skinned people are the natives. Its white beaches, coral islands and picturesque lagoons are those over which authors recently have used up pages of rich description, holding thousands of readers thralled with the charm of it. And here in "The Virgin Paradise," right before the eye, with greater vividness and realism than the printed word could ever give, this William Fox super-special brings them.

"A Virgin Paradise" therefore because of all this becomes just what William Fox intended it to be—a special super-production, with its story of thrills and adventure at two points of the compass primed to meet public demand. It is bound to duplicate the success of its Broadway run wherever it is shown. It offers exhibitors everywhere an opportunity to stir things up for it is chock full of exploitation possibilities.

Famous Lions In "The Virgin Paradise"

William Fox engaged for "A Virgin Paradise" a number of the finest specimens of lions in the world. Among them "Jimmy" and "Beauty" are known wherever a circus has appeared.

"Jimmy" is a perfect specimen of the king of beasts. He weighs 800 pounds, stands three feet high and measures ten feet from the tip of his nose to the end of his tail. "Beauty" weighs 450 pounds, stands three feet four inches in height and measures eight feet long.

ADV

Six Comedy Companies Busy on Fox Lot

SIX comedy companies are at work at present at Fox Film Corporation's West Coast studios. Heading the list is the Clyde Cook company, busy on the second of a series of special comedies, "The Chauffeur," with Lois Scott playing the girl. Jack Blystone is directing the production.

The acrobatic Al St. John, whose starring comedy, "The Happy Pest," is scheduled as an early November release, is busy with his "Straight from the Farm," with Bessie True. Gil Pratt is directing. Among the Sunshine Comedies, one is "Old Clothes." This is said to be a striking novelty. Delmar Del Lord is directing. "False Alarm," with Chester Conklin and Bee Monson, is being made under the direction of Earl Kenton. Slim Summerville is directing Jim Savo and Lillian Hacket in "Pardon Me." Harry Depp and Hattie Chambers are at work in "Go and Get It," under the direction of Al Herman.

Aubrey Comedy Booked by N. Y. Strand

Jimmy Aubrey, Vitagraph comedian, is going bigger than ever and his latest comedy, "The Applicant," has been booked by Joseph Plunkett, managing director of the Strand theatre, Broadway, New York, as a featured part of the Strand program for this coming week, announce Vitagraph.

"The Applicant" is an original comedy of the semi-slap-stick variety. It was written around the peculiar comedy characteristics of Aubrey, and is described as one long laugh.

Educational Releases at Three Openings

Educational Pictures had the distinction of being on the opening programs at three new theatres in or near Los Angeles in four days. The new Encel theatre, in Los Angeles, opened on October 19, with "The Ride on a Runaway Train" on the program. The Wilshire, which was opened October 20, showed the Mermaid Comedy, "Robinson Crusoe, Ltd.," featuring Lloyd "Ham" Hamilton, and Kinograms. At Ansheim, Cal., "Robinson Crusoe, Ltd.," was on the first program of the California theatre on October 22, as was also a Kinogram news reel.

Victor Heerman Signed as Selznick Director

Victor Heerman has been signed by the Selznick Pictures Corporation to direct future Selznick productions. Arrangements which had been formulated with Mr. Heerman were concluded a few days ago when Myron Selznick, vice president in charge of production of the Selznick corporation, signed Mr. Heerman to a contract which will keep him busy for some time.

"Humoresque" Called Best of 1920



TWO million readers of Photoplay, the fan magazine, have cast their votes in favor of "Humoresque," a Cosmopolitan Production, as the finest motion picture produced in America in 1920.

The December issue of "Photoplay," just off the press, announces the result of the balloting and the consequent award of a gold medal to Cosmopolitan Productions. The magazine of which James R. Quirk is the editor, congratulates Cosmopolitan Productions and all concerned with the making of "Humoresque."

Early in the year Photoplay announced it would award a gold medal to the company that produced in 1920 the picture that was judged by its readers as the best photoplay. Ballots were printed in four successive issues and it was not long, the editors said, before their offices resembled an Arctic landscape, so heavy was the return of the ballots.

The medal is of solid gold, weighing 123½ pennyweights, and was executed by Tiffany. The inscription on the obverse reads: "The Photoplay Magazine Medal." On the reverse: "Presented to Cosmopolitan Productions by Photoplay Magazine for the production of 'Humoresque,' the best photoplay of the year 1920."

In announcing its plan to have its readers vote, Photoplay gave these qualifications to be considered: Theme, story, direction, acting, continuity, setting and photography.

In its December issue the magazine, in making known the result of the contest, says, "We think you have made a wise selection in 'Humoresque.'

"This picture is truly great. It is an artistic achievement and a popular triumph. Its theme, the universality of motherhood. Its direction, worthy of the beautiful theme. Its acting, exceptional. Its settings, extraordinary. Its continuity, smooth and faithful. Its photography, clear and fine."

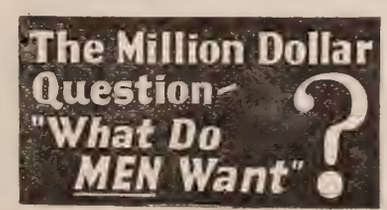
Rush Bookings on Ray Film

Exhibs Taking Advantage of Interest in Current Football Matches

THE showman sense that sees box office value in a football photoplay at this season is responsible for a stimulated booking record this week for Charles Ray's "Two Minutes To Go." The star's latest First National release had opening runs in New York, Atlanta, Oklahoma and Des Moines, in each of which the football appeal added appreciably to the normal drawing power of Charles Ray's name. Successful tie-ups in New York and Des Moines point the way to the vast exploitation possibilities for this subject in any town which has a school team, professional team or athletic society of any type, declares a statement from Associated First National Pictures.

Among recent bookings on "Two Minutes To Go" reported by John C. Ragland, of the Arthur S. Kane Pictures Corporation, which presents the star for First National distribution, are Shea's Hippodrome in Buffalo, where Harold B. Franklin will soon present the Ray film; the Grand theatre, Pittsburgh, where Manager Bill Mason has booked the picture; the Queen theatre, Dallas, Texas; the Liberty theatre, Seattle, Washington; Turner & Dahnken's Tivoli, in San Francisco; the America, in Denver; Col., and the Madison theatre, in Detroit, Mich.

The success of the film in New York City in its initial screening by the Strand theatre, is attested to by Manager Joe Plunkett, who put on one of the most elaborate exploitation campaigns ever undertaken by his house. A tie-up whereby the football teams of Columbia, N. Y. U., Fordham and C. C. N. Y. occupied boxes at the Strand on different nights during College Week resulted in a highly stimulated attendance by the student bodies of each university. The interest evidenced by the college men is reflected in the fact that, although at the beginning of the week, through some inadvertence the City College was not included in the plans, by the end of the week the City College men made application themselves for inclusion in the College Week plans and Friday night was devoted to them.



Yale Professor Endorses "Three Musketeers"

Prof. William Lyon Phelps, professor of English Literature at Yale, after viewing "Three Musketeers" at the Shubert theatre, New Haven, wrote as follows to the management of the Shubert:

"I enjoyed the picture play, 'The Three Musketeers' immensely. It is thrilling from beginning to end, and is without any trace of silliness or vulgarity. It is a clean, inspiring picture and everyone ought to see it."

"Poverty of Riches" Is Next Goldwyn Picture

GOLDWYN'S next big picture to be added to the list that contains already, from the company's fifth year product, "The Old Nest," "Dangerous Curve Ahead" and "Doubling for Romeo" is "Poverty of Riches," directed by Reginald Barker and adapted from Leroy Scott's story, "The Mother." It has received wide bookings throughout the country.

This is the picture that Goldwyn declares to be one of the greatest human documents the screen has ever reflected. It is the story of a young married couple who defer having children despite the wife's longing for them, until the husband has won big social and financial standing in his community. In the leading roles are Richard Dix, John Bowers, Leatrice Joy and Louise Lovely. Others playing important parts are Irene Rich, De Witt C. Jennings, Dave Winter, Roy Laidlaw, John Cossar, Frankie Lee and Dorothy Hughes.

Universal-Jewel Opens Springfield Strand

Gus and Louis Kerasotes, veteran exhibitors of Springfield, Ill., recently threw open the doors of one of the best equipped theatres in the middle west. It is the New Strand Theatre, at Sixth and Washington streets, Springfield. "No Woman Knows," the Universal-Jewel production made by Tod Browning from Edna Ferber's novel "Fanny Herself," was the feature of the first week.

Having booked "No Woman Knows," the Strand management arranged a tie-up with the Springfield Journal, as a result of which the Journal called for individual 100 word criticisms on the picture. This prompted many persons to go the opening night so they could write their criticisms.

Suggesting a Way By Which Pictures May Be Financed

There is a studio in Florida equipped and ready for modern productions. Dark Stage is 60 by 60 with Cooper-Hewitts,—Hard Lights,—and several 100 Amperes spot Lights. There is also a open-air stage 50 by 142, which is one-half enclosed, and could be wholly enclosed at little cost. The two stages together could accommodate three separate companies. There are 18 dressing rooms and plenty of flats and sets and a laboratory. It is situated right in the city and cost $65,000. ***To a reputable producing company, that would acquire this property, the financing of its pictures or the selling of stock for this purpose would be an easy matter on account of this asset.*** The Owner is willing to sell for one-third cash, one-third Stock, and the balance in easy payments.

For Further Information
WILLIAM McCORMACK
MOTION PICTURE NEWS
729 7th AVE., NEW YORK



A scene from "Poverty of Riches," a Goldwyn picture, directed by Reginald Barker

Four Sennett Units Busy on Coast

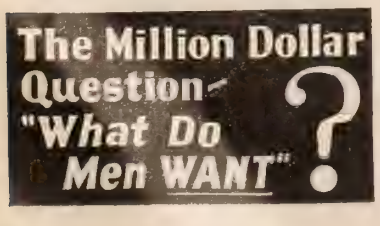
Mack Sennett announces that by November 15 he will have four companies at work in his studios. Mabel Normand arrived in Los Angeles on Oct. 21 and began work on a comedy romance of Southern California. Ben Turpin has returned from New York and started work on his next picture, "Bright Eyes," on Nov. 1. Billy Bevan started a new two-reel comedy on Oct. 24, in which Mildred June has the feminine lead. On Oct. 22 Billie finished a two-reeler which will be released by First National under the title of "By Heck." "By Heck" is the Bevan successor to "Be Reasonable."

Hughes Has Difficult Role in Ince Feature

A study of "character transition," one of the most difficult of elements to interpret either on the stage or on the screen, is given by Lloyd Hughes in his role of David Beresford in Thomas H. Ince's "Hail the Woman," soon to be released by Associated First National Pictures. All these successive stages of fearfulness, doubt and weakness are cleverly and convincingly sketched by Lloyd Hughes.

Earle Williams Seen in Outdoor Picture

Earle Williams has returned to a rugged outdoor role in "Bring Him In," which is his current Vitagraph release. Albert E. Smith, president of Vitagraph, decided that Mr. Williams could duplicate his success in "The Wolf." The truth of this has already been proven by the success which greeted "Bring Him In" wherever shown.



"Iron Trail" Based on Actual Happenings, Beach Tells Audience

THE premier showing at the New York Strand theatre of Rex Beach's "The Iron Trail," produced by the Bennett Pictures Corporation, and released through the United Artists, had as an added attraction a personal appearance by Mr. Beach.

Mr. Beach briefly explained that his original story, adapted for the screen by Dorothy Farnum, was based on actual happenings and that the characters were actual persons who did build an actual Alaskan railroad, that was actually bridged through an Alaskan winter.

There was a packed theatre audience which applauded Mr. Beach's talk and also gave generous applause to the many thrilling scenes in the picture.

The picture won much-deserved praise from the critics. "The picture is another one of those which needs no review," says Harriette Underhill, in the New York Tribune. "If you like Rex Beach you will like the picture which is called 'The Iron Trail' and is full of icebergs and he-men. It is extremely interesting, and the scenes in Alaska are magnificent."

Says Suzanne Sexton in the Morning Telegraph: "A Rex Beach story usually is as bracing as the morning plunge into a cold tub. This one is no exception.

"Wyndham Standing was well chosen for the leading role of Murray O'Neill. He has all the good looks and the romantic appeal which a builder of railroads and bridges, who has trestled all the way from Chile to China, should possess on the screen. And he is too finished an artist to give anything but a splendid performance."

Writes Quinn L. Martin in the New York World: "This picture has action, with interpolations here and there of the Alaskan intrigue and far North bravery, heroism and romance."

"There are many thrilling scenes of the breaking up of the ice in 'The Iron Trail,' which you can enjoy without a doubt," says the critic for the New York Times.

Kolker to Produce Abroad

Director and Technicists to Make Pictures for Italian Producer



Henry Kolker

A MOVEMENT of international importance in the motion picture industry was practically launched on October 25th when Henry Kolker and his staff of technicists sailed for Cherbourg en route to Italy under contract with the Societa Anonima 'Ultra' of Rome, Luporini Brothers, and Ernest Shipman, of New York City. Among the personnel of Mr. Kolker's staff are Howard P. Bretherton, assistant director, and Charles Rosher, who for the last three years specialized as cameraman to Mary Pickford and her productions.

Following a round table conference of Ernest Shipman and his associates, Henry Kolker was finally selected from the available American directors, not only on account of his many screen successes, culminating in "Disraeli," but because of his long experience upon the legitimate stage, which eminently qualifies him to interpret the works of the various authors selected by the Ultra Company of Rome.

The internationally read stories of F. Marion Crawford have been purchased by this company and "Sant Ilario" is the one selected for the premier production. Kenneth O'Hara, who gleaned wisdom in the Thomas H. Ince school of experience, was entrusted with the adaptation and continuity, and before sailing Mr. Kolker received, on his working manuscript, the "O. K." of the various interested parties on this side of the water.

Two negatives will be made of each story, one under the direction of an Italian producer for the Latin-foreign field and the other under Mr. Kolker's direction for the Anglo-American countries. William G. Colvin is already in Rome making preparation for the coming of the director and his staff. The combined studios of the Nova and Bernini companies, under the control of Ultra, have been completely equipped and especially prepared for this first Italian-American effort.



Mary Miles Minter, the pretty Realart star

Novel Herald Is Issued for "Enchantment"

What is said to be something new in a herald has been devised by Cosmopolitan Productions to exploit its newest release through Paramount—"Enchantment," starring Marion Davies. The herald, copies of which were distributed in the Rialto, Criterion and Rivoli theatres, New York, for the pre-release showing in the latter theatre the week of October 30, is a four-page affair. The first and last pages are in black and white and carry an announcement of the production, an outline of the story and the credits.

The centre spread is in four colors and consists of cut-out dollies for the children. There is a figure of Marion Davies in one gown and there are four other gowns and a fur coat to be cut out and put on the cut-out of the star.

Five Century Comedies for November Release

Julius Stern announces that Century Film Corporation will release for November a diversified list of five comedies. One will stage Charles Dorety, and Bartine Burkette, the new Century beauty; one Brownie the Wonder Dog, one Baby Peggy the two-year-old star, one Teddy the former Mack Sennett great Dane, and one Harry Sweet.

Charles Dorety and Bartine Burkett will be seen in "The Nervy Dentist," which will be released November 2nd; Brownie will be seen in "Around Corners" released on November 9th; Baby Peggy will star in "A Muddy Bride" released November 16th; Harry Sweet will star in "Playing Possum," the comedy which played two weeks at the Central theatre. It will be released November 23rd. Teddy the great Dane will be seen in Teddy's goat released on November 30th.

"Thunderclap" Is A Great Picture From Every Angle

Born a Great Picture—Achieved Greatness and Had it Thrust Upon It.

THE old saying prescribes three way of acquiring greatness.. To make sure of it, "Thunderclap," a William Fox special super-production, used all three ways. It was born great, achieved greatness and then had it thrust upon it.

It was born great because it boasts of the presence of Mary Carr, the famous little mother of "Over the Hill," plus the most sensational and thrilling race track scene ever staged. These two elements alone, with the power and permanence of a sharp edged chisel, etched the name of "Thunderclap" now and forever among the other few winners on the flinty scroll of famous films.

As in "Over the Hill," Mary Carr again shines forth like a crown jewel as the mother in "Thunderclap." And her Ma Benton in "Over the Hill," by the sheer artistry, beauty and appeal of its characterization, has enshrined her as the symbolic mother of 21 million homes in this country. She gave to it the power of a magic wand with which it has swayed to its will hundreds of thousands of people in every walk of life, of all ages, color and creed. In "Thunderclap," as the wan and wistful little mother, chained to an invalid's chair by paralysis, able to move only her eyes, she sits helpless while those she loves are threatened with danger and the great drama moves all around her.

Thus, deprived of all the natural means of acting her role, does Mary Carr, by her birthright as an artist, carry off the big emotional and dramatic moments of this production with her eyes. And if ever eyes spoke volumes hers do here. Joy, tragedy, fear, faith and every other emotion that the dramatic surge of the story at these points calls for, are registered by means of her consummate artistry and power just as clearly and perfectly as a sub-title or her own voice might convey it.

THEY'RE OFF!

That's the cue to another great scene in "Thunderclap"—the thrilling, colorful race track spectacle where everything at that moment depends on the stout heart and the flying heels of a horse. It is the scene that has caused critics to label the production, "the greatest race track drama ever staged". The modern panoramic



Mary Carr as the invalid mother in "Thunderclap"

perfection of the Akeley camera and the enterprise of the Fox Film Corporation in making these scenes right at the famous New Orleans race track brings such vivid and realistic effects to the screen that all those who see it are fairly transported by the nerve tingling spectacle and the theatre auditoriums have been practically turned into paddocks and grandstand. One fairly feels the tense and expectant silence as the horses fight for mastery around every turn and the pounding of flying hoofs almost sounds from the screen.

THEREFORE BORN GREAT

Thus have these two elements given "Thunderclap" a birthright of greatness and with a score of other thrilling and dramatic highlights with which it is studded, it has achieved the right to be great. Achieved it by a prodigality of effort and effects such as seldom have ever been put into one picture. Achieved it by a cast of all-star players that alone would have given it unusual prominence.

Another of the big moments in this production, probably ranking next to the race track scene for thrills and sheer melodramatic effect, is the now famous scene in the whirlpool rapids. Staged amidst swirling, dangerous rapids and a thundering water-fall, it is a moment that has gripped the attention and nerves of the most blase of theatre-goers. The perilous journey of the hero through the deadly rapids—the grim fight for life on the brink of the falls, and then the startling and daring rescue with a human life-line, all makes this another dramatic peak of the picture that sticks forever in the memories of those who have seen it.

Then there are the glamorous and bizarre scenes in the gambling casino—an incident in this picture but a subject and atmosphere that furnished enough plot and action for a whole big stage production which recently opened in New York.

The Star Cast of "THUNDERCLAP"

Mrs. Jamieson	Mary Carr
Lionel Jamieson	J. Barney Sherry
Tommy	Paul Willis
Betty	Violet Mersereau
Wah Leong	John Daly Murphy
Foster	Walter McEwan
Marion Audrey	Maude Hill
Gunga Din	Thomas McCann
Cooper	Hal Clarendon
Hy Watts	Joe Burke

GREATNESS THRUST UPON IT

In this manner has "Thunderclap" been born great and achieved greatness. It remained for the photoplay and dramatic critics of newspapers in New York and elsewhere, not forgetting the tens of thousands of persons who have flocked to see it all over the country, to thrust the mantle of greatness upon this production. A few of the New York papers did it thus:

"One could quite audibly hear the happy cheers from the audience—" *N. Y. Herald.*

"The struggle for life in the Niagara rapids rivals the water scenes of "Way Down East."—*N. Y. Commercial.*

"A well staged race scene."—ALAN DALE in the *N. Y. American.*

"We want everyone to enjoy it as much as we did."—*N. Y. Tribune.*

"A most thrilling melodrama, concocted of everything that has been a sure-fire hit in the past."—*N. Y. Times.*

"A story of absorbing interest and race effects that are marvelous."—*N. Y. Telegram.* W. J. M.

ADV.

Jessen's Studio News by Wire

HAL ROACH

Harold Lloyd's "A Sailor Made Man" was previewed at the Glendale Ocean Park, at Long Beach and on board of the U. S. S. Frederick, where six hundred gobs and officers who took part in the picture, saw the roles they played. The comedy is in four reels and is the biggest Lloyd subject to date. The story is by Hal Roach, Jean Havez and Sam Taylor, and the cast includes Mildred Davis, Dick Sutherland and Noah Beery. Fred Newmeyer directed, T. J. Crizer edited the film and H. M. Walker wrote the titles.

The next Lloyd subject has been titled "The White Feather," and has a small town atmosphere. The cast includes Mildred Davis, Charles Stevenson, Wallace Howe and Molly Thompson.

Snub Pollard comedies titled by H. M. Walker and shipped this week include "The Corner Pocker," a poolroom story; "The Go Getter," a bootleg story, and "Call the Witness," a satire on divorce courts.

Jimmy Parrot comedies completed and shipped are "Leave It to Me," and "Try, Try Again," both written by Charles Parrott.

UNIVERSAL

Clarence Badger, director of many Will Rogers and Mabel Normand features for Goldwyn, has been engaged to direct Marie Prevost in "Cupid Incog," by Irving Thalberg. The supporting cast includes T. Roy Barnes, George Nichols, Daisy Robinson and Roy Atwell.

A series of six short reel features titled "Ned of the News," are to be made by Director Albert Russell, featuring Percy Pembroke. The stories are by George Morgan and William Lord Wright.

In production are: "Wards of the North," starring Frank Mayo under the direction of Jack Conway, "Man to Man," starring Harry Carey under the direction of Stuart Faton; "Wild Honey," starring Priscilla Dean under the direction of Wesley Ruggles; "Clay," starring Miss DuPont, under the direction of Paul Scardon.

Recently completed features are "Princess Virtue," starring Marie Prevost under the direction of George Cox, "Barry Gordon," starring Herbert Rawlinson, under the direction of Hobart Henley; "The Sand Man," starring Gladys Walton under the direction of Dalla Fitzgerald, and the eighteenth episode of "Winners of the West," starring Art Acord under the direction of Edward Laemmle.

Craig Hutchison is filming a comedy titled "Westward Ho," with Gertrude Olmsted and Bert Roach.

VITAGRAPH

The William Duncan and Edith Johnson picture recently completed is now titled "No Defense."

The Moreno picture with an East Indian atmosphere has been named "A Guilty Conscience."

Ann Hastings has been selected as the leading woman for Larry Semon's next comedy.

Jimmy Aubrey is beginning a two reel comedy by Buddy Ross. The supporting cast includes Helen Kessler, George Stanley and Fred Stemper.

Bradley Smollen is writing an unnamed story for the next subject for Director Dave Smith.

"The Breaking Through" serial company, with Carmel Myers and Wallace McDonald, is on the twelfth episode.

Duane Wager, for three years with Vitagraph, has been named production manager by General Manager W. S. Smith.

GOLDWYN

"The Octave of Claudius," "The City Feller," "What Ho—the Cook," and "Yellow Men and Gold" have now been filmed.

Kathleen O'Connor has been engaged for a prominent role in Rupert Hughes' story "Sent for Out," under the direction of Al Green. Coleen Moore is to be featured and Ralph Graves plays the male lead.

A new original Hughes story, as yet unnamed, goes into production this week.

Edwyn Justus Mayer has been transferred from the studio to the New York publicity department.

Max Linder is beginning a two-reel burlesque on "The Three Musketeers."

INCE

Lambert Hillyer is casting for "The Brotherhood of Hate." The production begins next week.

Leah Baird has finished "Trust Your Wife," to be distributed by Associated Producers.

The production of "The Hottentot," starring Douglas MacLean under the direction of Del Andrews began this week. Madge Bellamy plays the female lead and Raymond Hatton has an important part.

King Vidor is doing the final editing of "Love Never Dies." Lloyd Hughes and Madge Bellamy are the principals.

"Lucky Damage" has been retitled "Skin Deep."

FAMOUS PLAYERS

"Is Matrimony a Failure," a special comedy is to be put in production on November 20th. T. Roy Barnes, stage star of this Leo Dietrichstein play, and Walter Hiers, will play the leads.

In production are "Moran of the Lady Letty," starring Dorothy Dalton with Valentino in a leading role, under the direction of George Melford; "One Glorious Day," starring Will Rogers, with Lila Lee, under the direction of James Cruze; "The Parson of Panamint," starring Jack Holt under the direction of Joseph Henaberry; "The Husband's Trademark," starring Gloria Swanson, under the direction of Sam Wood; "If You Believe it, It's So," starring Tom Meighan, under the direction of Tom Forman; "For the Defense," starring Ethel Clayton, under the direction of Paul Powell; "The Champion," starring Wallace Reid, under the direction of Phil Rosen; and "The Lane That Has No Turning," starring Agnes Ayres, under the direction of Victor Fleming.

BRUNTON

The J. L. Forthingham company, under the direction of Edward Sloman, is at San Francisco, taking exterior for "The Man Who Smiled."

Chester Bennetts' production, "The Soul of a Woman," is now being edited.

Nazimova will begin production on "The Doll's House" on November 7th.

Jack White and Lloyd Hamilton are filming a circus comedy.

The complete cast for Frothingham's "The Man who Smiled" includes Lucille Ward, Fred Malatesta, Harvey Clarke, Bruce Guerin, Mary Wynn, Marcia Mannon and William Mong.

METRO

George D. Baker and the Gareth Hughes company have left for Mexico to take exteriors for "Stay Home."

John Harron, brother of the late Robert Harron, will play the lead opposite Viola Dian in Cobb's story "The Five Dollar Baby," under the direction of Harry Beaumont.

In production are "Tommy Carteret," starring Lyell, and "Kisses," starring Alice Lake.

ROBERTSON-COLE

Gasnier has filmed "The Call of Home."

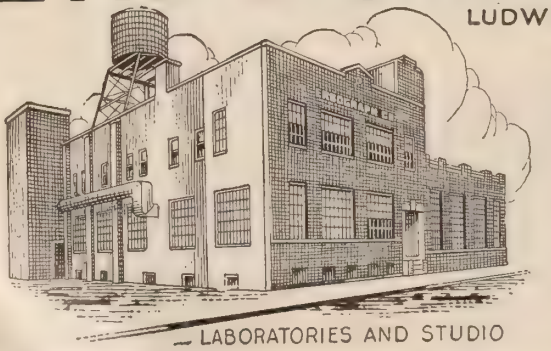
The last scenes for Pauline Frederick's "Judith of Blue Lake Ranch" were taken this week by Colin Campbell.

Stromberg's light comedy starring Doris May, "Eden and Return," is nearing completion.

Hayakawa is in the Sierra Mountains for exteriors in "The Vermilion Pencil," under the direction of Norman Dawn. Bessie Love plays the lead.

ERBOGRAPH COMPANY

LUDWIG G B ERB PRESIDENT



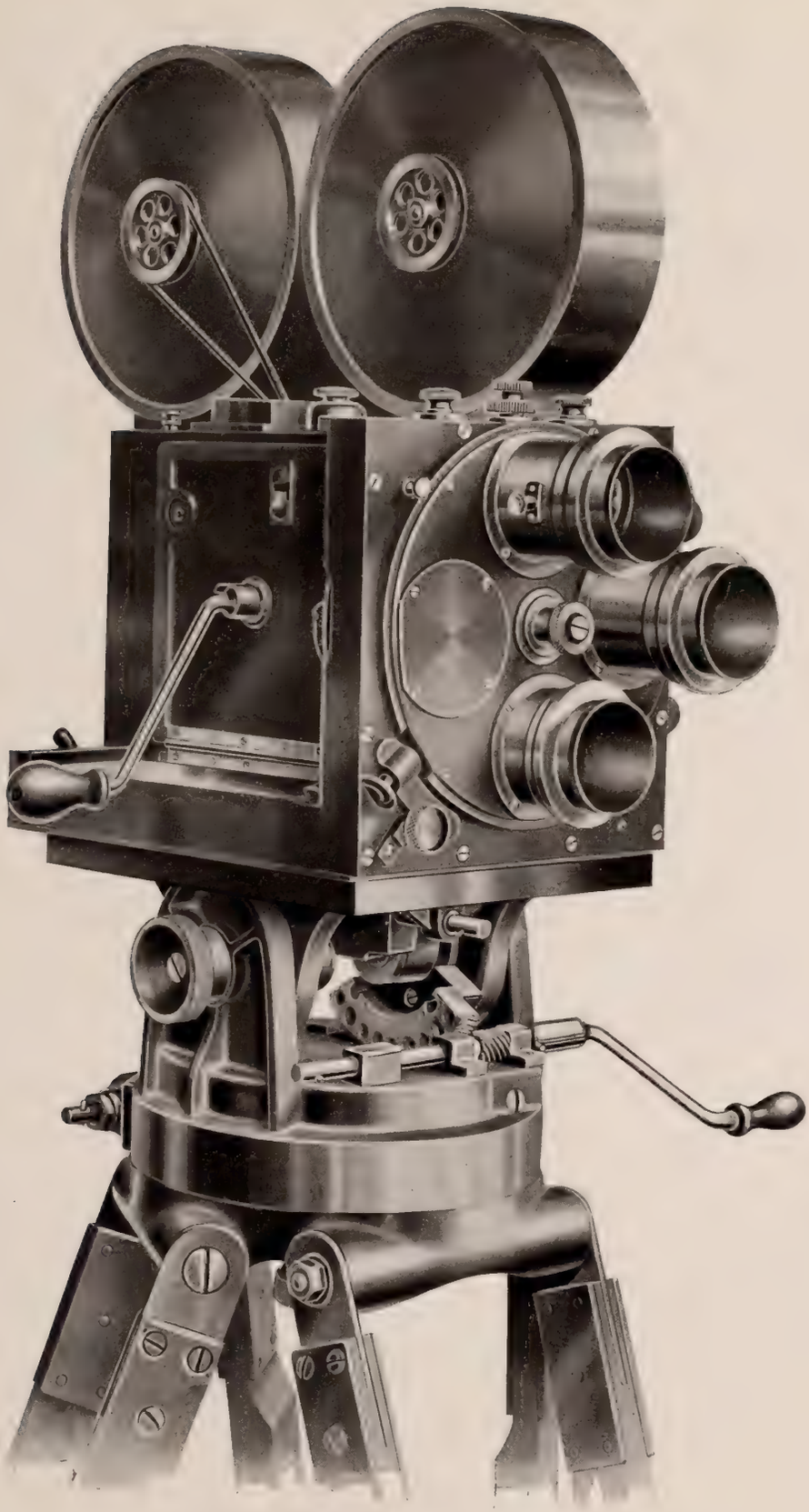
LABORATORIES AND STUDIO

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST.

NEW YORK CITY



The "MITCHELL" Motion Picture Camera

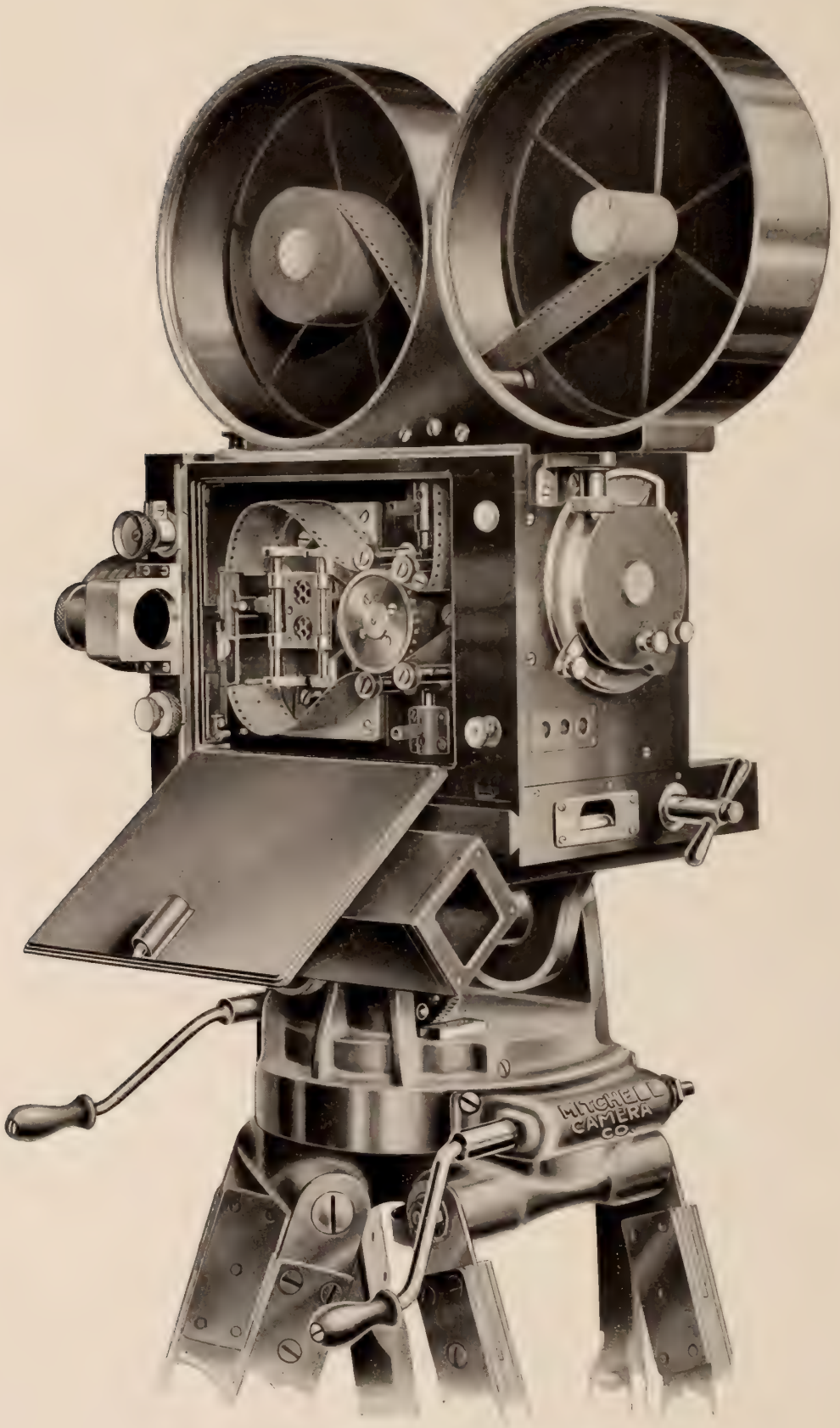
Manufactured under Letters Patent and Patents Pending, by

MITCHELL CAMERA COMPANY

6025 Santa Monica Boulevard

Los Angeles, California

Orders accepted direct until agencies are established



The "MITCHELL" Motion Picture Camera

Manufactured under Letters Patent and Patents Pending, by

MITCHELL CAMERA COMPANY

6025 Santa Monica Boulevard — Los Angeles, California

Orders accepted direct until agencies are established

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Number of Exclusive Features Embodied in Mitchell Camera

Will Aid in Securing Better Photography, Company Claims

A new motion picture camera perfected by George A. Mitchell and being manufactured by the Mitchell Camera Company of Los Angeles, has been introduced on the west coast where a number of the cameras are now in use.

The Mitchell Company, organized about two years ago, has developed a number of exclusive features for a motion picture camera all of which are embodied in the first models which have been sold, and will surely serve as a great aid to the operators in securing better photography and in reducing footage retakes and time required in setting up, focusing and making ready for the filming of a scene.

According to the statement of President H. F. Jeger of the Mitchell Company the product has been withheld from the market in order that additional time and labor-saving devices could be perfected and added to their instrument. A list of the exclusive features may be enumerated as follows: means of focusing without disturbing the position of the lens; matte box carrying stock mattes is made a part of the camera; the four way mattes are inside the camera and operated from the outside, and the iris which may be adjusted to any part of the aperture. The camera has a rising and falling front convenient manner of matting and a positive acting releasing movement. In addition to the above the camera has, according to George A. Mitchell, twelve other distinctive features.

The Mitchell camera, as described by the inventor, is in two parts: the camera box and the base, both of which are cast of aluminum alloy each in one piece. Mounted on the base frame are the iris, four way mattes, matte disc, turret plate and turret. The box is mounted on dovetail guides or tracks which are a part of the base. The box slides by movement of a handle in the rear which operates pinions meshing with racks. A release button in the center of the handle operates a locking mechanism so that in either position the camera box is securely locked in place. The camera box may be instantly shifted from the photographing position to the focusing position or visa versa with one hand.

Focusing is accomplished by shifting the camera to one side by a turn of the handle on the rear of the base. The focusing tube on the door of the camera is brought immediately behind the lens by the above shift. When the focusing is completed, a turn of the handle brings the camera box back directly behind the lens and the focusing tube on the door becomes under. The focusing tube carries a series of magnifiers and the magnified image can be seen on the ground glass of this tube when it is in focusing position back of the lens, or in photographying position back of the finder lens. This manner of changing from focusing to photographying position is claimed to be highly advantageous for there is no movement of the lens. The operation is practically instantaneous and requires only the half turn of the handle.



The Mitchell Camera

The movement of the film is accomplished by a three-cam mechanism. A three-cornered cam moves the pins up and down. A second cam of the same design but smaller operates the pins in and out, a third cam relieves the tension as the pins enter the perforation of the film and applies the tension again as the pins leave the perforation after the film has been advanced. Through a cycle of operation the film is held in contact with the aperture by the face cam as the pins enter the film perforation the pressure is released so that the film may be advanced while it is free. The pressure is again applied as the pins are withdrawn. During the exposure the film is positively held in position, but during the advance of the film there is no tension. The pins fit the perforation thus insuring correct registration. A test was made in the factory by running the camera at high speed eight hours each day for ten days. At the end of that time it was found the glass-hardened cams and cam guides showed practically no wear.

Immediately in front of the shutter and inserted in the base is a revolving circular matte disc which fits within the front plate containing twelve stock mattes and space where a special slide or matte of any size or shape may be inserted. This disc is operated from the outside. Any desired matte may be turned to position in front of the aperture by releasing an index pin. This feature insures all mattes are protected and are ready for immediate use at any instant.

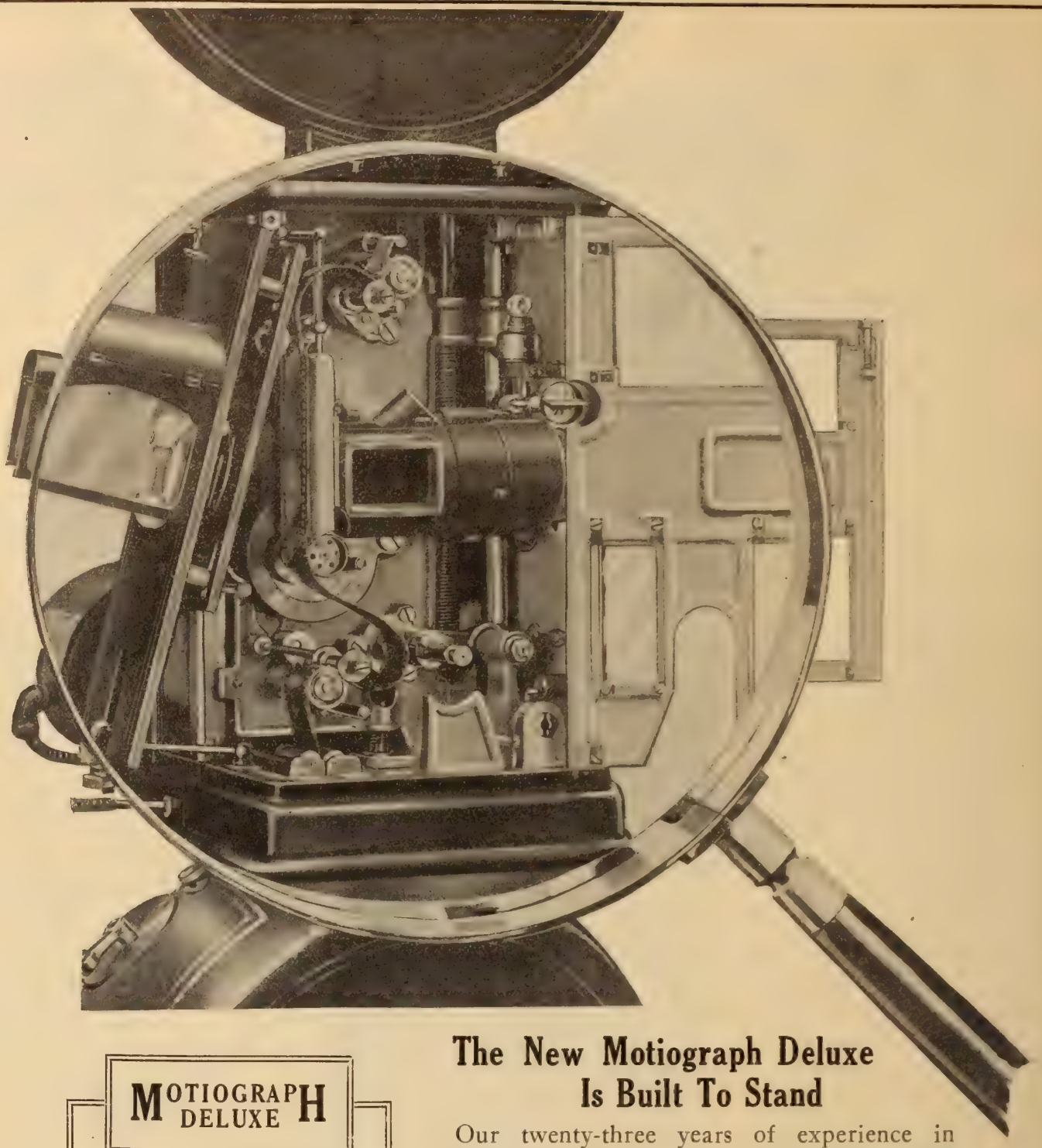
There are also four way mattes which make possible any rectangular opening. All four mattes may be operated together or each may be operated independently. These like the stock mattes are on the inside of the instrument protected from dust, and so placed that there is no danger of reflections from electric lights.

An Iris is pivotally mounted within the camera, and is adjustable to any part of the aperture. The iris may be moved up and down or from one side to the other by the turning of thumb nuts. An automatic shutter is provided for making lap dissolves and fadeouts. The maximum opening of the shutter is one hundred and seventy degrees, and the shutter, an invention of Mitchell's, is made on the planatory gear type mounted with ball bearings. The shutter may be operated to close in either two, four or eight foot exposure of the film. When the shutter closes it trips and applies a brake which may be released by pressing a button on top of the camera. Another feature added to the shutter is that the length of the fadeout may be extended over a longer period of exposure if so desired.

The Mitchell camera has a rising and falling front. By pressing on a knob, a pinion is disengaged from a stop, and by turning this knob the turret revolves slightly giving the equivalent of a fifteen-degree tilt of the tripod without distortion of the image. The front is graduated so that the lens may be brought to center. The turret revolves independently of the mechanism.

In the focusing tube there is a slot in which a slide may be placed immediately in front or behind the ground glass. The object of this is that ground celluloid may be placed on the rear of the glass while the camera is in focusing position. The operator can then cut out any object that is to be matched up in a double

(*Continued on page* 2588)



MOTIOGRAPH DELUXE

THE NEW
MOTIOGRAPH DELUXE

Leads in

SIMPLICITY

DURABILITY

DEPENDABILITY

NOISELESSNESS

And

EASE OF OPERATION

The New Motiograph Deluxe Is Built To Stand

Our twenty-three years of experience in building projectors is behind our guarantee of long life for every Motiograph DeLuxe Projector.

NOTE:

The simplicity of the mechanism.

The solid built film track and long tension shoes.

Film loop is always the same size when framing.

The picture is wonderful.

The intermittent sprocket remains same distance from film track regardless of position of framer.

It is made for the convenience of the operator and will give better pictures. It is unexcelled for lasting qualities.

Write for literature

THE ENTERPRISE OPTICAL MFG. CO.

564 W. Randolph St. Chicago

Many Claims Made for New Madza Adapter

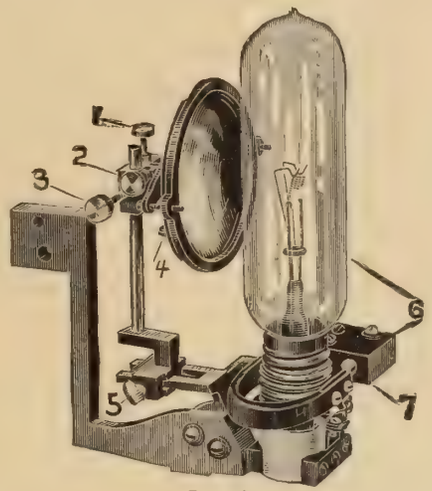
Perfected Motsco Now Ready for Motion Picture Projectors

After many months of experimenting and testing, the Monarch Theatre Supply Company Chicago announce that they have perfected a Madza Adapter for motion picture projection, which they call the Motsco.

In perfecting the Motsco, the Monarch Theatre Supply Company, so they state, were aided by the advice and tests of engineers of the Nela Specialties Division of the General Electric Company and by the electrical engineers of the Armour Institute of Chicago. The Motsco Adapter is now ready for the market and is being produced in quantity.

The Improved Madza Adapter consists of arm F (see illustrations) which replaces the arc lamp, two quick change globe holders with flexible plugs, elevated handle H (see cut B) and a reflecting mirror with four fine screw adjustments. The arm of casting F, which is made of the best malleable brass, replaces the arc lamp. With a screw driver the arc lamp can be quickly removed and casting F attached as shown in cut D. When thus attached the globe can be raised or lowered, moved forward or back, swung from one side to the other, the same as when using the carbon arc light.

The advantage of the quick change globe holder is that in case a globe is broken or burns out a change can be immediately made. By handle H the hot globe with holder can be removed and the reserve holder with the new globe instantly inserted. Plugs 7 have slightly



Cut A

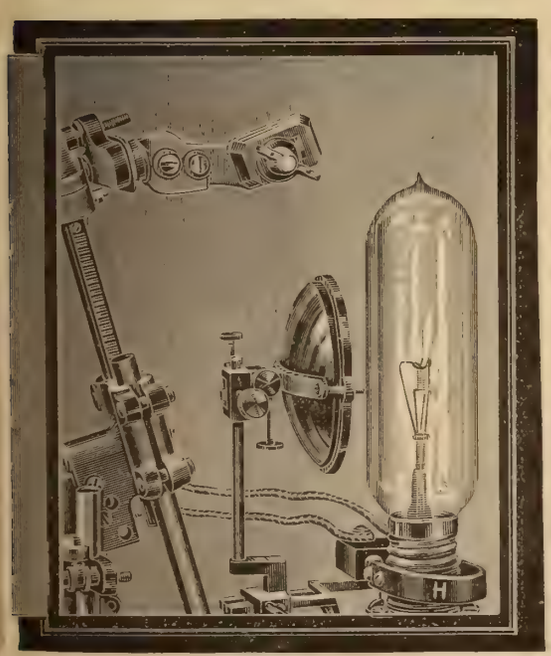
tapered points and are flexible and therefore slip in the sockets easily. It is claimed that they do not bind or stick and that they always make a good contact.

Handle H is high on the socket so it will pull out over the lower edge of the lamp house (see cut C). The right angle elevation is rigid and strong and the handle has a direct pull from the sockets. Without this right angle elevation it would be necessary to raise the lamp before the globe holder could be pulled out over the lower edge of the lamp house. To raise the lamp would cause delay and make it necessary to readjust the light after the new globe and attachment was in place. The globe holder has no mica washers or bushings to crumble and wear away, nor connections that might get loose and arc. The manufacturers claim that it is so constructed that a short circuit is impossible.

The value of a reflector does not depend so much on its size, shape or quality of material as it does upon accurate adjustment. When used generally a reflector is a "flood of light" and practically requires no adjustment, but when used for motion picture projection it must condense and focus the light at a definite point. The movement of the reflector one hundredth of an inch too far to one side or the other when magnified on the screen will change the position of the reflected image several inches. Therefore, to get full value of the light it requires more accurate adjustment than focusing the objective lens. The four fine screw adjustments of the improved Motsco Adapter will be greatly appreciated by those who understand how to scientifically "focus the reflector."

There are two ways of using the adapter in the Powers Lamp House; removing the lamp and screwing in its place casting F, using attachments complete as shown in cut A, or by removing the lower carbon holder and using as shown in cut C. Casting F brings the light back farther and if the throw is long and the condensing lens of long focus it may be necessary to remove the lamp and use casting F.

(*Continued on page* 2582)

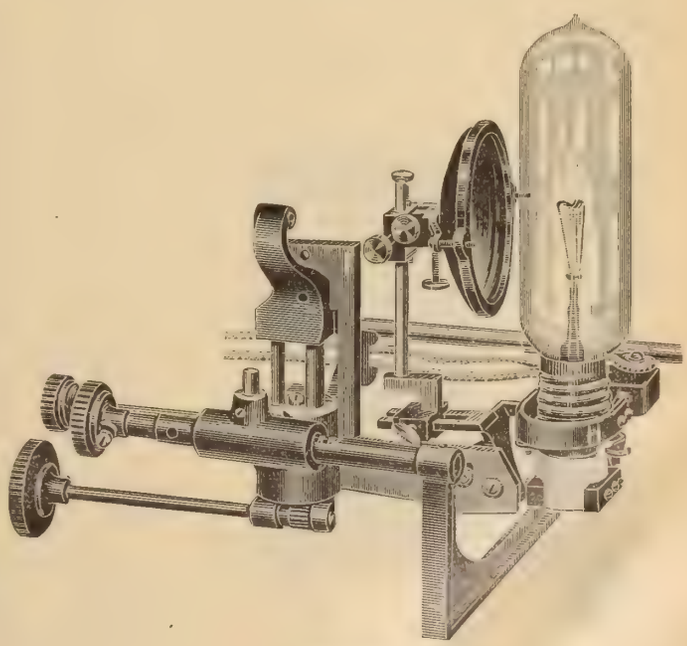


Cut C

Projections!

Do not fail to read the National Anti-Misframe League Forum on page 2592.

Send in your contributions to this page. Help better conditions for every one.



Cut D

New Movie House for Hendersonville

That the summer slump is over, and better times are coming for hardworking exhibitors, is the assertion of Chester Glenn, who operates the Queen and Rialto theatres, in Hendersonville, N. C.

Mr. Glenn is superintending the tearing down of the Queen, which will be followed by the erection of a beautiful new theatre, seating 500, and costing in the neighborhood of $30,000. The new theatre will be known as the New Queen and will be thoroughly modern and up-to-date in every respect — with ladies' rooms, smoking rooms, and maybe even a day nursery, where tired mother's may check tired babies, and everybody have a good time.

The Rialto, which has been known heretofore as a strictly summer theatre, to accommodate Hendersonville's summer colony, will be kept open while the Queen is being torn down and rebuilt.—*Gaddis.*

Has Four Houses Under Construction

Joseph Stern, of Newark, N. J., has just broken ground for a new theatre in Belleville, N. J., with a seating capacity of 1,500, and expects to open it on or about April 1. William Lehman, of Newark is the architect.

This is the fourth theatre that Mr. Stern has now under construction. The open on election day. The Tivoli theatre, Orange and Grey streets, Newark, which he expects to open about January 1; the Roosevelt theatre at Bloomfield and Belleville avenues, Newark, and the aforementioned Capitol theatre of Belleville, N. J.

The Capitol theatre will have a lobby of 25-100 feet. It will be finished in marble. The auditorium will seat 1,500 and will be 100 by 127 feet and 34 feet in height, and will be finished in the colonade design with draperies formed in a half circle. There will be a five foot marble wainscoating all around the theatre. The dome in the ceiling will be an oblong shape 40 feet in length by 11 feet in height, and will be illuminated by three color system.



Cut J
Motsco Mazda Current Reducer

Society of Motion Picture Engineers

Telegraphic Report of Election of Officers

In Front Section of This Week's Issue

Start Port Jervis Theatre

Work has been started on a house at Fowler and Orchard streets, Port Jervis, N. Y., by W. V. Conkling. Ferdinand Posi, of Middletown, is the architect.

Many Claims for New Mazda Adapted

(*Continued from page* 2581)

When the Madza globe is attached to the arc lamp by removing the lower carbon holder the light is brought much nearer the condensing lens.

In the Simple machine the condensing lens are inside the lamp house and if the globe is attached to the carbon holder it cannot be removed back far enough to focus the light. Therefore it is necessary to remove the arc lamp and use casting F as shown in cut D. The arc lamp can be removed by taking out one large screw.

In attaching to a Motiograph lamp the lower carbon holder is removed and attached the same as in cut C or remove arc lamp and use casting F. Owing to the offset in the Motiograph lamp base it will be necessary when attaching casting F to use an extended flat washer, which is furnished by the Monarch Theatre Supply Co.

Removing the arc lamp and attaching casting F has a number of advantages among which are: the light is more rigid, there is more room in lamp house, allows the light to come back farther, less number of levers or handles and more simple to operate. Although the arc lamp with some of the levers are removed, however, those left give you every movement you could use for quick and accurate adjustment of the light.

The Motsco Reducer is 12 inches high, 14½ inches long, 6 inches wide and weighs 15 pounds. It is provided with an automatic indicator J and adjustable cut-out B to regulate the voltage and amperage. It reduces the current to 30 volts (using the 900 Watt 30-volt 30-ampere globe) and is as simple to operate as an ordinary rheostat. With the Mazda incandescent lamp it throws a brilliant, white light equal to sixty amperes with the carbon arc light on an alternating current. It produces a bright, clear moving picture up to 100 feet from the screen.

Theatre Building Boom in Troy

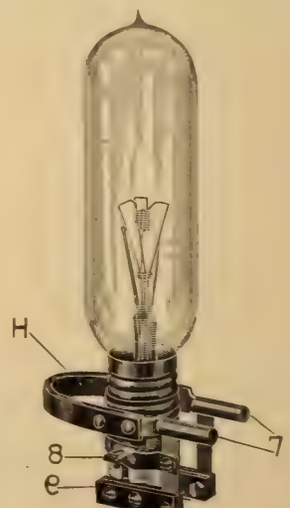
Two new motion picture theatres are in course of construction in Troy, N. Y., and plans for a third to cost $300,000 are now being drawn.

The Palace, owned by Battaglia Bros., will be opened on Thanksgiving Day. The house will have an auditorium of 65 by 100 feet. There will be a stage 14 by 35 feet, while the throw from the projection machine to the screen will be in the neighborhood of 90 feet. The theatre will cost about $60,000. The front will be of Indiana limestone and tapestry brick. A Dunham heating and ventilating system will be installed. The name of the house will be outlined with 350 lights. The Battaglias already own two other houses in Troy, the Lansing and the Monroe.

A. and H. Symansky are building a motion picture theatre almost directly across from the City Hall, from plans prepared by M. F. Cummings and Son. The work of excavation has just begun. The house will be completed within ninety days. It will be of brick and steel construction, measuring 45 by 132 feet, the front being of terra cotta. The lobby will be 20 by 17 feet. In many ways, the house will be similar to the Strand in Albany. There will be no boxes, however. The interior will be of tinted plaster.

Particular attention is being paid to the ventilation. A large part of the front of the house will be of glass, permitting the light from without to enter on both the mezzanine and balcony floors. The house will seat about 1,200.

The largest and most expensive house of the trio will be the Strand, plans for which are now being prepared by Thomas W. Lamb. Joseph and Edward Murphy, of Troy, and Frank P. Dolan, of Albany, will finance the enterprise. The house will cost about $300,000. It will be located in the center of the city and will have a capacity of 2,200. Ten months' time will be required to complete the house. It will be equipped with a stage in case the management should desire to book road shows.—GRANT.



Cut B

"...*You* CAN'T MISS IT"



CAPITOL THEATRE
HARTFORD, CONN.
THOMAS W. LAMB, Architect
Speckled gray Terra Cotta

NORTON SQUIRES blew into Hartford, Conn., early one evening. He had been traveling since seven that morning. He was tired and wanted amusement. Approaching a fellow salesman in the hotel lobby Squires asked, "Where's a good place to see a picture?"

"I'm a stranger here myself," replied the man, "but there's a fine looking picture house about three blocks down the street. I don't know its name, but you can't miss it."

"What's the picture?"

"I didn't notice," replied the stranger, "but from the looks of the place you're not taking any chances."

Squires found Poli's Capitol Theatre without difficulty. To be sure, there were other picture houses in the locality. But the appearance of the Capitol left him only one choice. He went in.

* * * * * *

A beautiful picture house not only attracts the stranger. Such a building is also a source of pride to a community. People like to have a handsome theatre in their town. And they evidence this liking by patronizing it.

Poli's Capitol Theatre is just such a crowds-attracting house. Note the columns, the frieze, the decorative detail, and the cornice crowned by the heraldic emblem—all of Terra Cotta. The Capitol presents a distinguished appearance, and attracts the passers-by. Faced entirely with speckled gray Terra Cotta, it's a business-getter—a permanent advertisement.

Let us help you with your building problem. Whether you are contemplating an entirely new building or merely an alteration of your present one we can be of service. Address **National Terra Cotta Society,** 1 Madison Avenue, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Does an Automatic Curtain Machine Pay in a Small House?

Cost of Maintenance Is Low—Curtain May Be Controlled by Projectionist

(*The Technical Editor of* MOTION PICTURE NEWS *asked E. J. Vallen, of the E. J. Vallen Electrical Co.: "Does an automatic curtain machine pay in a small house?" His answer is given below and will no doubt prove interesting to owners and managers of small moving picture theatres.*)

In connection with the subject of this article the question has been asked: "Why would it pay to install a curtain in a small movie theatre?"

It is a known fact that the day has passed when an exhibitor can maintain a steady attendance by merely showing a picture. A curtain, in the majority of small houses, is even more essential than in the larger ones, even though the price of admission be less. In the eyes of the patrons the admission is higher for the reason that from the time they enter until leaving the only thing greeting their eyes is the picture upon the screen; while in the larger houses during the prologue and at the close of the picture the beautiful paintings and artistic decorations, which few of the smaller houses possess, prove very restful to their eyes.

One of the main reasons why the small house does not install a curtain is the additional cost of maintaining someone to operate it by hand, while by installing one of the Vallen automatic curtain machines for its operation it will give the projectionist absolute control over the curtain at all times. Not only does the Vallen give the projectionist absolute control over the curtain, but also will permit him to control sufficient number of lights, in conjunction with the operation of the curtain, to illuminate the house for ingress and egress of the patrons. All that is necessary for him to do is to operate one switch located in the booth; then he may go about his work, as the machine will take care of the rest. When the curtain has reached a closed position the lights are automatically switched on, being again automatically switched off as the curtain is nearing an open position. This machine has really been designed to meet the requirements of the small house, for after once being installed it requires no attention from a mechanic, only being necessary to be oiled twice a year. It is simple and fool-proof, being absolutely protected by mechanical devices to prevent any harm coming to the machine or curtain, and each machine is guaranteed indefinitely.

A very important feature is the trifling cost of the electricity consumed by one of the Vallen machines such as used in a small theatre, in that it is almost negligible, being only forty cents per year.

It is not so much the question as to whether one of these machines would pay in a small house as the fact that the silent drama has reached the point where the public demands something other than the picture alone. There must be a start and a finish to the silent drama and how other can it be accomplished than by a curtain, and the Vallen machine makes it possible for even the smallest of exhibitors to install the curtain.

In a recent conversation the writer had with Mr. Casper, of the Rowland & Clark theatres, of Pittsburgh, Mr. Casper stated, "It is not a question of whether we shall install a curtain or not, as the public has answered that. The question is: can the exhibitors afford to install them if they must be operated by hand?" His question was answered by placing one of the Vallen machines in their new Perry theatre in Erie, Pa.

The exhibitor installs a projector, a screen, the seats, because he cannot open his house by omitting any of the three. What is lacking? A curtain to cover that screen, which cannot be operated by any other means than a Vallen machine to complete the artistic effect which has already been afforded by the curtain. The machine insures an even and slow movement as well as a positive stopping of the curtain at the same point at all times.

It prolongs the life of a screen by covering it at night during the cleaning of the house, and it is a known fact that a screen lasts seventy-five per cent longer when a curtain is used due to the protection thus afforded.

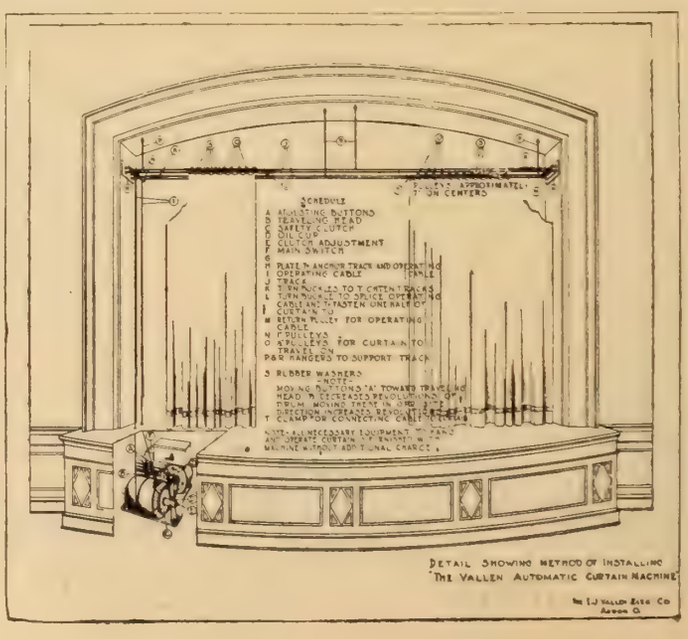
The Vallen machine will move a curtain in any desired form and will operate any curtain that can be operated by hand.

Hamilton, Ont., Theatre Opens

Hope Hampton, E. K. Lincoln, Gladys Leslie and Lucy Fox were the screen stars in attendance at the recent opening of the new Pantages theatre in Hamilton, Ont. The house is one of the finest in Canada. Every bit of modern equipment is included in the house. The Sheldons ventilating system is used. This equipment consists of 72 inch Sheldon Multiblade Supply Fans, having a capacity of 70,000 cubic feet of air per minute, operated from 15 horsepower variable speed Westinghouse motors. These fans are arranged for tempering the fresh air delivered into the theatre in the winter. In summer the fans are used for delivering air at the outdoor temperature. Foul air is extracted from the building through two 8-foot diameter Sheldon Multiblade exhaust fans with combined capacity of 70,000 cubic feet per minute. The operator's room, lavatories and smoking rooms are ventilated by separate exhaust fans. George Stroud is manager of the new theatre and Harold Dahn, assistant manager. The house was formally dedicated by Mayor Coppley of Hamilton. Performances are continuous from one to eleven P. M., and the programs run for a week.—*Taylor.*

Council Bluffs, Ia., to Have Movie

Twenty-three business men at Council Bluffs, Iowa, have incorporated a company to build a 1,600 seat theatre at a cost of $140,000. The Blank enterprises have leased the house and will spend $25,000 on interior decorations.—MINN.



Detail showing method of installing the Vallen Automatic Curtain Machine

ACCOMMODATING OVER
SIX THOUSAND PATRONS
THESE TWO THEATRES
REPRESENT THE
BEST TYPE
OF THE MODERN
NEIGHBORHOOD
MOTION PICTURE HOUSE
AND RANK WITH THE
FINEST FILM PALACES
OF THE
WORLD'S GREATEST CITIES

REPUBLIC THEATRE

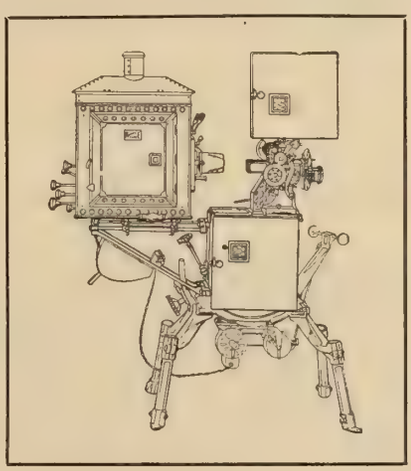
GRAND OPENING
OCT. 27TH 1921
BROOKLYN, N.Y.

GRAND AND KEAP STREETS

OPEN WITH
POWER'S PROJECTORS



Better Projection Pays



Depend Upon Power's

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Difficulties of Tinting Eliminated by the New Film with Colored Base

A large proportion of the motion picture films which are exhibited at the present time are tinted in order to give some idea of the color of the original scene or to indicate more or less conventionally the conditions under which the scene was taken. It is customary to tint night scenes a deep blue, scenes including fire are tinted red, while those showing interiors of rooms or warm sunlight are frequently tinted yellow. These tints have in general been obtained by immersing the positive print in tanks containing the dye, so that the gelatine of the emulsion took the dye up from the solution.

The tinting of films, however, has always presented difficulties. The varying quality of dyes on the market tended to produce a lack of uniformity between different batches of the film. Films tinted on racks often showed unevenness and streaks, which occur unless great precautions are taken. Streaking is caused by the bleeding of the dye from the gelatine during the period between rinsing after dyeing and the placing of the film on the drying racks. Any drops of water on the surface of the film become more or less saturated with dye and these after drying remain as spots and irregular markings which are very apparent on the screen. The dyes also affect the strength of the gelatine emulsion and under some circumstances have made the gelatine brittle. This brittleness is frequently caused by the addition of acid to the dyeing bath in order to cause it to act more rapidly and evenly. It is not uncommon for film to become so brittle by the use of acid in the dye bath that it is quite unsatisfactory for projection.

After prolonged study of the subject the Eastman Kodak Company has come to the conclusion that the best method of producing tinted film is to provide the tint permanently in the film base itself. The most desirable colors have been selected and have been carefully standardized—red, green, orange, yellow, blue, amber and pink. These colors are determined with great accuracy in the laboratory of the company and their application to the film is controlled by means of specially designed instruments and apparatus. A high degree of uniformity in the tinted base is consequently obtained, while the gelatine remains unaffected, and the natural wearing strength of the film is retained. Thus all difficulty in the use of colored film is removed.

The use of tinted film makes it necessary, of course, to increase the stock of film which is carried and the range of colors which are available is necessarily limited. It would be quite impossible to produce the great variety of tints which the fancy of each producer might make him wish to have and for those who require only small quantities of specially tinted film the older process by means of dyes is still available; if the dyes which are recommended for the purpose are used carefully without the addition of unnecessary acid, excellent results can be obtained. However, for the bulk of the motion pictures produced in the future we have no doubt that film coated upon tinted base will be advantageous both to the producer of the film and also to the exhibitor who will benefit by its wearing qualities.



The Orpheum at Akron, Ohio, the latest addition to the string of houses operated by the Orpheum Dreamland Theatres Co.

Orpheum New Akron House

The Orpheum, at Akron, is the latest addition to the theatres of the Orpheum-Dreamland Theatres Co., which operates a string of theatres in Ohio. The Orpheum has a seating capacity of 985. The lobby is constructed entirely of Alabama marble with marble floors and stairways.

The ventilating is of the thermostatic type, self-adjusting to all conditions and temperature. The buillding is of steel and concrete construction. One feature of the construction of the Orpheum is that the entrance is at right angles to the position of the screen. The lobby is at the rear and leads to the main thoroughfare of Akron.

The house has been playing to exceptional business since it opened. It owns a Goldwyn Franchise.

"Better Pictures" are largely dependent on adequate, steady illumination that will not fail at critical moments because of derangement of the apparatus.



Operating Advantages of GE Compensarcs

1. Steady strong arc.
2. Easily operates two arcs the same time for change-over.
3. Quiet arc strike and quick settle-down.
4. Self regulating arc voltage.
5. Current stays at set value.
6. Current easily raised and lowered.
7. Cannot be damaged by short circuit.
8. Fading made easy.
9. Not affected by changes in current conditions.
10. Quiet in operation.

GE Compensarcs Furnish Dependable Light

The GE Compensarc automatically protects itself from burn-out or the blowing of fuses where the operator changes the projection from one lamp to the other. In fact, there will be no burnout or blowing of fuses even if the generator be short circuited by leaving the projection carbons indefinitely together.

Fading, also, is made easy by the GE Compensarc because the capacity of the set is sufficient to carry the two projection areas in series during the change over period. The arc on the second machine can thus be started and adjusted before the end of the first reel. One reel fades into the next without interruption or flicker.

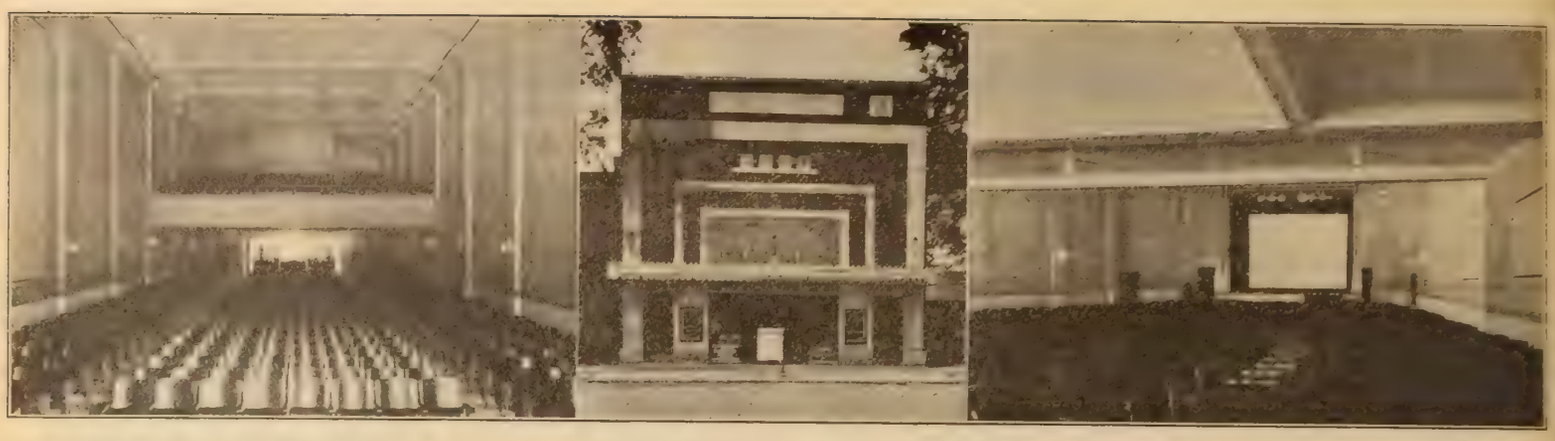
Compensarcs are safe, easy to operate, efficient, economical and reliable—GE offices or distributors everywhere for prompt deliveries and service

General Electric Company

General Office
Schenectady, N.Y.

Sales Offices in all large cities

35C-50



The Colonial theatre of Tarboro, N. C., is a model small moving picture house. Although is has a capacity of but 650 people it possesses all modern improvements

The Colonial Theatre at Tarboro, N. C. A Splendid Type of Small Town House

Although Having But a Capacity of 650, the Building of McCabe and Ruffin Is Model in Every Respect

The Colonial Theatre, recently opened at Tarboro, N. C., is a splendid type of small town theatre. Although said to be the oldest town in the state and only having a population of 7,000, its theatre is modern in every respect and plays close up to release dates on the best pictures.

The Colonial is of brick and concrete construction, the front ornamented with tile, with borders and columns of stone, and a handsome marquee. The main floor and balcony accommodate 650 people. The house is cooled by Typhoon fans. The indirect lighting plan is used, with electric torchieres along the walls, which are hand-painted and decorated. The screen is a Minusa gold-fibre. The projection room is a model, built of iron and asbestos, 12 ft. x 15 ft., with fireproof doors. The whole theatre is steam heated.

McCabe & Ruffin, owners and managers of the Colonial, have been in the picture business for eight years. Benton & Benton, of Raleigh, N. C., were architects; D. H. Harris of Tarboro, building and heating contractor.—Hutson.

Many Features Embodied in Mitchell Camera

(*Continued from page* 2579)

exposure. This is for quick and more or less rough work. The more accurate way is to use a piece of negative which may be inserted in the slide immediately in front of the ground glass, the mask may then be made of any opaque material. A special punch is provided which accurately cuts a frame of negative to fit the slide. The negative may also be used as a matte by cutting out a part of the scene to be double exposed painting the remainder black and then slipping it into the matte disc and revolving it to the aperture, or placed in a slot in the aperture, which is practically contrast matting. Any thin opaque material may be used. In this method of matting you are always focusing through the actual matte the picture is to be photographed through thus reducing possibility of error.

The turret of the camera has places for four lenses. An index pin conveniently placed locks the turret when the lens comes into position. The regular equipment of the camera includes a one and five-eighths inch, a two inch, and a three-inch lens with matched finder lenses.

The magazines are cast of aluminum alloy. A small spool of the same size as that furnished by manufacturers of film is used in the magazines. With this size it is not necessary to rewind the film or tear out the center. The magazines are made to accommodate a four hundred foot roll of film.

The throat of the magazine is composed of three velvet-covered rollers in contact. The two outside rollers are on spring bearings which maintain the contact constantly and at an even pressure. The film being drawn out of the feed magazine causes the rollers to revolve, this insures the film being delivered to the take-up magazine and eliminates buckling in the camera. Because of the small spool a high speed take up has been found most desirable. By using the high speed and a loose belt there is slipping from the start and the last fifty feet of film will take up as easily as the first few feet. The pressure on the crank does not get heavier as the end of the roll is reached.

Each camera is provided with a veeder film counter built in the camera. This may be set back.

As a part of the regular equipment of the camera there is an arm and upright which may be mounted on the base of the camera to be used when requirements demand a special class of matting. To this sun shades may be applied.

Introduce Mitchell Tripod

The Mitchell Company is also introducing their new tripod, which in appearance is very similar to other tripods on the market, but differs greatly in construction. The shoes are of cast aluminum, with points of hardened steel screwed in and locked with nuts. Inside the shoe and at an angle of forty-five degrees is a second point, which will catch in case the tripod leg slips, thus preventing a bad accident. The legs are of maple, reenforced with metal at the top, and a steel plate on either side of the wood.

A third set in the leg has a forty-five degree taper pressed in the end which fits in a recess machined in the base. This recess has a hole in the center, and a bolt passes through this, through the base, and into the other section of the leg. A lock nut maintains a constant tension at all times. In reality the legs are on taper bearings, and tightening the nut draws the bearing central as well as tightens it. A quick release is provided so the camera may be turned quickly. This release has a left-hand thread. which tightens when you unscrew the tripod head and loosens should any one tighten the head too tight.

A double-quick operating clamp is mounted between the legs, right and left-hand screws actuated by large aluminum knobs tighten the clamps on each leg. A compensator in the clamp assures that both clamps will operate evenly no matter what the irregularity of the legs. This clamp is operated with one hand and a half turn is sufficient to release or clamp the leg. A standard Kuffel and Esser instrument thread is provided on which to screw the tripod head. The tripod head is made of aluminum alloy and is adjustable throughout. It does not depend on the fit of the worm and worm wheel for steadiness, but has two discs in bearings which are pressed together with spiral springs. This gives steadiness directly in the bearings. The panorama device is of a distinct type. The worm wheel with bronze bushing in the center fits on a hardened steel spindle threaded at its lower end. Two lock washers fit onto this by which the wear in the bearing may be adjusted. The worm wheel has no bearing on its periphery so a dent will not interfere with the working of the panorama. The weight of the camera is carried on the top outer edge of the worm wheel which rests on a ring of like diameter cast in the tripod base, thereby affording added rigidity. The worm is adjustable endways by a threaded bushing and locknut. The worm may also be brought into closer mesh with the worm wheel by removing a sheet of Laminum which is two-thousandths of an inch in thickness.

Changes Managership

A. C. Brown, formerly manager of the Busby theatre at McAlester, Oklahoma, has been appointed manager of the Palace theatre at Oklahoma City. The house has been re-decorated and renovated.—Noble.

Latitude is one of the outstanding qualities of

EASTMAN POSITIVE FILM

It enables the printer to secure perfect prints from negatives made under variable conditions of light, and renders beautiful shadow detail. It is the quality that broadens the possibilites of success, saves the difficult situation and increases the average of good results.

Eastman Film carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Indiana Gets Improved Simplex Service

The past summer marked a new era of a broader service to the owners of Simplex projectors and other equipment in the State of Indiana when the Exhibitors' Supply Company, Inc., took possession of their new spacious quarters at 128 West Ohio street, Indianapolis, Ind.

The Exhibitors' Supply Company, Inc., are exclusive authorized distributors of



Exterior of the new Indianapolis supply store of the Exhibitors Supply Co.

Simplex projectors in Indiana and also distribute exclusively both in Indiana and the surrounding territory, transverters, Minusa Gold Fibre screens, Peerless arc controls. National carbons are handled, and whether one requires a box of thumb tacks or a complete equipment the order will be given the same prompt and cheerful attention, this being part of Esco service.

No expense has been spared to make this new equipment center the most complete and up to date one of its kind in the middle west. One of the outstanding feaures is the repair department, which has been equipped with the very latest type of Simplex tools and accessories.

This department is under the personal supervision of E. S. Scobey who spent considerable time at the Simplex factory, New York, studying the construction and repairing of the Simplex mechanisms under the factory experts.

"This assures all our Simplex users of receiving factory service at all times and a service based on actual knowledge," stated R. E. Gumm, branch manager. Gumm has been with the Exhibitors' Supply Company, Inc., as branch manager for a number of years and the service he renders the exhibitors in his territory has largely been responsible for the wonderful growth of the Indianapolis office.

M. B. Rains and S. M. Houts act as sales representatives respectively. Their experience puts them in a position to advise and assist exhibitors in every phase of their business.

Manager Gumm extends a standing invitation to all those identified with the industry to visit his new quarters where he will personally show the visitors around and explain in detail about any equipment they might be interested in.

The personnel of the Exhibitors Indianapolis branch as shown in the picture, from left to right, is as follows.

R. E. Gumm, manager; S. M. Houts, salesman; M. B. Rains, salesman; E. C. Scobey, repair department; W. A. Washburn, shipping clerk; D. K. Smith, assistant manager; Miss C. McHugh, bookkeeper; Miss C. M. Stierle, stenographer; Jim Stanley, porter.

O. F. Spahr Returns from Brief Trip

O. F. Spahr, manager of the Enterprise Optical Mfg. Co., has just returned from a short visit to Detroit, Cleveland and Akron.

In Detroit he visited the Motiograph distributor, G. C. Brady of the Exhibitors Supply Co. and several of the leading theatres that are running the new Motiograph DeLuxe.

Mr. Spahr says he was highly pleased with the results the machines are giving in Detroit.

In Akron the Enterprise executive saw Mr. Simmons of the Allen Theatre and found him to be very enthusiastic over the new machine.

Mr. Simmons has been a constant user of the Motiograph Projectors for the past five years and he says that in the last two years he has not spent over twenty dollars on repairs.

Erecting California House

Sanders and Feaster are erecting a $175,000 theatre and store building at Pacific Boulevard and Florence avenue, Huntington Park, Cal. R. W. Sanders will act as manager of the new house.

Black & Spitz Open Fort first House

Black & Spitz Theatres, Inc., rece opened the firm's forty-first theatre Arctic, R. I. It is a straight motion ture house.

The edifice is built without a stair it. There is no balcony stairs to cli while every one of the eight exits is o level with the street. For this section New England this is considered quit novelty. The house will seat 1,380 p sons, in chairs so placed that those wat ing the pictures may remain seated w one is passing in or out of the seats.

The Drew system of ventilation been installed so that the theatre is coo during the summer time by cool air, heated by hot air in winter. Fans are placed that the air in the building can changed in two minutes.

A $10,000 organ, the only one in valley in a motion picture theatre, been installed.—STRONG.

Rex Theatre Has Glass Box Office

J. S. Roman, of Virginia, Minn., opened his remodeled Rex theatre cently. The interior was thoroughly decorated.

A novel sanitation idea was car out with the seats. The coverings are brown and white and can be removed laundered. The front of the theatre undergone complete remodeling with solid glass box office. "The Great M ment," Paramount starring vehicle Gloria Swanson, was the opening attr tion.



View of the repair department of the Exhibitors' Supply Co., Indianapolis, Ind., and E. S. Scobey wh in charge

FREE FOR THE ASKING!

—NO OBLIGATION TO BUY—

A POST CARD REQUEST BRINGS THEM TO YOUR DESK

THE EQUIPMENT BOOKLET—Devoted to the Newman line of metal poster and photo frames, brass railings, ticket booths, door hardware, easles, signs, lighting fixtures, etc.

MARQUEE CIRCULAR—Showing 28 original designs for marquise and sidewalk canopies which we make.

TICKET CHOPPER FOLDER—Illustrates the NEWMAN STEEL-CLAD CHOPPER and our new AUTOMATIC machine.

WOODEN FRAME CIRCULAR—A brand-new line of carved frames for the display of photos and posters in high class lobbies.

Newman Fixtures are sold by all leading equipment dealers

THE NEWMAN MANUFACTURING CO.

715 Sycamore Street Cincinnati, Ohio
Chicago Branch: 68 W. Washington St.

Plans and engineering for picture theatres

EVERY feature of a modern picture theatre should be in harmony. And to get that, a single organization should design the building as well as work out its mechanical requirements.

We have structurally designed and planned 100 leading picture houses—large and small. Our experience is your insurance.

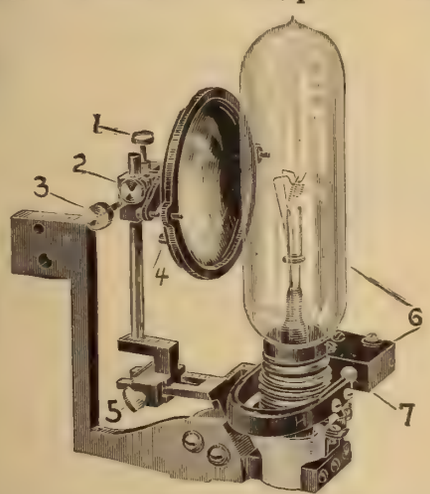
Hoffman-Henon Co., Inc.

Architects and Engineers
Finance Building Philadelphia, Pa.

SENSATIONAL DEVELOPMENT IN MAZDA PROJECTION

The MOTSCO
Mazda Adapter
For
Motiograph — Powers — Simplex — Machines

ATTACHED TO ANY ARC LAMP



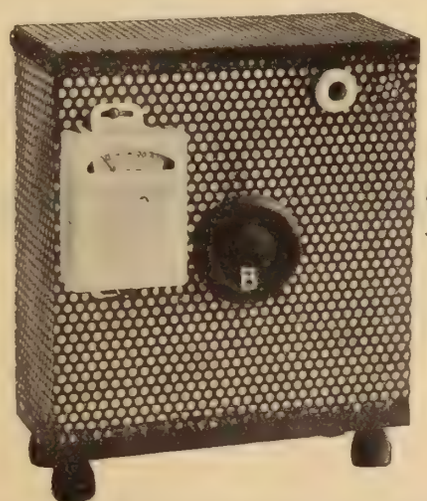
4 Fine Screw Reflector Adjustments
Double Quick Change Sockets

NO Noise Flicker Dirt Fumes Attention

Simple in Construction and Operation

Write for descriptive literature

The MOTSCO
Mazda Current Reducer
Operates on A.C. or D.C.—Current



ACCURATE DEPENDABLE ECONOMICAL

Reduces 110 Volts to 30 Volts
For Use With 900 Watt 30 Amp. Globe

MONARCH THEATRE SUPPLY CO.—724 So. Wabash Ave., Chicago, Ill.

National Anti-Misframe League Forum

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Rock Hill, S. C.

Dear Sir:

Enclosed you will find a drawing of the way I make my change over. I have been intending to send it in for some time, and upon reading Mr. A. F. G.'s piece in the projection department, I was prompted to do so, and if you think that any one can be benefited by your publishing it, it will certainly please me if you use it.

Referring to Mr. A. F. G.'s letter about going after things that projectionists want, we being 1,800 strong, I would like to suggest that we make a move to have all pictures sent out on 2,000 ft. reels, and do away with the 1,000 ft. reels. If this plan was ever carried out it would mean much to the projectionist, as well as the film companies, as only half as many leaders to a picture would be required. In other ways it has advantages over the 1,000 ft. reel.

Hoping to hear further on this subject, I am

Yours truly,
Robert E. Bryant,
N. A. M. L. No. 907.

Dear Editor—It has been some time since I have written to you, but I have to now as I want some advice. Before the afternoon show every day I find that my lenses are out of focus. I am sure no one gets in to touch them, so the only thing I can figure out is that they must be loose. I have remedied that, but still find my lenses out of focus. What do you th can be the matter?

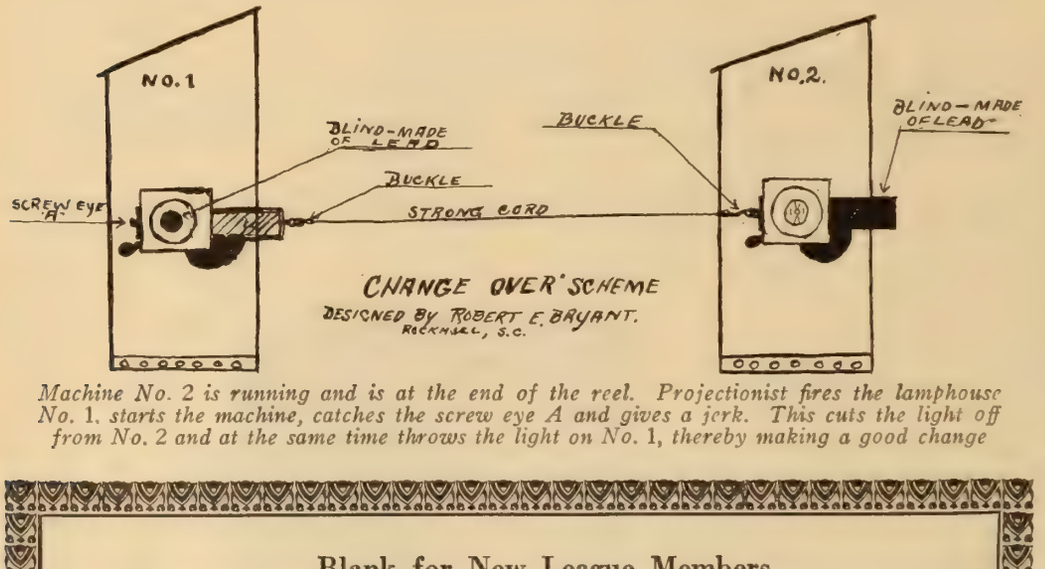
Am enclosing a photograph for the a tion. I am watching your departme every week for news.

Yours for better projection,
Robert Spedder,
West Philadelphia, Pa

Lets hear some opinions from oth members of the league.—Tech. Ed.



Robert Spedder,
West Philadelphia Projectionist



Machine No. 2 is running and is at the end of the reel. Projectionist fires the lamphouse No. 1, starts the machine, catches the screw eye A and gives a jerk. This cuts the light off from No. 2 and at the same time throws the light on No. 1, thereby making a good change

Blank for New League Members

Member's Name.....

Home Address.....

Theatre.....

Name and Address of Theatre Manager.....

.....

Herman's Play House, Kutztown, Pa

Dear Sir:—Following your advice am sending you some dope for the disc sions column of the N. A. M. L. Print if you think that it is worth it.

When I was reading the News of O tober 29 the first thing that really tracted my attention was the article b brother member of the N. A. M. L., A Andrew Compton. I wish to congra late Mr. Compton upon the suggesti he made, as I think that it is a splen idea to tell each other through the disc sions column about our difficulties a about the things we have worked out our own good.

I am positive that I would not h had courage enough to send in my d had not Brother Compton started wheel rolling. Although my article d not relate to any of the questions as by Mr. Compton, it certainly does re to the N. A. M. L. While running Goldwyn production, "The Penal several days ago, I came across twe seven misframes, which beats anyth that I have ever run by a big percenta As this is such an unusual happening, me at least, I wondered if it has ever b beaten—and I am asking if any brot member of the N. A. M. L. can beat t record.

William A. Romer,
N. A. M. L., No. 139

(*Continued on page* 2596)

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TWO MELODIOUS THEMES

I WANT MY MAMMY

BALLAD

By Louis Breau

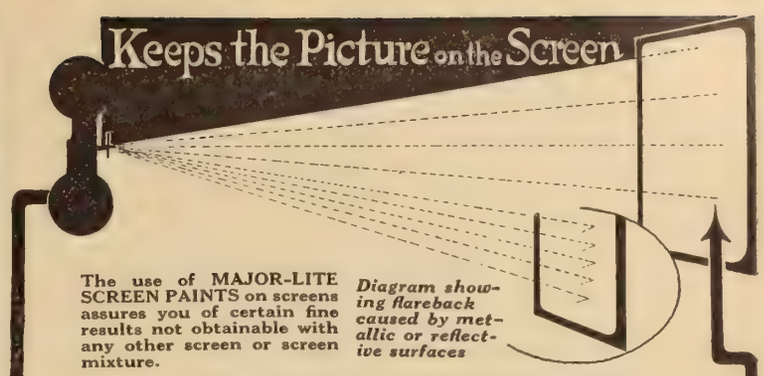
WHEN SWEETHEARTS WALTZ

BALLAD

By Cal DeVoll

BELWIN
INCORPORATED

701 Seventh Ave.
New York, N. Y.



The use of MAJOR-LITE SCREEN PAINTS on screens assures you of certain fine results not obtainable with any other screen or screen mixture.

Diagram showing flareback caused by metallic or reflective surfaces

MAJOR-LITE SCREEN PAINT

They keep the picture on the screen—that is, there is no fade-out or loss of brilliancy when seen from various angles. Any theatre-goer knows that side seats are never as good as center ones—MAJOR-LITE SCREEN PAINTS abolish this prejudice.

They also eliminate eyestrain caused by flareback from metallic screen or other reflective surfaces, distribute light evenly, giving both high lights and shadows their proper emphasis—and make every detail distinct.

Major-Lite Halftone Paints—(Velvet Surface)

WHITE HALFTONE— Made in two shades: —GOLD HALFTONE

$8.50 per gallon

Major-Lite Hightone Paints—(Glazed Surface)

WHITE HIGHTONE— Made in two shades: —GOLD HIGHTONE

$10.00 per gallon

Major-Lite Aluminum and Gold Fibre

Refinishing Paints for Refinishing Metallic Surface Screens

$10.00 per gallon

Dealers' prices on application

MANUFACTURED BY

S. MAJOR & COMPANY

46 West Broadway New York City

MINUSA
Gold Fibre Screens

Built by a policy that stands today, tomorrow and all the time for the best expression of what human science knows about projection screens.

Samples and literature upon request

World's Largest Producers of Motion Picture Screens.

INDESTRUCTIBLE INTERCHANGEABLE LETTER SIGNS

Not Lighted

A necessary equipment for all MOTION PICTURE THEATRES.
To extend over sidewalk, hang under canopy, or on front of building.
Looks better than banners; can be read further.
Letters white enamel on blue background.
2 line double face, 32″ high, any length up to 12 ft., COMPLETE with 200 LETTERS, $150.00.
2 line single face, 32″ high, any length up to 12 ft., COMPLETE with 100 LETTERS, $100.00.

AMUSEMENT SUPPLY COMPANY

We are the oldest Supply House in the Motion Picture Trade.

748 South Wabash Ave. Chicago, Ill.

TELEPHONE SYSTEMS

FOR THEATRES

A PUSH OF THE BUTTON AND THE CONNECTION IS MADE

THE QUICK WAY TO TALK THINGS OVER

Your Regular Electrician Can Install Our Systems



Write for Bulletin No. 71 Showing Complete Line

No. 40

S. H. COUCH COMPANY, Inc.

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Factory and Home Office } NORFOLK DOWNS, MASS.

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Remade Bank Now Modern Theatre

A novelty in moving picture construction has been accomplished in Springfield, Ill., where the old First National Bank Building, a three-story structure at Sixth and Washington streets, one of the most prominent corners of the city, has been remade into a modern photoplay house. It is called the New Strand theatre and boasts every convenience to be found in a newly erected theatre. Gus and Louis Kerasotes, two exhibitors of long standing in Springfield, are responsible for the new motion picture house, which recently was opened to capacity crowds, with "No Woman Knows," a Universal-Jewel production as the featured picture.

In remodelling the old bank building, little was left of the former structure, except the outside walls. A skeleton steel frame supporting steel girders was put inside of the old building, on new foundations. The old walls were anchored to this, much after the manner of modern steel building structure. The entire inner floors and partitions then were removed, so the auditorium could be formed.

The outside appearance of the building was done over, the front being done in polychrome terra cotta, and the entrance and foyer lined with white marble. The foyer is decorated in ivory and gold. The interior of the theatre is done in old gold, gold leaf, ivory and polychrome.

A $15,000 pipe organ, a typhoon ventilating system, and up-to-date lobbies and rest rooms also are included in the modern equipment of the new Kerasotes house. The New Strand is considered one of the best theatres in Springfield. Its capacity is 800.

Coming—
Big Story on Construction Material

Reports Big Business

R. D. Thrash of Dallas, Texas, distributor of the new Motiograph DeLuxe for the Southwest territory, is reporting excellent business. He has just taken an order for twenty-two new Motiograph DeLuxe Projectors to equip eleven theatres. He states that the new equipment is receiving considerable attention in that territory and he expects to have a big run on these machines for the balance of this year.

Work on Montclair House

A $400,000 theatre, store and office building is being erected at Bloomfield avenue and Seymour street, Montclair, N. J., by H. H. Wellenbrink. The house will have a seating capacity of 2350. It is expected to be completed by about March 1.

New Motiograph De Luxe Goes Over Big

In a recent interview with O. F. Spahr, the manager of the Enterprise Optical Mfg. Co., he tells us that in all his career he has never yet seen a product go over so quickly and so successfully in such a brief period as their new machine.

Mr. Spahr says it's more like a dream than anything else. He is actually amazed at the way the Exhibitors have received the announcement of the new machine.

The announcement was made in the Motion Picture News that the new Motiograph DeLuxe was on the market, and instantly—in only a few days—it went over in a phenomenal way, he states.

Many of the largest and finest theatres in America have already installed the new Motiograph DeLuxe and hundreds of others are fast falling in line.



Proposed Park theatre building, to be erected at Stamford, Conn., by Rappawan Square Corp. Plans call for a $432,000 building to seat 1800. Drawn by Eugene De Rosa

Working on Strand, Schenectady

Rapid progress is being made in the construction of the Strand theatre in Schenectady, N. Y., which is being erected for Max Spiegel and his associates and which, costing in the neighborhood of $250,000, will be completed by next April. M. Shapiro & Son, of New York City, well known in motion picture theatre construction, has the contract. The work of construction got under way on September 15, and the walls of the first floor have now been completed. The building will be about 100 feet by 170 feet in dimensions, with the main entrance through an arcade which will also serve Proctor's Arcade theatre adjoining.

The theatre will be of brick and steel construction. It will be about 40 feet high to the parapets and 70 feet to the peak of the roof. The house will have a seating capacity of approximately 3,000, the interior being a stadium effect quite similar to the Strands of Brooklyn and Plainfield, N. J.

There will be a row of loges in the rear of the orchestra circle and in front of the so-called balcony effect. There will also be one orchestra box at either side of the colonnade.

The tableau platform will be 20 feet by 30 feet, the orchestra being located in a pit directly in front.—*GRANT.*

Million Dollar Theatre for Boston

Plans are being made for the construction of a one million dollar theatre and office building on Washington and Province streets, Boston, for Gordon & Shoolman. The building will be built of brick, stone and concrete and will be twelve stories high. Mowl & Rand, of Boston, are the architects.

Start Stamford Theatre Project

Start on a $432,000 theatre building project was made several weeks ago when a plot was purchased in Stamford, Conn. by C. William Wurster and E. O. Gordon of New York City. Buildings on the purchased premises are being removed and a theatre and 3-story business building will be erected across a 117-foot front.

Eugene De Rosa of New York is the architect and Jardin & Co. are contractors. A fireproof house seating 1800 will be erected of steel, concrete, brick and terra cotta. The main floor will have 1300 opera chairs, and balcony 500. Ventilation and heating systems will be of an effective type, and comfort room facilities will be of the best.

The theatre, which will be called the Park, will be located at South Street and Boston Post Road. The project is being handled by the Rippowam Square Corporation. The entire structure is scheduled to be completed in six months.

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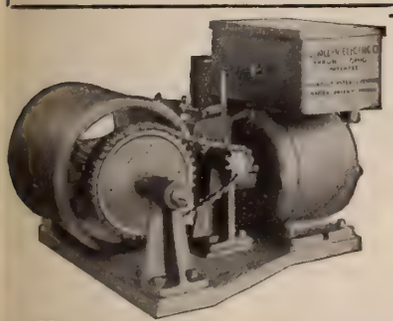
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N. A. M. L. Forum

(*Continued from page 2592*)

Shea's Opera House, Jamestown, N. Y.

Dear Editor—As an old member of the N. A. M. L., No. 888, I wish to inform you of my change of address. Previously it was Bradford, Pa., at present it is 618 Murray avenue, Jamestown, N. Y.

For the past two years while operating in this house I worked for the keeping of films in good condition but the exchanges seem to offer no co-operation at all. I mailed film clippings bearing punch marks, paper stickers and scratch marks and misframes to the exchange managers in order to call their attention to the conditions, but it all seemed useless.

An operator who damages a film in any respect is not fit to be placed in a blacksmith's shop, let alone a projection room. He is a detriment to the trade. For the love of me I can't understand how managers can tolerate work showing punch marks, scratch marks and misframes. He is either sleeping or is so ignorant that he doesn't know the difference.

Boys, you can bank on this, that a manager who demands results upon the screen is making you a skilful projectionist, and is willing to pay well for the results he obtains.

What seems to be the matter with the projection department of this paper? I haven't seen any important items or drawing for some time? Why not start a series of questions on some technical points? Yours for success,

STEPHEN S. KARKULA,
N. A. M. L., No. 888.

Fine! Shoot in your questions. We are making arrangements for a number of technical articles with drawings, which will be of interest to projectionists.—Tech. Ed.

Liberty Theatre, Colorado Springs, Col.

Dear Ed:

I sure do want to see your discussions column be a success. All projectionists have some little ideas by which they improve their work, and I am sure they can help others by passing them along.

I have a few time savers which I will send you later as I am going on a vacation which the manager has given me. Am enclosing an application blank.

Yours truly,
CHARLES L. DYNES.

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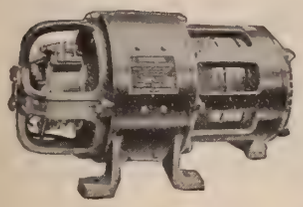
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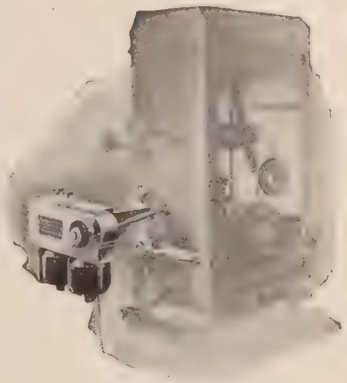
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Music and the Picture

Dr. Strauss to Tour States

Famous Composer Arrives in New York; First Visit Since 1904

RICHARD STRAUSS recently arrived in America for his first visit since 1904 and naturally the music critics rushed to his hotel immediately for an interview.

Many of the questions which were flung at him, contained such musical meaning as can be found in an earnest discussion of the quality of German beer and others were so high brow as to incite a discourse on the innermost meaning of Dr. Strauss' tone poems. Besides answering the critic's questions Dr. Strauss also talked at some length about himself, his friend, Hans von Buelow, of his own favorite works, etc.

Of the programmatic material which accompanies his "Death and Transfiguration" Dr. Strauss had this to tell: That he did not, as has been often reported, compose the music and then tack a literary turn upon it. He had himself written a scenario of the music's intentions before all else. Then he had composed according to the scenario. When the music was complete his friend, Alexander Ritter had been inspired to incorporate the scenario in a poem.

"Every work I have written," he declared soberly, curtly, "is out of my own life. I have never composed anything which is not subjective."

The so-called favorite questions were sprinkled into the conversation at every opportunity. Dr. Strauss answered them all without hesitation and in as good spirit as he were hearing them for the first time.

"My favorite composer? Mozart. It is hard to choose—but Mozart. Remember what Rossini said when they asked him the same question: 'Beethoven is the greatest, but Mozart is the only one!'

"The greatest of my own songs? 'Traum durch die Daemmerung.' I wrote it in five minutes. My wife had asked me to come out for a walk. I was waiting for her to change her dress. I lingered at the piano. The theme came to me 'Taum durch die Daemmerung.'

"My tone poems? Which is the greatest of these? My favorite? I can only choose those which I consider most characteristic, which I love the most because they have meant the most to me, express my life most dearly. 'Zarathustra,' 'Don Quixote' and the 'Domestica' symphony. These three I would choose."

Asked of his newer works, Dr. Strauss divulged a fact which his own native land has yet to learn. It is that he has just finished sketching a new ballet, "Schlagobers"—which, in good Viennese, means no more nor less than "Whipped Cream." He has written his own libretto to it; has set its two scenes in the kitchen and restaurant of a Viennese pastry shop, where children come to feast and celebrate their first religious confirmation.

He spoke, too, of his new opera, "Intermezzo," one of the two acts of which he has just completed. "It is an opera in a novel style, written for an orchestra of only forty-five pieces, on a tragic-comic episode from my own life. I wrote it this past summer in the Austrian Alps. I tried to express in it what I feel all art should express in these days of omnipresent tragedy—a lighter, a merrier mood."

It must be remembered that Dr. Strauss's other new opera, "Ariadne auf Naxos," which has yet to be heard in America, is scored for an even smaller orchestra of only thirty-five pieces, and for an intimate type of theatre.

Of art abroad, post-war and post-impressionistic, Dr. Strauss could be got to speak only charilty.

"There is just as much art being produced as ever in Europe—but I have not been able to detect the direction of it. I fear, in fact, that it has none. No, I have no faith in the so-called national schools. Inevitably, there are national influences in the music of France, Russia and modern Italy. But self-conscious schools? Was there a Beethoven school? There can be no such things as schools in music. Only talents.

"Talent is not necessarily genius. A genius must have talent. One cannot demand the converse to be true. Von Buelow used to say that Schumann began as a genius and ended as a talent."

Dr. Strauss is to be in America for two months, he said. During that time he will conduct forty-two concerts, travelling as far West as Kansas City.

Franklin's Music Predictions Being Realized

HAROLD B. FRANKLIN, managing director of Shea's Hippodrome, Buffalo, is making good his promise made a few years ago in a story published in Motion Picture News that it would not be long before the best directors and soloists in the land would be appearing in the picture theatres of the country.

For the past several weeks Creatore has been conducting the big symphony orchestra at the Hippodrome with unusual success and enthusiastic reception from audiences. In a few weeks Victor Herbert is coming to Buffalo as guest conductor of the orchestra.

Every week some well known soloist appears on the Hippodrome stage and the musical part of the bill has come to be one of the most entertaining units of the program. In his story a few years ago Mr. Franklin also mentioned the possibility of such soloists as Mischa Elman, Kreisler, McCormack and others appearing in the larger picture theatres. It will be interesting to see how long a period elapses before this prediction comes true. It really was realized several months ago when the late David Bispham appeared at the Capitol theatre, New York.

Mr. Herbert, following his current engagements at the New York and Brooklyn Mark Strand theatres and his recent appearance at the Rialto theatre, Washington, will go to Buffalo for his Hippodrome engagement. Elaborate preparations are being made for his visit.

Creatore is now on a leave of absence from the Hippodrome, taking a short tour with his band. In the interim Harry Wallace, formerly conductor of Shea's Criterion orchestra, is wielding the baton at the Hippodrome.

Goldman Makes Capital of St. Louis Opera Season

WILLIAM Goldman, managing director of the Missouri Theatre, St. Louis, has recently demonstrated how the musical events of a city may be capitalized by the motion picture house.

St. Louis has a municipal open-air amphitheatre which is the cynosure of all musical eyes, because during the summer months the city produces a series of light operas which has attracted favorable comment from critics throughout America. Ask a St. Louisan about his city and the first thing he will mention is the Municipal Opera with its 10,000 seats, its cast of 150 prominent singers and chorus, its stage of 325 feet in width and natural trees, etc.

So anything that smacks or savors of the Municipal Opera is due for success and public favor. Hundreds and hundreds of columns of newspaper criticism and comment has been afforded it, and Goldman perceived a possibility of cashing in on its tremendous advertising values.

Accordingly, with the aid of Stage Director Charles Dahl and Cast Director Grant Kimbel, Goldman planned a general revue of the season of opera which concluded the previous week.

The Mayor of St. Louis, Henry W. Kiel, was invited and responded to the invitation of addressing the opening night audience, large advertisements were used in the four daily newspapers, and the crowds came.

This year the operas last eight weeks, having changed each week. Among those presented were Sari, Chimes of Normandy, Fra Diavolo, Chocolate Soldier, Pirates of Penzance, San Toy, Beggar Student, and The Fortune Tellers. So with a large cast of singers, many of whom had actually participated in the municipal affair, a short revue of the most popular melodies from each opera was offered the Missouri patrons. With each opera revue, scenes were changed, the entire production lasting 45 minutes. The applause which followed each selection was sufficient proof of its success.

The tremendous approval on the part of the audience during the fourth night of the showing was so sincere in its length and staunchness, that Goldman ordered the entire revue to be resung. It went over big.

Twenty-Fifth Maine Musical Festival Held

THE Silver Jubilee (twenty-fifth annual) Maine Music Festival opened in Bangor on October 6 and continued in that city October 7 and 8, and in Portland, October 10, 11 and 12 (five concerts in each city), under William Rogers Chapman, director-in-chief, who this season completed twenty-five years of distinguished service in behalf of the musical and cultural life of Maine. He was assisted by about fifty men from the New York Philharmonic Society and a chorus of 600 voices, in each city. The soloists were Rosa Fonselle, prima donna soprano, Metropolitan Opera Company; Charles Marshall, tenor, Chicago Opera Association; Helen Yorke, soprano; Phoebe Crosby, soprano; Mildred Bryars, contralto; Francesco Bocca-Fusco, tenor; Fernando Guarneri, baritone; Ernest J. Hill, tenor; Raymond Otis Hunter, baritone; Attlilio Marchetti, oboe. The concerts were the same in each city.

The Complete Plan Book

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"Screen Snapshots" No. 12
(Federated)

HERE is a one-reel that will fill in nicely any program. It is not only interesting from the point of view of screen personalities, but is well photographed and captioned.

First to appear is Vivian Martin, who comes down the steps of her residence and hurriedly enters a taxi, with orders to drive to the theatre. It appears she is late. Stopped by the traffic policeman, she explains and is given a right of way. Taxi man takes advantage of her frame of mind, and a nap while her show is on; tells Miss Martin she did not dismiss him, which costs her $20.

Then comes Norma Talmadge, at her home, where Harrison Ford and Mae Murray are among guests for a week end. Shots are all exteriors. Norma builds a camp fire and proves she is something of a cook.

Follows Constance Binney playing opposite Wallace Reid, the scenes being those actually being taken for a picture, in the studio.

Wesley Barry visits Babe Ruth and both look pleased about it, while at the end we find Charles Murray, famed Mack Sennett comedian, playing solitaire. His facial expressions are characteristic, especially when he tries to cheat himself, and looks to see if anyone is looking. —*LILLIAN R. GALE.*

"Texas of the Mounted"
(Texas Guinan Productions — State Rights)

TEXAS GUINAN, the female Bill Hart, dons the uniform of the Royal Northwest Mounted in this two-reeler, and it can be said without fear of contradiction that she does full justice with the role of the intrepid minion of the law. Miss Guinan is not the cringing, clinging-ivy type of woman. Such a type would make her appear miscast. It is in the representation of the she-woman that she scores and "Texas of the Mounted" permits her to carry herself with her customary abandon. If the story is of a familiar design, its obviousness will be forgotten in the bristling incident which marks the story from beginning to end.

The star plays a dual role, that of twin brother and sister. As the brother she is killed by a vengeful outlaw, and to exact full payment for his death she dons his uniform determined to get her man. The Royal Mounted never fail to get their men. Never! She surprises him in a he-man fight with another member of the Mounted and comes to the rescue with the ferocity of a tigress. Miss Guinan is so earnest, so sincere, in her characterization that she always excites interest. It is a picture which moves with creditable tempo and flashes a line of action indicating a healthy sample of punch. And against this action are the backgrounds of the San Jacinto mountains—surely an ideal location for the expression of rugged drama. Certainly the offering is interesting enough to find a good spot on most any program.—Length 2 reels.—*LAURENCE REID.*

"Saving Sister Susie"
(Christie Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

HERE is another Christie which will afford satisfactory entertainment as delicious comedy relief on any program. It is a "situation comedy," but this does not mean that its action is not fast-moving. It is simply rapid-fire comedy action arising from a reasonably sensible story. The players are Dorothy Devore, Earl Rodney, Eugenie Forde and Katherine Lewis.

The story concerns two sisters, the younger of whom is sufficiently attractive to steal the other's admirers. To stop this pirating, mother and elder sister conceive the idea of putting the baby vamp into rompers, leaving her a baby, but no longer a vamp. The scheme works well, but the girl is as attractive as a child as she was as a young lady, and the young man in the case is willing to play with dolls in order to be near her. Her real age is finally discovered, but when the couple try the elopement act, the minister orders the child sent back to her mother. This idea is developed so that a number of good laughs result, thanks to the gags and the method with which Dorothy Devore puts them over.—*MATTHEW A. TAYLOR.*

"Torchy a la Cart"
(Produced by Master Films—Released Through Educational Exchanges—Two Reels)

SMILES or possibly snickers will be the result of this Torchy comedy, but seldom a burst of spontaneous laughter. It is a bit tame from start to finish, and despite the efforts of Johnny Hines, never becomes more than mildly amusing. Johnny, freed from his office duties, takes charge of a lunch room—one of the cart variety. The gags fall thick and fast, but there is no excuse for them in the story. Potatoes are mashed by the stump of a wooden leg. And the sub-titles pun, sometimes pathetically, in an effort to be funny. Shifting to a higher plane of society, we see Torchy attending a party. A mouse enters his trousers leg and he does the shimmy. This gag is as old as the shimmy itself. For a final thrill an escaped convict enters the home of the girl in the case and is finally apprehended by Torchy. This later sequence has some original and funny gags.—*MATTHEW A. TAYLOR.*

"Capturing Lions by Aeroplane"
(Major Allen's Wild Animal Pictures-Pathe)

MAJOR JACK ALLEN has bobbed up again with another of his thrilling adventures—this time accomplishing the very novel and daring feat of capturing the king of the jungle from an aeroplane. The major plants his reason for capturing the lion by showing the animal as a sheep-killer. Thus the spectator is disarmed for championing the cause of the jungle beast. The camera caught some excellent shots of the lion with no danger attached for the photographer and explorer insofar as the beast is concerned.

It is exceptionally novel, the method of capture. A chain noose is attached to the axle under the wheels and when the plane descends within the proper distance the lion is caught and the chains released from the plane. The animal is prevented from getting away by anchors secured to the end of the chains. This is a real novelty with plenty of the Allen punch registering throughout. It may not be quite as thrilling or dangerous as capturing wild animals in the customary fashion, but its distinct novelty will make it appreciated everywhere. —Length 1 reel.—*LAURENCE REID.*

"Combatting the Elements"
(Kineto Review—One Reel—Released through National Exchanges)

CHARLES URBAN has managed to collect some vivid storm scenes which give this Kineto Review an unusual touch of realism. There is shown, to start with, the Great Lakes as they appear when in the grip of a storm, and then is seen Chicago, helpless before the gale. Other scenes include a building burning in zero weather, with the water freezing as it falls upon the flames; the trans-Atlantic liners as they appear after a snowy crossing; and some flood and cyclone scenes, showing the wake of destruction they leave behind them. A sunset on the harbor—the clearing after the storm—concludes the picture.—*MATTHEW A TAYLOR.*

"Breaking Into Broadway"
(Harold Lloyd Reissue—Two Reels—Pathe Exchanges, Inc.)

THAT Harold Lloyd was always a comedian of the highest calibre is proven by the reception accorded this re-issue at the Rialto in New York. It is, to anyone in the smallest way familiar with pictures, not a new production, but this did not affect its welcome. Perhaps its gags are not as funny or as continuous as in this star's latest productions, but they are funny. In fact this comedy is the equal of many present-day comedies.—*MATTHEW A. TAYLOR.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

APRIL

Feature	Star	Distributed By	Length	Reviewed
Bucking the Tiger	Conway Tearle	Selznick	5,533 ft.	
Cabinet of Dr. Caligari	Special Cast	Goldwyn	5,100 ft.	April 16
Charming Deceiver, The	Alice Calhoun	Vitagraph	5 reels	April 16
City of Silent Men	Thos. Meighan	Famous Players	5 reels	April 16
Dangerous Moment	Carmel Myers	Universal	5 reels	April 16
Deception	Henry Porten	Famous Players	10 reels	April 30
Desperate Youth	Gladys Walton	Universal	4,506 ft.	April 30
Diana of Star Hollow	Bernard Durning	Prod. Security—S. R.	6 reels	April 23
Dollars and Destiny	Special Cast	Joe Horowitz—S. R.		
Dollar a Year Man	Roscoe Arbuckle	Famous Players	5 reels	April 9
Ducks and Drakes	Bebe Daniels	Realart	5 reels	April 9
Every Woman's Problem	Dorothy Davenport	Plym'th Pic.—S. R.	5 reels	April 16
Freeze Out, The	Harry Carey	Universal	4,400 ft.	April 9
Ghost in the Garret	Dorothy Gish	Famous Players	5 reels	April 16
Girl in the Taxi, The	Carter De Haven	First National	5,420 ft.	
Great Day, The	Arthur Bourchier	Famous Players	5 reels	April 16
Hands Off	Tom Mix	Fox	5 reels	April 16
Heart of Maryland	Catherine Calvert	Vitagraph	6 reels	April 16
Her Lord and Master	Alice Joyce	Vitagraph	5 reels	April 16
Jim the Penman	Lionel Barrymore	First National	6,100 ft.	April 2
Know Your Men	Pearl White	Fox	5 reels	April 2
Little Clown, The	Mary Miles Minter	Realart	5 reels	April 16
Old Dad	Mildred Harris	First National	5 reels	May 28
Partners of the Tide	Jack Perrin	Pathe	6 reels	April 2
Passion Flower, The	Norma Talmadge	First National	6,700 ft.	April 16
Poor Dear Marg. Kirby	Elaine Ham'rstein	Selznick	5,500 ft.	April 16
Roads of Destiny	Pauline Frederick	Goldwyn	4,955 ft.	April 9
Society Snobs	Conway Tearle	Selznick	5 reels	April 2
Three Sevens	Antonio Moreno	Vitagraph	5 reels	April 2
Wakefield Case, The	Herbert Rawlinson	World—S. R.	6 reels	April 16
What Happened to Rosa	Mabel Normand	Goldwyn	5 reels	April 23
What's a Wife Worth?	Casson Ferguson	Robertson-Cole	5 reels	April 23
What's Worth While?	Claire Windsor	Famous Players	5 reels	April 16
What's Your Reputation Worth?	Corinne Griffith	Vitagraph	5 reels	April 16

MAY

Feature	Star	Distributed By	Length	Reviewed
Big Adventure, The	Breezy Eason	Universal	5 reels	April 23
Black Roses	Sessue Hayakawa	Robertson-Cole	6 reels	April 30
Blazing Trail, The	Frank Mayo	Universal	5 reels	May 7
Bob Hampton of Placer	James Kirkwood	First National	7 reels	May 14
Call From the Wild	Special Cast	Pacific Film—S. R.		
Call of the Blood	Special Cast			
Cheated Love	Carmel Myers	Universal	5 reels	May 28
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Coincidence	Special Cast	Metro	5 reels	May 21
Colorado Pluck	William Russell	Fox	6 reels	May 28
Courage	Naomi Childers	First National	6,244 ft.	
Divorce of Convenience	Owen Moore	Selznick	5,000 ft.	
Don't Leave Your Husband	William Desmond	Federated Film	6,200 ft.	May 7
Dream Street	Special Cast	United Artists	9 reels	April 23
Forbidden Love	Creighton Hale	Wistaria—S. R.	6 reels	April 16
Garden of Resurrection	Special Cast	Pathe	6 reels	April 2
Gilded Lies	Eugene O'Brien	Selznick	5,500 ft.	May 21
Good Women	Rosemary Theby	Robertson-Cole	6 reels	May 21
Hearts and Masks	Elinor Field	Federated Film	5 reels	April 30
Highest Bidder, The	Madge Kennedy	Goldwyn	5 reels	May 14
His Greatest Sacrifice	William Farnum	Fox	5,200 ft.	May 14
Home Stretch	Douglas MacLean	Famous Players	5 reels	May 14
House That Jazz Built	Wanda Hawley	Realart	5 reels	May 21
I Am Guilty	Louise Glaum	Associated Prod.	6 reels	May 7
It Can Be Done	Earle Williams	Vitagraph	5 reels	May 14
Lamplighter, The	Shirley Mason	Fox	5 reels	April 30
Lavender and Old Lace	Marguerite Snow	Hodkinson	5 reels	May 7
Lure of Egypt, The	Claire Adams	Pathe	5 reels	May 21
Made in Heaven	Tom Moore	Goldwyn	5 reels	April 30
Magic Cup, The	Constance Binney	Realart	5 reels	May 7
Miracles of Manhattan	E. Hammerstein	Selznick	5,000 ft.	May 14
Mother Eternal	Vivian Martin	Graphic Films—S. R.	9 reels	April 30
Oath, The	Miriam Cooper	First National	7,806 ft.	April 23
On the Trail	Irving Cummings	Prod. Security—S. R.		
Peck's Bad Boy	Jackie Coogan	First National	5 reels	May 7
Proxies	Jack Crosby	Famous Players	5 reels	April 23
Puppets of Fate	Viola Dana	Metro	5 reels	April 30
Queen of Sheba	Betty Blythe	Fox	10 reels	April 23
Reputation	Priscilla Dean	Universal	7 reels	May 14
See My Lawyer	Roy T. Barnes	Robertson-Cole	6 reels	May 14
Sentimental Tommy	Gareth Hughes	Famous Players	8 reels	April 9
Seven Years' Bad Luck	Thelma Percy	Robertson-Cole	5 reels	May 7
Skirts	Clyde Cook	Fox	6 reels	April 30
Sky Pilot, The	John Bowers	First National	5 reels	April 30
Tomboy, The	Eileen Percy	Fox	5 reels	April 30
Traveling Salesman	Roscoe Arbuckle	Famous Players	5 reels	May 7
Uncharted Seas	Alice Lake	Metro	6 reels	April 30
Wallop, The	Harry Carey	Universal	5 reels	May 14
Wild Goose, The	Mary McLaren	Famous Players	5 reels	May 21
Wolves of the North	Herbert Heyes	Universal	5 reels	May 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Beach of Dreams	Edith Storey	Robertson-Cole	5 reels	June 11
Beautiful Gambler	Special Cast	Universal	5 reels	June 11
Beyond Price	Pearl White	Fox	5 reels	May 21
Big Town Ideas	Eileen Percy	Fox	5 reels	May 28
Black Panther's Cub	Florence Reed	Equity Pic.—S. R.	7 reels	June 11
Boys Will Be Boys	Will Rogers	Goldwyn	5 reels	May 28
Butterfly Girl, The	Marjorie Daw	Pathe	5 reels	June 4
Charge It	Clara Kim. Young	Equity Pic.-S. R.	6,900 ft.	June 11
Cold Steel	Special Cast	Robertson-Cole	6 reels	June 4
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Get Your Man	Buck Jones	Fox	5 reels	June 4
Girl from Nowhere, The	Elaine Ham'rstein	Selznick	5 reels	
Gypsy Blood	Poli Negri	First National	6 reels	May 21
Heart Line, The	Leah Baird	Pathe	6 reels	June 4
Home Stuff	Viola Dana	Metro	5 reels	June 18
Idols of the North	Dorothy Dalton	Famous Players	5 reels	May 28
If Women Only Knew	Robert Gordon	Robertson-Cole	6 reels	June 4
Keeping Up With Lizzie	Enid Bennett	Hodkinson	5 reels	May 21
King Queen Joker	Sydney Chaplin	Famous Players	5 reels	June 11
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Last Card, The	May Allison	Metro	5 reels	June 4
Lessons in Love	Constance T'lmdge.	First National	5 reels	June 18
Live and Let Live	Harriet Hammond	Robertson-Cole	6 reels	June 4
Lost Romance, The	Conrad Nagel	Famous Players	7 reels	May 28
Love's Penalty	Hope Hampton	First National	5 reels	June 4
Lure of the Orient, The	Special Cast	Aywon Film—S. R.	6 reels	May 28
Man of the Forest	Special Cast	Hodkinson	6 reels	May 28
Man Tamer, The	Gladys Walton	Universal	5 reels	June 4
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod.	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Rider of the King Log	Frank Sheridan	Pathe	7 reels	May 28
Ridin' Romeo	Tom Mix	Fox	5 reels	June 11
Road to London, The	Bryant Washburn	Pathe	5 reels	June 11
Sacred and Profane Love	Elsie Ferguson	Famous Players	5 reels	April 30
Salvage	Pauline Frederick	Robertson-Cole	5 reels	May 28
Scarab Ring, The	Alice Joyce	Vitagraph	5 reels	June 4
Scrambled Wives	Marguerite Clark	First National	6 reels	June 4
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Sham	Ethel Clayton	Famous Players	5 reels	May 28
Sheltered Daughters	Justine Johnston	Realart	5 reels	May 28
Silver Car, The	Earle Williams	Vitagraph	6 reels	June 4
Snow Blind	Russell Simpson	Goldwyn	6 reels	June 4
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Ten Dollar Raise, The	Peter B. Kyne	Associated Prod.	6 reels	May 21
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Two Weeks With Pay	Bebe Daniels	Realart	5 reels	June 4
Two Wise Wives	Louise Calhern	Famous Players	6 reels	June 4
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Whistle, The	William S. Hart	Famous Players	5 reels	April 9
White and Unmarried	Thos. Meighan	Famous Players	5 reels	June 11
Wise Fool, A	James Kirkwood	Famous Players	6 reels	June 11
Wom. God Changed, The	Seena Owen	Famous Players	6 reels	June 4

JULY

Feature	Star	Distributed By	Length	Reviewed
Appearances	Special Cast	Famous Players	5336 ft.	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16
Broken Doll	Special Cast	Associated Prod.	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod.	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30
Foolish Matrons	Hobart Bosworth	Associated Prod.	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft.	July 2
Heart to Let	Justine Johnston	Realart	5249 ft.	Aug. 6
Home Talent	Ben Turpin	Associated Prod.	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod.	5312 ft.	May 7
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9

(Continued on page 2602)

"THE RIGHT WAY"
(Producers Security-State Rights)

Tremendously Effective as Drama, Lesson and Entertainment

ONCE in a while a picture reaches the screen which surges with such stark realities and moves with such force and vigor and carrying a deep lesson that it seems destined to find a place in the memory long after the day of presentation has been forgotten. Such a picture is "The Right Way." Thomas Mott Osborne, the ex-warden of two prisons, who, true to his ideals, started a crusade toward prison reform which had for its purpose the moulding of character and giving the prisoners a chance to find themselves, has conceived a story which is rich in stark realism, but which palpitates with the truth—although this truth hurts, the way it is unfolded. He is carrying on his ideals here in a manner which will be appreciated by everyone fortunate enough to see this remarkable slice of life.

"The Right Way" carries just enough fiction to give it a dramatic dressing. For the most part it is the bold, untarnished truth. But aside from the significant appeal to social reform which it sounds, there is a crash of dramatic conflict, an array of clashing action which takes a powerful grip upon the emotions of the spectator. You see how criminals are made here through lack of proper understanding. A young boy of the slums is sent to reform school because he accidentally broke a window of a cheap shop. His spirit is broken. He graduates a finished, hardened derelict of society, and takes up evil associates. It isn't long before he is railroaded to prison through an attempted burglary, and the harsh, cruel treatment is unfolded before your eyes.

Osborne tells the truth here. His scenes and details are the real thing. And for contrast he shows a youngster of the rich, who, possessing a weak character, finds himself involved in forgery and forced to pay the penalty despite the influence of wealth and society. Mr. Osborne shows these men buffeted about, scorned, insulted, trailed and punished. And the deep lesson of humanity burns with a powerful glow. When the humanitarian who succeeds the brutal warden establishes his new code, the honor system, the spectator catches the inspiration, the new spirit, that is felt by the prisoners. The picture doesn't pause for details or for the purpose of emphasizing any point. It proceeds straight to its climax which shows an innocent man expiring in the electric chair because the governor had refused to entertain the idea that the Mutual Welfare League could sponsor his innocence. This is a heavy touch, although softened by a romantic ending. But the author has not minced matters. He has kept to realities.

The shock of the condemned man paying the supreme penalty will encourage society to think a little deeper in regard to its outcasts. The picture is remarkably well acted and its scenes are mostly authentic. Basil Dickey, the scenarist, has kept the scenes compact with action and incident, with all the necessary touches sharply emphasized. The picture has something to say and says it in a manner which cannot be disputed. Truth, reality and humanity are stamped all over it.—Length, 7 reels.—*Laurence Reid.*

THE CAST

The Father.....Edwards Davis
The Mother.....Helen Lindroth
The Rich Boy.....Joseph Marquis
The Sweetheart.....Vivienne Osborne
The Poor Boy.....Sydney D'Albrook
His Mother.....Annie Ecleston
His Sweetheart.....Helen Ferguson
His Sister.....Elsie McLeod
The Smiler.....Tammany Young
The New Warden.....Thomas Brooks

By Thomas Mott Osborne.
Scenario by Basil Dickey.
Directed by Sidney Olcott.

PRESS NOTICE—STORY

Now and then a picture comes to town that is able to command more than passing interest, but in "The Right Way" the patrons of the ———— theatre will be able to enjoy what is considered one of the film sensations of the year. This photoplay is a master drama of the times and sort of smashes picture traditions through its authenticity and originality. It shows some remarkably photographed views of actual life behind prison walls and unfolds a story stark in its realism and always pulsing with tense drama.

Thomas Mott Osborne, the noted prison reformer, and ex-warden of two prisons, has fashioned a story here which is certainly a plea to look upon prisoners not so much as criminals but as victims of misfortune. He offers a narrative which will stimulate public interest toward the good work of bettering the unfortunates who are outcasts of society. One sees slum life in all its entirety. And giving balance to this idea is the manner in which criminals are encouraged through not giving them the proper encouragement when their characters are being molded. The picture is finely staged and acted.

PROGRAM READER

A great story of love and prison life. A picture that is as big as life itself. A film touch of nature that makes the whole world kin. A picture once seen, never forgotten. A real photodrama of throbbing humanities written by the eminent Thomas Mott Osborne, who as ex-warden of two prisons, started a crusade toward prison reform which led to a better treatment and understanding of the convicts. His story is part fiction, but mostly truth, and he draws life here just as he has experienced it in his duty as warden. It is a stark, grim drama of shadows and sunshine. You experience the sensations, the bleak monotony of life behind prison walls. And you become a real humanitarian. See "The Right Way." At the ———— theatre next ————.

"ENCHANTMENT"
(Cosmopolitan-Paramount)

Undeniably a Good Audience Picture

MARION DAVIES and Robert Vignola have turned out a good audience picture in "Enchantment." The star herself carries an interesting part in an interesting and, it is hardly necessary to add, a fascinating manner, while Mr. Vignola has made a picturesque and artistic production elaborately and liberally spiced with sets and scenes certain to be appealing.

The theme is very modern—another advantage. Miss Davies plays a flapper—a big city flapper whose faults are all very recognizable. She is conceited; has an exaggerated idea of her own importance and charms; underestimates the worth of the older generation; is shallow minded and vain. Care is taken, however, not to take all sympathy away from the character. She is an innocuous flapper, far more silly than really bad. Her father conceives an idea to cure her of flapperish tendencies. He persuades a handsome actor to flirt with her, break her heart, and then breeze out of her life. Thus will she be left humble and no longer sure of her irresistible power. Even if the ending is foreseen from this point on, the interest is still the same. One knows as soon as the paternal scheme is announced, that the actor will himself fall in love.

The development of this romance gives an opportunity to satirize modern youth in the titles, and permits Miss Davies to give a splendid characterization of a blase, bored-to-death sub-deb, which will be counted by many as the best work of her career. All the scenes are laid in fashionable restaurants, tea-rooms and studios and are delightful to the eye. Here follows a sequence which is a credit to Mr. Vignola's direction. It is a society pageant of "The Sleeping Beauty," with the flapper and the actor playing the leading roles. It is little needed dramatically, but it has been so beautifully staged that the production is enhanced by it, and the story is allowed to slip out of sight unnoticed. When the pageant sequence is over, the Twentieth Century Cleopatra has been broken down, but the heart-breaker is himself in love. Repentant, he confesses the entire scheme, and the scene which ensues is tense and dramatic, with Miss Davies giving a highly creditable performance.

One point which should not be overlooked is the fact that the star brings before the camera an assortment of gowns and coats and hats which will set every feminine eye in the audience shining with delight. Another asset is the titles. An audience will be delighted by them. Forrest Stanley supports Miss Davies in a highly satisfactory manner, and Tom Lewis, as the father, supplys excellent comedy relief.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Ethel Hoyt.....Marion Davies
Ernest Eddison.....Forrest Stanley
Mrs. Hoyt.....Edith Shayne
Mr. Hoyt.....Tom Lewis
Tommy Corbin.....Arthur Rankin
Malia.....Corinne Barker
Mrs. Leigh.....Maude Turner Gordon

Directed by Robert G. Vignola.
Story by Frank R. Adams.
Scenario by Luther Reed.
Ira H. Moran, cameraman.

PRESS NOTICE—STORY

Marion Davies, one of the most beautiful screen stars of today, whose work in such pictures as "Buried Treasure" has raised her to the highest pinnacle of screen fame, will be seen in her latest picture, "Enchantment," at the ———— theatre on ————. Miss Davies, because of her beauty and charm, has become one of the most famous and popular of all picture actresses.

"Enchantment," which was directed by Robert Vignola, who has been at the helm in the making of previous successes starring Marion Davies, is a story of the modern society girl, adapted from a novel by Frank R. Adams. The characterization is remarkably human, and few pictures have so accurately described the society girl of today. She is spoiled and egotistical, but underneath she is lovable and charming. How she is "cured" and made to take a more serious view of life, is admirably shown in the development of the story.

"Enchantment" will be the feature at the ———— for ———— days beginning ————. The name of Marion Davies in front of the ———— in the past has always meant a crowded and well pleased house, and history is expected to repeat itself.

PROGRAM READER

Beautiful Marion Davies, one of picturedom's favorites, has added another prize to her collection. This time it is a prize picture, a worthy successor of "Buried Treasure." It is entitled "Enchantment" and it will be the feature attraction at the ———— theatre on ————.

The ———— theatre offers this feature to its patrons, confident that they will pronounce it one of the most attractive productions ever made by this star. It is a story of the modern society girl who is as egotistical and spoiled as Cleopatra. Everyone, she imagines, is deeply in love with her. She accepts compliments and invitations as if they were her due. But eventually she is cured. How and why makes up the bulk of this interesting story—one which holds the interest throughout every moment. Dramatically strong, the production is also pictorially beautiful. Director Robert Vignola, one of the screen's most capable artists, has seen to this. The story is adapted from a novel by Frank R. Adams.

CATCH LINES

Irresistible Marion Davies in a story of the modern girl. How a flapper was taught to give up her flapping. How a girl was made to act naturally, and cease her pretty affectations.

A glorious, human story of modern youth—its faults and its virtues. Marion Davies, as beautiful as ever, in a story of how a flapper was cured.

(Continued from page 2600)

Feature	Star	Distributed By	Length	Reviewed
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4904 ft	July 9
Live Wires	Edna Murphy	Fox	5200 ft	July 9
Love Time	Shirley Mason	Fox	4800 ft	July 23
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft	July 9
Ten Dollar Raise	Special Cast	Associated Prod		May 21
Thunder Island	Edith Roberts	Universal	4279 ft	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft	July 2
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft	Aug. 6
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft	
Rainbow Trail	William Farnum	Fox	6 reels	
Remorseless Love	E. Hammerstein	Selznick	5,000 ft	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Trip to Paradise	Bert Lytell	Metro	5,800 ft	Aug. 27
Wealth	Ethel Clayton	Famous Players	5,141 ft	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
What's Your Reputation Worth?	Corinne Griffith	Vitagraph		April 16
Who Am I?	Special Cast	Selznick	5,000 ft	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Bar Nothing	Buck Jones	Fox		Oct. 22
Beating the Game	Tom Moore	Goldwyn	5058 ft	Sept. 17
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Famous Players	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Infamous Miss Revell	Alice Lake	Metro	5 reels	Sept. 10
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 10
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 5
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Handcuffs or Kisses	Elaine Hammerstein	Selznick	6 reels	Oct. 15
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Lady from Longacre, The	William Russell	Fox	5 reels	
Ladies Must Live	Special Cast	Famous Players	6 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Molly O	Special Cast	First National	6 reels	
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rainbow, The	Alice Calhoun	Vitagraph	5 reels	
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 8
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Sheik, The	Agnes Ayres	Famous Players	7 reels	Oct. 29
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Steelhart	William Duncan	Vitagraph	5 reels	Sept. 24
Speed Girl, The	Bebe Daniels	Realart	6 reels	
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
Virginia Courtship, A	May McAvoy	Realart	5 reels	
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	
Call of the North	Jack Holt	Famous Players	6 reels	
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Footfalls	Special Cast	Fox	7 reels	Sept. 24
Her Face Value	Wanda Hawley	Realart	5 reels	
Hunch, The	Gareth Hughes	Metro	6 reels	
Hush Money	Alice Brady	Realart	6 reels	
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 12
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	
The Idle Rich	Bert Lytell	Metro	6 reels	Nov. 12
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	
Love Never Dies	Special Cast	First National	7 reels	
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	
Ma'mselle Jo	Special Cast	Robertson-Cole	7 reels	
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Millionaire, The	Herbert Rawlinson	Universal	6 reels	
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	
Riding With Death	Buck Jones	Fox	5 reels	
Silent Call, The	Special Cast	First National	7 reels	
Sin of Martha Queed, The	Special Cast	Associated Exhib		
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Tol'ble David	Rich. Barthelmess	First National	6 reels	

"FIGHTIN' MAD"
(Desmond-Metro)

First Rate Entertainment in This Lively Western

TO show that a Western can be simple in outline and yet carry enough elements to provide first rate entertainment one need only turn to "Fightin' Mad," written by H. H. Van Loan and starring William Desmond. The author has hit upon two likely ideas for his stories—one of which can be related to the late war in regard to a topical song of the time—"How you goin' to keep 'em down on the farm, once they have seen Paree?" and the other exploiting a modern treatment of the "Three Musketeers." It is a real, snappy Western which sparkles with humor, which carries a kick like an army mule, and which contains an exceedingly adventurous line of action. While it develops rather slowly, it soon picks up momentum and carries on like an army tank.

Desmond, who has an exceptionally colorful role, has lately returned from Paris. The old farm palls on him and he bids the "governor" good-bye—to make his way where there is adventure lurking around the corner. He rides into a border camp and applies for a job as a ranger. The humor comes into expression when he is forced to prove himself every inch a man. Mind you, he doesn't want to fight. He is too easy going to get into trouble, but somehow is unable to avoid it. So he punishes three of the border police—giving them a good sample of his fistic prowess. These fights are there with a punch. It happens that he meets the girl again whose hat he had rescued when it blew away as she was riding via the observation coach on a westbound train. And here the picture picks up its action.

The three buddies become so inseparable that they adopt the "three musketeer" idea which is "all for one, and one for all." They ride into Mexico and rescue the heroine from a horde of greasers, the hero accomplishing his job almost single-handed. This is the point of fast riding, and quicker shooting, and plenty of excitement and suspense. Mr. Van Loan has kept his story moving with sufficient incident, taking care of all the necessary elements. He has left out triangle situations and sneaking villains, though the principal Mexican is something of a crook. The main point is the author has made a rattling good story from the simplest kind of material and has kept the spectator's interest throughout. There is plenty of good incident, comedy, romance, pathos and action. Especially action. The scenes are mostly exteriors and the picture indicates it didn't cost much to make. Which is further proof that a photoplay does not have to cost a vast sum to entertain. Joseph J. Franz' direction is first rate and the acting right up to the handle. Your crowd won't be disappointed here.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Bud McGraw	William Desmond
Peggy Hughes	Virginia Brown Faire
Eileen Graham	Doris Pawn
Nita de Garma	Rosemary Theby
James McGraw	Joseph J. Dowling
Francisco Lazaro	William Lawrence
Howard Graham	Emmett C. King
Amos Rawson	Jack Richardson
Obadiah Brennan	William J. Dyer
Micah Higgins	Bert Lindley
Colonel Gates	George Stanley
Captain Farley	Vernon Snively

By H. H. Van Loan
Scenario by H. H. Van Loan.
Directed by Joseph J. Franz.
Photographed by Harry A. Gersted.

PRESS NOTICE—STORY

A fast-moving, exciting adventure story is "Fightin' Mad," which comes to the ———— theatre next ———— starring William Desmond. Written by the talented H. H. Van Loan especially for the star, one feels safe in saying that it brings out the actor's talent to a marked degree. The story revolves around a healthy, athletic chap who had returned to the farm after seeing Paris while in the army. He couldn't become satisfied. He craved adventure, and found it by joining the border police.

Quiet, unassuming, no one took him for a fighter. And they teased him—did these rough and ready ranchmen. And how he could fight! Before he had finished they learned to respect his fistic prowess. He could get so fightin' mad that he forgot when to stop administering punishment. And the picture is packed with punches and lively adventure and a fine flavor of romance. In Desmond's company are players of recognized talent. The picture is well staged, carries sufficient action and humor, and is said to be one of the best Westerns ever released.

PROGRAM READER

There was no getting away from it, he couldn't settle down on the farm after seeing Paris. That's what the war did for him. And he was such a lively young fellow that he simply had to find excitement. He didn't seek trouble. It just naturally sought him. But could he defend himself? Oh boy! He had as handy a pair of "dukes" as ever possessed by a man. He could be fightin' mad, and when his temper was up, well, he just naturally sailed in with both hands—and feet. He beat the boys in camp and they made him their leader. And before he finishd he beat up a good share of the Mexican army. See William Desmond in the exciting, fast-moving picture, "Fightin' Mad," at the ———— theatre next ————.

SUGGESTIONS

Bill Desmond is the star of this picture and he certainly gives the spectator his money's worth in the shape of adventure. Tell them that this popular star has an ideal role for the expression of his talent. Tell them that Desmond is one of the most accomplished actors on the screen—an actor who would have made a good prizefighter had he elected to go into the ring. Bring forth that the picture was written especially for the star by the talented H. H. Van Loan. Describe it as a lively, adventurous, romantic melodrama in which there is exciting action every minute. Call attention to the fact that the picture is one of the best westerns ever released.

"POSSESSION"
(Robertson-Cole)

Likely to Get Over With Its Rapid Action

HERE is a French picture produced by Louis Mercanton, who has been called the "Griffith" of Europe, the feature being adapted from Sir Anthony Hope's novel, "Phroso." It has been renamed "Possession" for the American market, and it is likely to get over because of its fast action and the extremely colorful backgrounds, it being mostly an exterior picture. The creaking hinges of the story have been silenced through the display of hectic action, the scenes comprising a series of encounters between an intrepid Englishman and a band of native Greeks and Turks. If there is any fault to be found it must rest with the editing and titling. There is a confusion about the assembling of the sequences, and the action dashes in headlong flight paying little attention to the demands of continuity.

At times one wonders what it is all about so profuse are the scenes. And most of them are based upon rescuing the heroine, not once, but, seemingly, many times. The hero is thwarted time and again, but always bobs up to adjust matters. The villain is turned back in similar fashion, but he manages to keep alive until the finish. Were the picture re-edited and titled and with some extraneous details and repetition of scenes eliminated it would carry a better story interest and certainly more suspense. It is a good deal like a serial as it stands at present. However, there is no gainsaying the fact that it speaks volumes in regard to the element of action. And thrill after thrill punctuates the drama which coupled with the marvelously rich backgrounds (the picture has been taken in locations adjacent to the South of France and in waters of Southern Europe) and the considerable amount of local color offers some compensation for the lack of sequence.

The plot revolves around a certain adventurous Englishman who purchases an island in the Aegean Sea and takes possession. The natives are desirous for a native ruler, and the Britisher accedes to their whims. He has incidentally, capitulated to the charms of the princess and the action details his attempt to prevent her being captured by the Turks. The Englishman is involved in one intrigue after another. Secret hiding places, battles along cliffs, secret code messages, rebellion and every conceivable ingredient and implement is employed to provide a colorful tale. Certainly the picture has its appeal although it doesn't spell any real drama. For one thing it is a novelty. The cast is capable except for lapses when they are inclined to over-act. The director's chief talent seems to be a flair for steady and hectic action, coupled with a technique for photographic display.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Lord Wheatley	Reginald Owen
Constantine Stefanopoulos	Paul Capellani
Mouraki Pasha	Max Maxudian
Hon. Dennis Swinton	Harrison Brown
Captain Martin	Marcel Numa
Dimitri	Salvatore Lo Turco
Spiro	Robert Mennant
Vlacho	Charles Vanel
Achmed	Carlos Colonna
Watkins	Louis Monfils
Lady Euphrosyne (Phroso)	Miss Malvina Longfellow
Francesca Stefanopoulos	Mme. Jeane Desclos-Guitry
Panayiota	Miss Kassierri
Olgo	Mme. Roland
Kortes the Strong	Raoul Pashi

By Sir Anthony Hope.
Directed by Louis Mercanton.

PRESS NOTICE—STORY

An adventure story of colorful action and romance is "Possession," adapted from Sir Anthony Hope's novel, "Phroso," which comes to the ———— theatre next ————. This production is the work of Louis Mercanton, a famous director of France and it contains a celebrated cast of European players, among them being Reginald Owen, Paul Capellani, Max Maxudian, Malvina Longfellow and others. The plot takes on the nature of an international intrigue which concerns the ruling of an island in the Aegean Sea.

Lord Wheatley buys the island and journeys there to take possession but he finds that the natives are loath to let it pass out of their hands. They insist that Phroso preside as the ruler. The conflict revolves around the attempt of a Turkish pasha to win the fair Phroso so that he can gain title to the island. And the adventure presents a dramatic and thrilling line of action between the intrepid Englishman and the Turks. The picture is marked for its colorful atmosphere and backgrounds.

PROGRAM READER

An exciting and adventurous story of turmoil and strife, flavored with a fine vein of romance, and punctuated with colorful backgrounds and acted by a superior cast of Europe's most celebrated screen players, is "Possession," which will be the feature attraction at the ———— theatre next ————. The picture, because of its wealth of adventure and its exciting sequences, affords the spectator moments of the keenest suspense. The action switches from England to a locality in the Aegean Sea, and is marked for its picturesque scenery and colorful atmosphere. The plot concerns a net of intrigue which is flavored with romance. The considerable amount of local color gives it a note of reality.

CATCH LINES

He was beset at every turn. Danger lurked everywhere. See the dramatic picture of intrigue, and romance, and adventure. See "Possession."

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Afraid of His Wife		Educational	1 reel	
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assault and Flattery		Educational	1 reel	
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard	Jimmy Aubrey	Vitagraph	2 reels	April 28
Bakery, The	Larry Semon	Vitagraph	2 reels	June 11
Bang	Lloyd Hamilton	Educational		
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	
Between the Acts	Larry Semon	Vitagraph	2 reels	April 30
Blacksmith, The	Buster Keaton	First National	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Broom	Billy Quirk	Reelcraft	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Devilish Romeo		Fox	2 reels	
Dew Drop Inn	Larry Semon	Vitagraph	2 reels	
Dizzy Dumbells	Art Bates	State Rights	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Doggone Torchy		Educational	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Dummy Love		Educational	1 reel	May 7
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Detective	Johnny Jones	Goldwyn	2 reels	June 18
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Fall Guy, The	Larry Semon	Vitagraph	2 reels	
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
For Land's Sake		Educational	2 reels	
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Greenhorn, The	Lloyd Hamilton	Educational	2 reels	May 28
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Hayseed, The	Al. St. John	Fox	2 reels	May 28
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hey Rube	Bobby Vernon	Educational	2 reels	May 28
Hick, The	Larry Semon	Vitagraph	2 reels	April 16
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold Your Breath	Chas. Dorety	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In for Life	Viora Daniels	Educational	2 reels	Aug. 6
It's Your Move		Educational	1 reel	
Jockey, The	Clyde Cook	Fox	2 reels	April 9
Just in Time		Educational	2 reels	June 25
Let Me Explain	Special Cast	Educational	2 reels	May 21
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Man vs. Woman	Dorothy Devoe	Educational	2 reels	June 18
Money Talks	Henry Murdock	Educational	1 reel	May 28
Moonshine	Lloyd Hamilton	Educational	2 reels	April 30
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Movie Mad	Special Cast	Educational	2 reels	April 30
Mr. Fatima	Eddie Barry	Educational	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Stop Over	Snub Pollard	Pathe	1 reel	July 23
Nothing Like It	Dorothy Devore	Educational	2 reels	Aug. 6
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Oh Buddy	Neal Burns	Educational	2 reels	Aug. 6
On Their Way	Eddie Boland	Pathe	1 reel	Sept. 10
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playmates	Brownie (Dog)	Universal	2 reels	
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Rent Collector, The	Larry Semon	Vitagraph	2 reels	April 8
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Roman Romeos	Lyons & Moran	Universal	2 reels	May 21
Saving Sister Susie		Educational	2 reels	
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
Say Uncle		Educational	1 reel	
School Days	Larry Semon	Vitagraph	2 reels	
Scrappily Married	Harry Gribbon	Educational	2 reels	July 2
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
See America Thirst	Cissy Fitzgerald	Producers Secu		
She Sighed by the Sea Side	Ben Turpin	Associated Prod	2 reels	June 11
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Singer Midgets Scandals	Slim Somerville	Fox	2 reels	July 9
Single Handed	Edgar Jones	Pathe	2 reels	June 3
Skipper Treasure Garden	Special Cast	First National		June 15
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Snookey's Wild Oats	Snookey	Educational	2 reels	July 2
Society Dogs	Brownie (Dog)	Universal	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Sportsman, The	Larry Semon	Vitagraph	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Standing Pat	Teddy Sampson	Educational	1 reel	July 30
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Sweet Revenge	Thornton Edwards	Educational	1 reel	June 11
Take Your Time	Earl Rodney	Educational	1 reel	June 18
Their Dizzy Finish	Sid Smith	Federated Film	2 reels	June 11
Three Good Pals		Fox	2 reels	June 18
Toonerville's Fire Brigade		First National	2 reels	May 4
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
What a Whopper	Snub Pollard	Pathe	1 reel	Aug. 6
Why They Love Cave Men		Celebrated Players		
Wild & Willy	Jos. Hill	Educational	1 reel	Aug. 27
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8
Zero Love		Educational	1 reel	May 14

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adventures of Tarzan (Serial), Elmo Lincoln		State Rights		
American Badger (Bill and Bob Series)		Pathe	1 reel	July 23
Analysis of Motion (Novelty)		H. Levy Ser. Corp	1 reel	July 16
An Angle in Idaho (Educational Scenic)		Educational	½ reel	June 11
Andy and Min (Cartoon)		Celeb. Play. Film	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor		Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Biology—the Microscope and Its Use (Educ.)		National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Boy Scouts of America (Topical)		Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers		Vitagraph		
Cairo in Egypt (Kineto Review)		Urban	1 reel	July 9
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
Collectors of Craniums (Educational)		Educational	1 reel	
Combatting the Elements (Novelty)		Kineto Review	1 reel	
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cyclone Smith's Vow (West. Drama)		Universal	2 reels	Sept. 24
Day with Jack Dempsey (Novelty), Jack Dempsey)		Pathe	1 reel	
Day with the Giants		State Rights		
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Dexterity and Mimicry of Insects, Acrobatic Flies (Educational)		Kineto Review	1 reel	May 14
Do or Die (Serial), Eddie Polo		Universal	2 reels	May 21
Down in Dixie (Scenic)		Kineto Review	1 reel	
Dreams Come True (Educational)		Educational	1 reel	
Eden of the Pacific (Scenic)		Prizma	1 reel	Sept. 3
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Eskimo Picture, An (Educational)		Educational	1 reel	May 7
Feathers (Scenic)		Selznick	1 reel	Aug. 13
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex	1 reel	Sept. 24
Hitting the Spots (Scenic)		Educational	1 reel	May 28
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Sanchi		Pathe	2 reels	
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	

(Continued on page 2608)

"WHITE OAK"
(Famous Players)

Ordinary Western With Star as Nick Carter Hero

IT will be a warm admirer of the one and only Bill Hart, Young America excepted, who can enthuse over "White Oak." Calling a spade a spade and not mincing words, this picture is of the vintage of ten years ago in every department—story, plot, style of construction, titles and detail of production.

"White Oak" is an "Indian" picture, with plot complications galore, in which Bill is a genuine "Nick Carter" hero, killing off red skins and bad whites by the score. The story, which Mr. Hart announces is from his own pen, is obvious, episodic and lacking in suspense, unless scenes showing Indians attacking a wagon train, are considered sufficient to produce this valuable pictorial quality.

Mr. Hart plays the role of a frontier gambler of the '50's who falls in love and is accepted but later becomes convinced that his sweetheart is unfaithful, since he sees her embraced by another, her brother. Later the action jumps to the Indian attack with the star to the rescue, fighting the whole band of red skins single handed.

When this job is completed and the villain has got his, the brother part of the plot becomes known and the picture is over. There is a dog who also helps Bill in his heroics, carrying the message of the Indian attack from the girl to Bill, who by the way is in jail on the charge of murder he thinks the girl committed.

Some of Mr. Hart's support is not of the best; extras in the ensemble scenes and notably Alexander Gaden, who plays the very villainous heavy of the story. Vola Vale is the star's leading woman. She plays her role very well indeed. The girl has wholesome good looks and personality and was a fine type for the pioneer maiden of the period.—Length, 5 reels. —*J. S. Dickerson.*

THE CAST

Oak Miller, a gamblin' man.....William S. Hart
Barbara, his sweetheart.....Vola Vale
Mark Granger, a crook.....Alexander Gaden
Harry, Barbara's brother.....Robert Walker
Elipnalet Moss, a banker.....Bert Sprotte
Rose Miller, Oak's sister.....Helen Holly
Long Knife, an Indian chief.....Chief Standing Bear

Story by William S. Hart.
Scenario by Bennett Musson.
Camera work by Joe August.
Directed by Lambert Hillyer.

PRESS NOTICE—STORY

Scenes on a river typifying the first stages of the journey westward the pioneers had to make in the days of gold, have been exceptionally well done in "White Oak," William S. Hart's latest Paramount picture, which comes to the ———— theatre next ————.

The quaint old steamer, resurrected from goodness knows where, was absolutely true to the period and the costumes were equally faithful to the times and types.

Exciting scenes include a dive into the river by several of the leading people including Mr. Hart who swam in icy water and rescued his sister from death. The story was written by Mr. Hart and directed by Lambert Hillyer, with Bennett Musson as scenarist. The photography is the work of Joe August, A. S. C. and the production is a thrilling story of the days when the California pioneers crossed the deserts and mountains, braving untold dangers en route.

As Oak Miller, a gambler with a heart of gold, Mr. Hart is at his best and Vola Vale is a very demure and sweet leading woman.

PROGRAM READER

There are several novel and unusual situations in "White Oak," William S. Hart's new Paramount picture which comes to the ———— theatre next ————. One of the most thrilling and splendidly portrayed scenes is the reproduction of the famous "Circle of Death." An entire tribe of Indians in full war regalia attack the biggest and richest wagon train out of Independence, Mo., in the year 1852. The train has been betrayed to the Indians by four white traitors who are with the emigrants. A revengeful old chieftain swoops down in ambush with his entire fighting strength. The battle scenes are charged with danger and thrills, as well as excitement. This is a marvelous reproduction of the historical Circle of Death in all its realism and the actual action as well as the photography was difficult to get.

SUGGESTIONS

Bill as an old time Western with the star in the sort of role that made him famous. For prologue the always pleasing male quartette numbers with western stage setting is suggested. Lobby displays of the same type are within easy reach of the average exhibitor. Make a play for the patronage of Young America. They will eat it up.

CATCH LINES

The one and only Bill Hart in one of his old time roles, the square dealing gambler of the pioneer days—a story of Indians, Western bad men and romance and action.

He is your favorite in one of his old time, two gun man roles. He licks three white men and a whole band of Indians and then gets the girl of his choice. It is an action story of the pioneer days when men were brave and women courageous.

The Handy New Release Chart Will Hereafter Appear in Each Week's Issue of Motion Picture News

"THE SWAMP"
(Robertson-Cole)

Hayakawa Writes a Good Heart Interest Story for Himself

SESSUE HAYAKAWA has not been so hard up for stories that he has had to write one for himself. Most of his recent efforts have provided satisfactory entertainment. Whether he conceived his latest opus for the sake of showing his versatility or because he wanted to emphasize a note of heart interest is beside the point. The main thing is he has furnished a satisfying little drama in which he has written a good part for himself. It is a picture which tugs at the heart and builds a good share of sympathy. And Hayakawa is supreme in the delineation of pathetic Oriental characters. His moods of expression are such that he appears to better advantage in stories which call upon his store of pathos, than in those subjects which present him as wily villains.

The idea here is well established and, for the most part, rings genuine. It offers the star as a Chinese vender whose kindliness to a young girl-mother in distress and her little son places him in a sympathetic light. In bringing order out of the complications the author-actor has stressed a note of drama which is quite effective. There is a flash of coincidence which takes away some of the forceful moments and the outcome is easily obvious. But for its flaws—minor ones at that—the story has its compensations in the heart interest element and the sincere performance of the star. The heroine in question has married unwisely and her erstwhile sweetheart appears to stress the unhappy touch.

The Chinaman through his fortune-telling occupation is able to unearth the villainy of the husband who has deserted his wife. The little boy is employed to rifle the pocket-books of the clients from underneath the table during the seances. It is through him that he discovers the true conditions concerning the lad's mother. The Oriental makes money from his scheme and starts the mother on the road to fortune and happiness. And to show that Hayakawa appreciates the barrier of East and West, he departs to claim his Chinese bride. The author and director have injected a satisfactory sample of atmosphere with realistic touches being brought forth in good relief. The star has had heavier roles, but none which have carried such good audience appeal with the possible exception of "The First Born." Bessie Love makes a wistfully pathetic heroine, while Frankie Lee is the tiny juvenile.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Wang.....Sessue Hayakawa
Mary.....Bessie Love
Norma.....Janice Wilson
Buster.....Frankie Lee
Mrs. Biddle.....Lillian Leighton
Spencer Wellington.....Harland Tucker
Johnie Rand.....Ralph McCullough

By Sessue Hayakawa.
Scenario by J. Grubb Alexander.
Directed by Colin Campbell.

PRESS NOTICE—STORY

An interesting little picture with a note of heart appeal strongly emphasized is "The Swamp," which comes to the ———— theatre next ———— starring Sessue Hayakawa. The star wrote the story and appears to distinct advantage in a role which enables him to show his talent for feeling genuine humanities. He plays the part of a Chinese fortune-teller who, through employing a little newsboy as the medium, is able to discover the secrets of his clients. This he does by placing the boy beneath the table where he is able to rifl the pocketbooks of the patrons. Wang, the Chinaman, learns of the misfortunes which the lad has encountered and discovers that the mother of the child is in poverty and distress.

Through his table manipuplations he unearths the villainy of her husband and restores the girl-mother to her erstwhile sweetheart. The picture tugs at the heart and offers a good sample of drama aside from its sympathetic anpeal. Prominent in the cast is Bessie Love. The picture carries first rate detail and atmosphere and is always well acted.

PROGRAM READER

Do you believe in fortune-tellers? Do you believe that they can penetrate the secrets of your innermost lives? Sessue Hayakawa is able to discover a deep, dark secret through employing a little boy to rifle the pocketbooks of his clients while he is placed under the table out of sight. The eminent Japanese actor has a fine story here—one which he wrote himself and which builds a compelling note of heart interest and appeal. It is the sort of picture which will conquer the hearts of the most hardened spectators. Hayakawa gives a superb performance. The picture contains rich drama, effective incident and is appropriately staged. Bessie Love is in the cast. "The Swamp" will appear at the ———— theatre next ————.

SUGGESTIONS

Bring forth that Sessue Hayakawa wrote this story as well as starring in it. Bring forth that it carries the same rich heart interest and appeal as "The First Born." Since Hayakawa wrote it your patrons need have no fear that he will use the idea of the barrier of East and West. He simply exploits a simple little heart-drama in which he has emphasized the necessary elements to arouse the sympathy of the audience. Play up that the picture is rich in its incident and drama. And play up Bessie Love as the leading lady. This actress, who has been a star, has a following. So play her name up prominently. The usual scheme of exploiting the Jap star's pictures may be employed here. An Oriental prologue and appropriate atmosphere for your lobby will be correct.

CATCH LINES

See Sessue Hayakawa in "The Swamp," a picture of tense drama and appealing heart interest. Written by the eminent Japanese star. Don't miss it.

COMING PRODUCTIONS LISTEL

ARROW FILM CORPORATION

A Yankee Go-Getter (Neva Gerber)..... 5
Love, Hate and a Woman (Grace Davison)..... 5
Dangerous Paths (Neva Gerber)..... 5
The Girl From Porcupine (Faire Binney)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES

(One Released Every Week)

MURIEL OSTRICHE COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW-GERBER PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

Never Weaken 3

PLAYGOER PICTURES, INC.

(Distributed through Pathe)

No. 20—Anne of LiLttle Smoky..... 5
Nov. 13—Father Tom..... 5
Oct. 23—Tropical Love..... 5
Oct. 9—Across the Divide..... 5

ASSOCIATED PHOTOPLAYS

Too Much Married (Mary Anderson)..... 5
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

ASSOCIATED PRODUCERS, INC.

(Released through First National)

Dec. 5—The Sea Lion (Hobart Bosworth).....
Nov. 28—Hail the Woman (Ince).....
Nov. 14—Love Never Dies (King Vidor).....
Nov. 7—The Silent Call (H. O. Davis).....
Oct. 24—Molly O (Mack Sennett).....

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES

(Two Reels Twice a Month)

SCREEN SNAPSHOTS

(One Reel Twice a Month)

STAR RANCH WESTERNS

(One Two-Reeler Every Two Weeks)

GEORGE H. DAVIS

Oct. 15—The Heart of the North (Roy Stewart)... 6

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)

Jan., 1922—His Nibs (Charles (Chic) Sale).....
Jan., 1922—Jungle Adventures (Martin Johnson).....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

(January Releases)

Rent Free (Wallace Reid).....
The Romance Booster (Will Rogers, Lila Lee).....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....
Three Live Ghosts (Geo. Fitzmaurice Prod.).....

(December Releases)

The Little Minister (Betty Compson).....
Miss Lulu Bett (Wm. de Mille).....
Under the Lash (Gloria Swanson).....
White Oak (William S. Hart).....
Her Final Payment (Pola Negri).....
Don't Tell Everything (Special Cast).....
Exit the Vamp (Ethel Clayton).....
A Prince There Was (Thomas Meighan).....

(November Releases)

The Call of the North (Jack Holt).....
The Sheik (Geo. Melford Prod.).....
The Bonnie Briar Bush (Donald Crisp Prod.).....
Ladies Must Live (Betty Compson).....
Three Word Brand (William S. Hart).....

(October Releases)

Oct. 30—Beyond (Ethel Clayton).....5248
Oct. 30—After the Show (Wm. de Mille).....5884
Oct. 23—Experience (Geo. Fitzmaurice)..... 6
Oct. 9—The Great Impersonation (Geo. Melford Prod.)..... 6
Oct. 2—Cappy Ricks (Thomas Meighan)..... 6
Oct. 2—Footlights (Elsie Ferguson)..... 7

FIRST NATIONAL EXCHANGES

The Invisible Fear (Anita Stewart).....
Wife Against Wife (Whitman Bennett Prod.).....
Nov. 28—Tol'ble David (Richard Barthelmess).....
Nov. 14—Alf's Button (Special Cast).....
Oct. 24—Her Social Value (Katherine MacDonald)..
Oct. 17—Woman's Place (Constance Talmadge).....
Oct. 17—Two Minutes to Go (Charles Ray).....

BUSTER KEATON COMEDIES

The Blacksmith 2
The Playhouse 2

FOX FILM EXCHANGES

SPECIALS

Footfalls .....
Shame (Special Cast).....
Thunderclap (Special Cast).....
Over the Hill (Special Cast).....
A Connecticut Yankee (Special Cast).....
The Last Trail (Special Cast).....
Queen of Sheba (Special Cast).....

WILLIAM FARNUM SERIES

Perjury .....
His Greatest Sacrifice.....

PEARL WHITE SERIES

A Virgin Paradise.....
Beyond Price .....

DUSTIN FARNUM SERIES

The Primal Law.....

TOM MIX SERIES

Oct. 30—The Rough Diamond.....
Oct.—The Night Horsemen.....
After Your Own Heart.....

WILLIAM RUSSELL SERIES

Oct. 2—The Lady From Longacre.....
Sept.—Singing River .....
August—Children of Night.....

SHIRLEY MASON SERIES

Oct.—Jackie .....
Oct.—Queenie .....
Sept.—Lovetime .....
Sept.—Ever Since Eve.....

20TH CENTURY BRAND

Dec.. 4—Whatever She Wants (Eileen Percy).....
Nov. 27—The Last Trail.....
Nov. 20—The Jolt (Walker-Murphy).....
Nov. 13—Riding with Death (Buck Jones).....
Nov. 6—Bucking the Line (Maurice (Lefty) Flynn).
Oct. 23—Cinderella of the Hills (Barbara Bedford)...

SERIALS

Fantomas (20 episodes).....

SUNSHINE COMEDIES

Love and War..... 2
A Perfect Villain..... 2
One Moment Please..... 2
Singer Midgets' Side Show..... 2
The Book Agent..... 2
Say It With Flowers..... 2

FOX NEWS

(Twice a Week)

CLYDE COOK COMEDIES

The Chauffeur .....
The Toreador .....
The Sailor .....

MUTT AND JEFF CARTOONS

Long Live the King.....
The Big Mystery.....
Turkish Bath .....

GOLDWYN EXCHANGES

SEASON 1921-1922

FIRST GROUP OF GOLDWYN PICTURES

Oct.—Pardon My French.....
Oct.—The Grim Comedian (Lloyd) .....
Oct.—A Poor Relation (Will Rogers).....
Oct.—Be My Wife (Max Linder).....
Oct.—The Night Rose .....
Oct.—From the Ground Up (Tom Moore).....
Oct.—Poverty of Riches (Barker).....
Oct.—The Man from Lost River (Lloyd).....
Oct.—The Old Nest (Hughes).....
Oct.—Dangerous Curve Ahead (Hughes).....
Oct.—The Invisible Power.....
Oct.—For Those We Love.....
Oct.—Ace of Hearts.....
Oct.—Beating the Game (Tom Moore).....
Oct.—All's Fair in Love.....

HODKINSON CORP., W. W.

Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampt Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampt Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictu Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.).
Dec. 25—Cameron of the Royal Mounted (Winnig Productions) .....
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.)....
Nov. 20—The Light in the Clearing (T. Hayes Hun Prod.) .....
Nov. 13—The Beggar Maid (Triart Pictures Corp.).
Nov. 6—Jane Eyre (Hugo Ballin Prod.).....
Oct. 23—The Mysterious Rider (Benj. B. Hampton)
Oct. 2—Rip Van Winkle (Ward Lascelle Prod.)

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....
The Battling Kid .....

KREMER FILM FEATURES, VIC

(Released on States Right Basis)

The Stampede (Texas Guinan).....
I Am the Woman (Texas Guinan).....

BERT LUBIN-WESTERN P. COR

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

Jan., 1922—The Prisoner of Zenda.....
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)..
Dec. 12—The Golden Gift (Alice Lake).....
Dec. 5—Turn to the Right (Special Cast).....
Nov.—Fightin' Mad (William Desmond).....
Nov.—The Idle Rich (Bert Lytell).....
Oct.—There Are No Villains (Viola Dana).....
Oct.—The Conquering Power.....

C. E. SHURTLEFF PRODUCTIONS

NAZIMOVA PRODUCTIONS

Sept. 26—Camille .....

S-L PRODUCTIONS

Jan. 23, 1922—Little Eva Ascends (Gareth Hughes)
Nov. 28, 1922—The Hunch (Gareth Hughes).....

ROWLAND WEST PRODUCTIONS

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....
The Lotus Blossom .....
The Four Seasons (Urban).....

KINETO REVIEW

(One Reel Issued Weekly)

SERIALS

PATHE EXCHANGES

SERIALS

The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juani Hansen and Marguerite Courtot)

THE SKY RANGER

(Fifteen Episodes—Starring Geo. B. Seitz and Jan Caprice)

AESOP'S FABLES

Nov. 20—The Woman and the Hen.....
Nov. 13—The Owl and the Grasshopper.....
Nov. 6—The Fox and the Goat.....
Oct. 30—The Cat and the Monkey.....
Oct. 23—The Dog and the Bone.....

ERNEST TRUEX COMEDIES

The Bashful Lover.....
Stick Around.....
Little, But Oh My.....

BILL AND BOB SERIES

Nov. 13—A Day in the Wilds.....
Oct. 16—The Skunk.....

TOM SANTSCHI DRAMAS

Nov. 13—The Heart of Doreon.....
Oct. 30—The Spirit of the Lake.....
Oct. 16—The Honor of Rameriz.....

HURRICANE HUTCH

(Fifteen Episode Serial—Starring Charles Hutchi son)

(Continued on page 2608)

"THE ROUGH DIAMOND"
(Fox)

Rapid-Fire Melo-Comedy With Comic Opera Trimmings

TOM MIX does not believe in following orthodox channels with his offerings. One never knows what to expect from the Fox star. He may adapt himself to the regulation Westren formula or he may open the throttle and breeze through at high speed in some crazy-quilt pattern that entertains because it defies the conventions. "The Rough Diamond" presents him in a topsy-turvy story which has a melodramatic foundation, but which depends upon a fairly new line of gags and stunts and wild action for its entertainment values. There is very little of Western gunplay in it, and the horsemanship in which Mix excels is more or less relegated to the background.

The picture starts off with plenty of comedy spirit showing the star in the role of a "good-for-nothing." He is a sort of country character who relies upon picturesque figures of speech or some stunt for the interest of the spectator. Along comes a touring car loaded with a president of a South American republic, his aide, and very charming daughter, and Mix rescues the girl's hat. The tourist is searching for a fearless and daring man who will be offered the job of generalissimo of the army. The next sequence shows Mix with a trick donkey being engaged by a circus. It is a one horse show and the star puts it on the bum by disobeying orders. This incident offers some exhilirating comedy, particularly when Mix reveals himself as a bareback rider, adorned with a ballet skirt and wearing a wig. When he shows his fearless attitude with the circus proprietor, the Spanish president offers him the army job. And Mix steals the trick horse from the circus and beats it across country.

It is all good burlesque, though you cannot take it seriously once the comic opera finale is introduced. This particular line of action offers the star in a series of incidents in which he is constantly rescuing the heroine. He is "shanghaied" aboard a vessel sailing for the South American port, but he bobs up with plenty of courage which takes form in the shape of lively stunts. Once in the new country, he becomes identified as "General Motors," and his uniform is a knock-out. The concluding scenes present him leading the army and a continuation of the rescue act. It smacks very much here of a burlesque upon the Richard Harding Davis stories, with Mix galloping around the lot and cutting up didoes in the customary fashion. The star holds the spotlight throughout, there being scarcely a scene in which he is not dominant. Ralph Spence's titles are for the most part satisfactory, and the picture is certain to get over everywhere. Surely it keeps moving.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Hank Sherman ..... Tom Mix
Gloria Gomez ..... Eva Novak
Emiliano Gomez ..... Hector Sarno
Pedro Sanchez ..... Edward Brady
Manuel Garcia ..... Sid Jordan

By Tom Mix and Edward Sedgwick.
Directed by Edward Sedgwick.
Photographed by Ben Kline.

PRESS NOTICE—STORY

Tom Mix, the daring and dashing Fox star, will appear at the ———— theatre next ———— in "The Rough Diamond," written by the cowboy in conjunction with Edward Sedgwick, the director of the production. The star who has been doing the unexpected in his recent offerings, comes forward here with a sample of clever burlesque. It is a different type of story which combines romance, adventure, thrills, and suspense throughout an unadulterated line of action.

Mix plays the part of a good-natured adventurer who is responsive to any and all lines of action. With his trick horse he develops into a circus performer and before he knows it is shanghaied and carried to a South American republic. The powers of this nation are eager to discover a man who combines courage with diplomacy, but principally they want a figure who is unafraid. Mix fits into the role and gives the spectator a treat in wholesome and exciting adventure. His company includes Eva Novak.

PROGRAM READER

He was open to any kind of suggestion which spelled adventure. Perhaps that is why he joined the circus. And he persisted in doing things just as he pleased. The result was he broke up the circus. But in the audience was the girl whose hat he had rescued. And her father was the president of a South American republic. It happened that he wanted a man to take charge of his army—a man unafraid of danger. Did Tom Mix respond? You just bet he did. There was no adventure too thrilling for him. He literally jumped at the chance to prove his courage. And he took up his task with fearless abandon. See "The Rough Diamond," an exciting picture at the ———— theatre next ————. Eva Novak is in the cast.

SUGGESTIONS

Since Tom Mix is furnishing his following with screen stories of marked adventure you would do well to state that "The Rough Diamond" is perfectly cut out for him. Bring forth that it offers an exciting line of adventure and action—that it travels on high most of the time. Bring out that Tom Mix has discarded his two guns and uses his brain and fists here—also his trick horse. And make mention that it is a different type of story. Play up Eva Novak as his leading lady, and tell further that the picture is on a par with "A Broadway Round Up," and "The Road Demon." Bill it as an adventurous melodrama which tingles with action and suspense.

CATCH LINES

A thrilling adventure which travels on high throughout is "The Rough Diamond," which brings the irrepressible Tom Mix as star. At the ———— theatre next ————.

"THE MILLIONAIRE"
(Universal)

Fair Mystery Melodrama With Rawlinson as Star

HERBERT RAWLINSON has been knocking about quite a bit on the screen. From stellar heights to leads, and character parts, he has once more climbed to the top rung of the ladder and appears as Universal's newest star. The first vehicle awarded him is a fairly interesting mystery melodrama, though with the star's flair for comedy expression it strikes us that a deeper humorous note should have been exploited. The very idea of a wage slave becoming suddenly rich has its comic possibilities. But these are never established and the onlooker is forced to watch a mysterious line of action concentrated around an eccentric benefactor who has shuffled off leaving his heir in the dark concerning the conduct of himself.

The early scenes disclose Rawlinson having an argument with his employer and getting fired as a result. Then he comes into sudden wealth because the benefactor had once loved the youth's mother. The deceased has indicated that he was a marked man, and that it is up to the heir to protect himself at all hazards. And to accomplish this he is forced to take up his abode in a mysterious house which carries secret panels, doors and the customary serial trimmings and trappings. He hires a valet who is to double for himself, but wherever he goes he is a marked man. There is even a mercenary woman introduced whose purpose is to intrigue the young Croesus into matrimony. The picture follows a single track line of adventure, though there is some suspense in wondering just how the central figure will adjust himself to the various and "in-tri-kut" situations. He puts on a fierce make-up which discloses an ugly set of chin whiskers, and attempts to beard the lion in his den—the lion being the assasin of the old man. Just why they have this grudge against him is not brought forth, nor the reason for their enmity against the deceased.

The picture shows evidences of being hastily assembled, for it jumps from scene to scene with little continuity. And the love interest is negligible. The picture is saved by a hectic finish which shows the millionaire successful in battle against overwhelming odds. He has discovered the whereabouts of the gang and jumps down from a skylight, surprising them. In his descent he accidentally turns on a fire hose. And the water aids him in defending himself until the police arrive. The watery episode could really be dispensed with, since it serves no object other than giving the set and the actors a thorough wetting. So much for realism. The story does not ring true. Had it developed a comedy angle it would sound a higher note. Such an idea as exploited here could be made into a lively satire.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jack Norman ..... Herbert Rawlinson
Bobo Harmsworth ..... Bert Roach
Simon Fisher ..... Wm. Courtwright
Jimmy ..... Verne Winter
Kate Blair ..... Lillian Rich
Grandmother ..... Margaret Mann
Delmar ..... Fred Vroom
Mrs. Claever ..... Mary Huntress
Marion Culbreth ..... Doris Pawn
Evers ..... E. A. Warren

By Hulbert Footner.
Scenario by Wallace Clifton.
Directed by Jack Conway.
Photographed by E. J. Ballejo.

PRESS NOTICE—STORY

"The Millionaire" is the title of the latest Universal picture which comes to the ———— theatre next ———— starring Herbert Rawlinson. This picture presents the popular player in a role which carries plenty of appeal. He appears as Jack Norman, a wage-slave when the story opens. When he is fired by his employer he suddenly comes into a rich inheritance under the provision that he protect himself from the men who had killed his benefactor. He attempts to get at the bottom of matters but finds himself confronted by hidden dangers which seemingly lurk everywhere.

The picture develops an exciting and often humorous line of adventure and after many complications in which the hero punishes his enemies and disperses them, the story ends. The acting of the star is always conspicuous for its poise and abandon, and giving excellent support are Lillian Rich, Fred Vroom, Doris Pawn and Bert Roach. Jack Conway directed from a story by Hulbert Footner.

PROGRAM READER

How would you like to be a millionaire? Just suppose that you were slaving away in a store or factory on little or nothing a week. Suppose that you had a run-in with your employer and he fired you or told you in politer terms—that your services were no longer desired. Then when you found yourself down and out, suppose word reached you that you had inherited a million dollars, but that in inheriting it your life was in danger. Would you wish yourself back in your former plight? Or would you guard your precious wealth and health? See "The Millionaire," the Herbert Rawlinson picture which comes to the ———— next ————.

SUGGESTIONS

Make the most of the fact that Herbert Rawlinson returns as a star after many seasons as leading man. He will be remembered by most of your patrons. He appeared opposite Priscilla Dean in "Conflict." And play him up and use stills. Develop a following for him. Play up that the picture is a breezy comedy-melodrama which travels with plenty of speed and dash. Play up that the pretty Lillian Rich is in the cast as leading woman. Get out a snappy line of teasers and catch lines. Play it up as a crackling mystery melodrama which carries sure-fire qualities. Bring out that it offers fine entertainment. But your main argument is Rawlinson.

COMING RELEASES

(Continued from page 2606)

EDGAR JONES PRODUCTIONS

GAYLORD LLOYD COMEDIES

Oct. 23—Trolley Troubles
Oct. 16—Dodge Your Debts

HAL ROACH COMEDIES

Nov. 20—Penny in the Slot (Snub Pollard)
Nov. 13—Hocus-Pocus (Pollard)
Nov. 6—On Location (Pollard)
Oct. 30—Fifteen Minutes (Pollard)
Harold Lloyd Reissues

HOLMAN DAY PRODUCTIONS

Cupid, Registered Guide
Nov. 20—Dangerous Dollars
Oct. 9—Wings of the Border

EDDIE BOLAND COMEDIES

Oct. 23—Late Hours
Oct 9—Sweet By and By

MAJOR ALLEN SCENICS

Nov. 20—Roping the Black Panther
Oct. 23—Capturing Lions by Aeroplane

NEWS REELS

Sundays—Topics of the Day
Wednesdays—Pathe News
Saturdays—Pathe News

REALART PICTURES CORP.

Morals (May McAvoy)
Dec.—A Virginia Courtship (May McAvoy)
Nov.—Her Face Value (Wanda Hawley)
Nov.—Hush Money (Alice Brady)
Oct.—The Speed Girl (Bebe Daniels)
Oct.—The Case of Becky (Constance Binney)
Oct.—Dawn of the East (Alice Brady)

R-C PICTURES CORP.

Possession
Nov. 27—Ma'mselie Jo (Gasnier)
Nov. 13—The Lure of Jade (Pauline Frederick)
Oct. 30—The Swamp (Sessue Hayakawa)
Oct. 16—The Foolish Age (Doris May)

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES

The Frame Up 2
The Sheriff of Campo 2
The Western Thoroughbred 2
Arizona Ranger 2
Wolves of the Camp 2
The Cattle Rustlers 2

AL JENNINGS SERIES

HELEN GIBSON SERIES

FRITZI RIDGWAY SERIES

CAPITOL FILM COMPANY

NEAL HART SERIES

LESTER CUNEO SERIES

Lone Hand Wilson 5
Ranger and the Law 5
Witches' Lure 5

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES

EUGENE O'BRIEN STAR SERIES

Oct. 20—Clay Dollars

OWEN MOORE STAR SERIES

CONWAY TEARLE STAR SERIES

SPECIAL PRODUCTIONS

Dec. 15—Conceit
Oct. 1—A Man's Home

REVIVALS

SELECT PRODUCTIONS

SHORT SUBJECTS

WILLIAM J. FLYNN SERIES

CHAPLIN CLASSICS

SELZNICK NEWS

KAUFMAN MASTERPIECES

REPUBLIC FEATURES

SERIALS

The Whirlwind

TIFFANY PRODUCTIONS, INC.

Peacock Alley (Mae Murray)

UNITED ARTISTS CORP.

Nov.—The Iron Trail (Rex Beach Prod.)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Nov. 21—False Kisses (Miss Du Pont) 5
Nov. 14—The Millionnaire (Herbert Rawlinson)
Nov.—Sure Fire (Hoot Gibson)
Nov. 7—Conflict (Priscilla Dean) 7
Oct. 31—The Fox (Harry Carey)
Oct. 31—Nobody's Fool (Marie Prevost)
Oct. 24—High Heels (Gladys Walton)
Oct. 17—Go Straight (Frank Mayo)

SERIALS

Terror Trail
(Eighteen Episodes—Featuring Eileen Sedgwick)
Do or Die
(Eighteen Episodes—Starring Eddie Polo)
Winners of the West
(Eighteen Episodes—Starring Art Accord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim)
Oct.—No Woman Knows (Special Cast)

JEWEL COMEDIES

A Monkey Schoolmaster (Joe Martin) 2
P. D. Q. (Lee Moran) 2
Robinson's Trousseau 2

CENTURY COMEDIES

A Nervy Dentist 2
Teddy's Goat 2
A Muddy Bride 2
Playing Possum 2

STAR COMEDIES

Ice Box Pirates 1
Line's Busy
Should Stepmothers Trifle

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)
Won by a Nose (Dorety-Byron)

UNIVERSAL WESTERNS

A Blue Jacket's Honor (Jack Perrin)
A Woman's Wit (Eileen Sedgwick)
Fair Fighting (Art Accord)
Call of Duty (Larkin-Hill)
Beauty and the Bandit (Larkin-Hill)
The Honor of the Mounted (Larkin-Hill)
Square Deal Cyclone (Eddie Polo)

NEWS AND MAGAZINE REELS

Tuesdays—International News
Fridays—International News
Fridays—New Screen Magazine (Universal)

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

Oct.—The Son of Wallingford

ALICE JOYCE PRODUCTIONS

Oct.—The Inner Chamber

WILLIAM DUNCAN PRODUCTIONS

EARLE WILLIAMS PRODUCTIONS

Nov.—Lucky Carson
Oct.—Bring Him In

CORINNE GRIFFITH PRODUCTIONS

The Single Track
Moral Fibre

ANTONIO MORENO PRODUCTIONS

Nov.—The Secret of the Hills

ALICE CALHOUN PRODUCTIONS

Oct.-Nov.—The Rainbow
Sept.-Oct.—The Matrimonial Web

LARRY SEMON COMEDIES

JIMMY AUBREY COMEDIES

SERIALS

Breaking Through
(Starring Carmel Myers and Wallace MacDonald)
Fighting Fate
(Fifteen Episodes—Starring William Duncan and Edith Johnson)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon)
Ashamed of Parents (Special Cast)
School Days (Wesley Barry

SERIALS

The Lost City 15 episodes
Miracles of the Jungle 15 episodes

MONTY BANKS COMEDIES

(One released every month)

F. B. WARREN CORPORATION

Nov.—The Old Oaken Bucket
Nov.—What Do Men Want
Nov.—Our Mutual Friend

POST NATURE SERIES

(One Every Two Weeks)

SHORT SUBJECTS

(Continued from page 2604)

Feature	Star	Distributed By	Length	Reviewed
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
It's a Bear (Mutt and Jeff Cartoon)		Fox	½ reel	May 21
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's See the Animals (Educational)		Kineto Review	1 reel	May 21
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Modern Centaurs (Educational)		Educational	1 reel	
Morocco, the Mysterious (Educational)		Kineto Review	1 reel	May 7
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chat No. 40 (Educational)		Urban-Nat'nal Ex.	1 reel	Sept. 24
Movie Chat Nos. 49 and 56 (Scenic)		Urban	1 reel each	June 25
Movie Chat No. 52 (Educational)		Urban	1 reel	July 16
Movie Chats, Ninth Series		National Ex.	1 reel	Sept. 17
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor		Pathe	2 reels	Sept. 10
Naturalist's Paradise, The (Scenic)		Kineto Review	1 reel	May 28
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
No More Gasoline (Scenic)		Educational	1 reel	Oct. 1
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Panama (Scenic)		Kineto Review	1 reel	
Paris the Beautiful (Scenic)		Kineto Review	1 reel	May 21
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Peculiar Pets (Educational)		Kineto Review	1 reel	May 7
Philippine Futurity, The (Scenic)		Educational	1 reel	May 14
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Polo (Educational)		Educational	1 reel	
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	May 28
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Red Trail's End, The (Scenic)		Educational	1 reel	May 14
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Science at Home (Kineto Review)		National Ex.	1 reel	Sept. 10
Screen Snapshots No. 24		C. B. C. Film Sales	1 reel	May 14
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	
Seven League Booters (Scenic)		Educational	1 reel	
Sheriff of Mojave, The (Wes. Dr.), T. Sanchi		Pathe	2 reels	June 3
Skipping the Pen (Cartoon)		Affiliated Distr.	1 reel	July 9
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stratford on Avon (Scenic)		Hepworth	1 reel	June 25
Swat the Fly (Educational)		Kineto Review	1 reel	June 11
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Tongue Sandwich, A (Mutt and Jeff Cartoon)		Fox	½ reel	Sept. 24
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac	2 reels	July 2
Training Woodpeckers (Mutt & Jeff Cartoon)		Fox	1 reel	June 25
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Valley of Ten Thousand Smokes (Scenic)		Educational	1 reel	
Vegetarians (Educational)		Kineto Review	1 reel	
Venice (Scenic)		Kineto Review	1 reel	June 25
Venus and the Cat (Aesop Film Fable)		Pathe	2/3 reel	Oct. 8
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watering the Elephants (Mutt & Jeff Cart.)		Fox	½ reel	July 2
Water Babies (Educational)		Kineto Review	1 reel	
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel	June 18
Yellow Arm, The (Serial), Juanita Hansen		Pathe		June 2

"ALL'S FAIR IN LOVE"
(Goldwyn)

A Delightful Farce Comedy That Should Please Them All

"ALL'S FAIR IN LOVE" will not lose friends for any exhibitors. It may not be talked about as the best comedy of the year, but it will give entertainment to each and every one who sees it. It is clean, wholesome, fast-moving, filled with hokum of the better sort, and aided greatly by its titles. The picture might easily have been made comedy drama, or even heavier, but the producers have elected that it should be developed with such rollicking fun that it cannot be taken seriously, although the early scenes are never farcical.

The title is a little hard to justify, for the story deals with a swift romance and marriage of a happy couple. But a former flame of the groom, a typical movie type of vampire, has appeared on the scene and planted seeds of doubt in the mind of the happy bride. This bride is a stubborn, pert and assertive little thing, and the honeymoon never takes place. Of course both are very unhappy, and both have sufficient pride to keep themselves so. May Collins plays the girl and she has golden opportunities here. She weeps all over the house, torments her poor father, and wears a heavy veil, but her pride forbids her going back to her husband. She hits upon the idea of disguising herself and vamping him into humility. Dressed as every good vamp should be dressed, she lures him to her Egyptian apartment, practising her arts in such an amateurish and grotesque fashion that it makes good hokum. When her husband discovers her identity he gives a true opinion of the "movie type" of vamp. The titles poke fun at her.

There is no praise too lavish for Miss Collins. Besides being a comedienne of ability, she might well be ranked among the foremost of the screen beauties in face and figure. She has a distinct type of beauty and a charm of personality seldom so gracefully combined. In "All's Fair in Love" she will make many admirers and she deserves them all. Fortunately the picture allows her to wear many and varied gowns. All this may appear to neglect Richard Dix, who deserves no such treatment. His work as the leading man is excellent, his self-restraint being especially admirable. To complete this capable Goldwyn cast are Raymond Hatton, Marcia Manon and Stuart Holmes. Director E. Mason Hopper has made the story (which is not startling in its originality) thoroughly refreshing and interesting by introducing novel bits of business. The only trouble with the titles is that they sometimes descend to farce when the action is on a higher plane. But they are clever.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Natalie ..... May Collins
Bobby Cameron ..... Richard Dix
Vera ..... Marcia Manon
Craigh Randolph ..... Raymond Hatton
Rogers ..... Stuart Holmes
Marshall ..... Andrew Robson

Story by Thompson Buchanan.
Directed by E. Mason Hopper.
Continuity by Arthur F. Statter.
Photography by John J. Mescall.
E. J. Babille, assistant director.

PRESS NOTICE—STORY

"All's Fair in Love," the Goldwyn feature, which will be the main attraction at the ———— theatre on ———— has an all-star cast which truly lives up to its name. In the leading male role is seen Richard Dix, the manly young actor who won further prominence by his work in "Dangerous Curve Ahead." Playing the leading feminine role is May Collins. Miss Collins is a born comedienne and has the reputation of being one of the prettiest actresses on the screen.

"All's Fair in Love," as adapted from a stage play by Thompson Buchanan, entitled "The Bridal Path." It is built for entertainment, and it lives up to its promise. It is a light comedy, filled with new and engaging situations, and has been received wherever shown as one of the most fascinating and refreshing light comedies to be produced in many a month. As one may guess from its title, it deals with the love affairs of several young people which do not become untangled until the final moment. In addition of being original, its comedy has the added advantage of being clean and wholesome.

In addition to Mr. Dix and Miss Collins this cast includes Raymond Hatton, Stuart Holmes and Marcia Manon. The picture was directed by E. Mason Hopper.

PROGRAM READER

Do men like to be vamped? We mean vamped in the snaky, slithering way which the movie stars have introduced? Natalie, youthful bride who had quarreled with her husband, thought they did, so she tried it. The result was not all that she had hoped. Instead of "falling" her husband enjoyed it immensely, and when he saw through her disguise, his joy was unconfined.

Co-starred in this picture, which is entitled "All's Fair in Love," are Richard Dix (he was the young husband in "Dangerous Curve Ahead") and May Collins (she has been voted one of the prettiest actresses of the screen). Others in the cast are Stuart Holmes and Raymond Hatton—you know them both. The picture was adapted from a stage play by Thomas Buchanan, entitled "The Bridal Path." E. Mason Hopper directed. "All's Fair in Love" will be the feature attraction at the ———— for ———— days beginning ————. It is clean, wholesome, refreshing comedy—the very kind you have always enjoyed seeing.

SUGGESTIONS

You have a cast here which, while it includes names of no topnotchers, numbers among it at least four well known and undoubtedly popular players. They are Richard Dix (if you have played "Dangerous Curve Ahead" do not forget his part in it), May Collins, Stuart Paton, and Raymond Hatton. The picture has the advantage of being a matrimonial comedy which is perfectly clean and inoffensive. Bill it as such, and promise sure-fire entertainment which does not bother about carrying home any lessons or morals. They will not be disappointed.

"BRING HIM IN"
(Vitagraph)

Fair Picture Based Upon Northwest Mounted Formula

YOU can toss the Northwest Mounted formula about, puncture it full of holes and present it very much worn and punished, but it always bobs up to demand attention and usually succeeds. There may not be much variation in the general outline, but the fact that the central figure, who is either the hunted figure or the red-coat, is sufficiently dramatic, which coupled with appropriate exteriors and a snappy line of action makes the story dependable is sufficient to lend an appeal. H. H. Van Loan may not have worked along original lines here, but he has contributed a lively story which contains a satisfactory brand of action and suspense, and has further heightened it with a first rate sample of mystery, though this element does not always ring true.

The strong feature about the picture is its action which keeps moving from the introductory scene to the conclusion. However, the fact that two main themes are presented tends to befuddle the spectator. One is a murder mystery which revolves around a surgeon residing in Calgary, the other, a theme characteristic of the Northwest Mounted, in which the red-coat must get his man through love of duty, despite the fact that the offender has saved his life. The spectator who is a stickler for the truth may object to the idea that a doctor would escape from a crime of which he is innocent and take up his abode far from civilization. This idea more or less dissolves into the Northwest Mounted pattern. But when the open country is reached, the picture takes on an appeal through its virile action, its rugged backgrounds and the sympathetic note found in the attempt of the surgeon to escape the clutches of the law.

One sees plenty of shooting and riding with several rescue incidents finding a place. Earle Williams is the doctor and plays the part with acceptable spirit and abandon. He assisted in the direction with Robert Ensminger, and here his work is not so commendable. He has relied too much upon unimportant details to the elimination of salient episodes. The doctor saves the Mounted's life on two occasions and when the latter is wounded he carries him back to the post and surrenders. Eventually the mystery is cleared up and the innocent man allowed his freedom. There is a faint love note introduced, but it never intrudes to any extent. The picture will satisfy those who do not expect too much in the shape of realities.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dr. John Hood ..... Earle Williams
Mary Mackay ..... Fritzi Ridgway
McKenna ..... Bruce Gordon
Biggs ..... Paul Weigel
Canby ..... Ernest Van Pelt
Baptiste ..... Elmer Dewey

By H. H. Van Loan.
Scenario by Thomas Dixon, Jr.
Directed by Earle Williams and Robert Ensminger.

PRESS NOTICE—STORY

Earle Williams, the Vitagraph star, will be seen at the ———— theatre next ———— in "Bring Him In." This is a rugged story by H. H. Van Loan, an experienced screen author, which deals with the activities of the Canadian Mounted Police and was directed by the star himself with Robert Ensminger acting as co-director. Assisting Mr. Williams in the preparation of "Bring Him In" were a number of players selected for their particular adaptability to the requirements of mystery, love and adventure which vivify and sustain the interest of this remarkable story.

The star has a role somewhat different from the kind that has been expected of him and a sort that he has portrayed in the past. How the hero and the policeman live together in the woods unaware of each other's identity, and how the former finally brings his man in, form an intense dramatic story which is enlivened by a good love interest. The picture is beautifully staged.

PROGRAM READER

A story of love, adventure and action in the Canadian Northwest, where red-blooded men fight for right is "Bring Him In," the Earle Williams picture which comes to the ———— theatre next ————. It presents a man hunt! There is a peculiar thrill about a man hunt that gets under the skin and holds the interest. It is such an appeal that makes this picture one of unusual interest, especially as the hunter and the hunted live together under the same roof with neither being aware of the other's identity. It is a thrilling story—a story of self-sacrifice and duty—a story tingling with adventure and crisp action and staged in the big open places. See it.

SUGGESTIONS

Since this is based upon the Canadian Northwest Mounted Police formula it would be advisable not to go into detail. This story is pretty old and the steady patron may object if he is to see something so familiar. However, if this type of story is popular in your house there need be no hesitancy upon your part of advertising it for what it is. Play it up as a rapid action story—one filled with good adventure and romance and presenting Earle Williams in a different type of role. Play up the atmosphere and describe it as a mystery picture of the Northwest.

CATCH LINES

Do they always bring them in? Well, these officers of the Northwest have never been known to fail. See Earle Williams in "Bring Him In."

Adventure, mystery, romance—these elements are found in the lively dramatic picture, "Bring Him In." At the ———— theatre next ————.

Have *you* subscribed for the Booking Guide? Better do it *now!*

"THE IDLE RICH"
(Metro)

Clever Little Picture in Every Respect

WHEN a picture comes along which savors of originality in theme, and which points a lesson developed subtly and with plenty of sure-fire touches in the way of comedy relief—when a picture comes along which carries clever characterization and which builds its situations easily and surely—that picture is bound to succeed. Take "The Idle Rich" for example. Adapted from Kennett Harris' magazine story, "Junk," it offers a fine flavor of originality in the figure of the youth who suddenly awakens to the realities of life and develops his character by grasping his opportunity and making the most of it.

Take every department of the feature and it stands above reproach. The scenes are worked out evenly with the correct emphasis placed on every incident. There is a breath of fine sentiment about it—also a breath of everyday life which marks the picture as being genuine. We look upon an idle son of the rich catering to his equally idle set. He is spending money like the proverbial drunken sailor, and a party he is giving looks like the last word in reckless lavishness. Then the bottom drops out. He becomes so poor that his friends desert him. The creditors come and take everything—even the cup of tea he is drinking. This is a comic touch in a picture which is saturated with comic touches. And when he has reached the depths word reaches him that he has inherited a dilapidated house and the adjacent junk heap from a deceased aunt.

The youth who has never worked a day in his life is brought sharply to the task of making a living. And he makes it out of junk. Discarded stuff is stored in the attic, the cellar and the yard of the house. He reckons that everything thrown away, someone could use. So he establishes a trading post at his home. And soon develops into a successful broker in junk. This may sound like a character study and it is in many respects. But it carries enough substance—enough balancing elements to make it a story containing a dozen sure-fire qualities. His uncle has made a fortune from just such an opportunity. He developed a trade-mark. And the junk dealer develops one, too. The romance does not have much of a chance, but whenever it does appear it never assumes the touch as if it were added because it was deemed necessary. His awakened conscience—his grasp of business methods brings the girl back into his confidence. She believes in him. The spectator is interested and sympathizes with him. You regard this picture as genuine and teaching a very good idea. And it entertains because it carries a real story interest. Bert Lytell plays the part with his customary finesse, and his cast is entirely capable.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Samuel Weatherbee	Bert Lytell
Mattie Walling	Virginia Valli
Dillingham Coolidge	John Davidson
Judge O'Reilly	Joseph Harrington
Uncle Coolidge	Thomas Jefferson
Mrs. O'Reilly	Victory Bateman
Jane Coolidge	Leigh Wyant
The Tailor	Max Davidson

By Kennett Harris.
Scenario by June Mathis.
Directed by Maxwell Karger.
Photographed by Arthur Martinelli.

PRESS NOTICE—STORY

Kennett Harris' popular magazine story, "Junk," has been adapted to the screen by the gifted June Mathis and will be the feature attraction at the ———— theatre next ———— under its new title of "The Idle Rich," with Bert Lytell as the star. This is a highly original story revolving around the theme of making the most of your opportunity. It shows the blessing of hard work if one would attain success.

Take Sam Weatherbee for example. He had inherited the money of his ancestors and proceeded to spend it. He had never worked a day in his life. Then it suddenly dawned upon him that he didn't possess a cent in the world. A deceased aunt had left him with a dilapidated house, the attic and yard of which were piled high with junk. It was Sam's idea that he could act as middleman in disposing of it. He would establish a trading market. And he flourished and became successful. It is a cleverly worked out story which builds a rich vein of humor and a worthy sample of romance and is excellently acted and staged.

PROGRAM READER

Money can be made from most any project if one has enough ingenuity to work for it. Sam Weatherbee had never worked a day in his life. He didn't have to, for his forefathers had left him with plenty of wealth. But one day he discovered himself poor and his friends failed him. When he had reached the depths of despair he suddenly found that he inherited a junk heap. He knew that for every article of useless value that its owner had thrown away, there would be someone who would want it. So he established a trading market and the dollars poured in. This is the substance of "The Idle Rich," which has been adapted from the magazine story "Junk," and it appears at the ———— theatre next ———— with Bert Lytell as the star. A highly amusing and original story. Don't fail to see it.

SUGGESTIONS

The theme behind this story is highly original and it points a good moral and teaches one the value of perseverance. Many people cry aloud that they are unable to make money but it is always around waiting for someone with ingenuity to make the most of his opportunities. Tell that even a junk heap has its value even though it is a calling that doesn't bring a great deal of respect. Play up that the original appeared in a popular magazine and was written by one of our cleverest short story writers. Mention that June Mathis adapted the story—the same woman who gave us "The Four Horsemen." Play up Lytell. Play it up as highly novel and amusing.

CATCH LINES

Can money be made from junk? See Bert Lytell in the highly amusing and novel story, "The Idle Rich."

IT'S COMING SOON!!

The Encyclopedia

OF

MOTION PICTURES

Motion Picture News Booking Guide

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

THEN AND NOW

Have you ever stopped to consider the vast difference in projector improvements in general that have taken place since Simplex was first placed on the market?

DO YOU REMEMBER

THE WOODEN BASE-BOARD.
THE SPINDLE LEGS.
THE OPEN MECHANISM.
THE EXPOSED LOOPS.
THE FUNNY LITTLE ARC LAMP.
THE THOUSAND FOOT MAGAZINES.
THE INSIDE SHUTTER (WITH THE AWFUL FLICKER).
THE CRUDE METHOD OF SETTING THE SHUTTER.

?

The Simplex was born without any of these afflictions.

AND DO YOU REMEMBER

How our competitors condemned our enclosed mechanism, the original shutter-setting device, the single bearing intermittent, the intermittent shoes, the heavy pedestal, and the big type " S " lamp when the Simplex was first introduced?

AND DO YOU KNOW

That practically every new projector that has been introduced (and others that have been improved) since Simplex was first marketed, have not only followed the Simplex design and construction, and have copied very faithfully numerous of the Simplex features, but have announced these features as new ones, all of which is most flattering to the Simplex engineers.

" And they asked me how I did it
And I gave 'em the Scripture text
You keep your light so shining
a little ahead o' the next!
They copied all they could follow
but they couldn't copy my mind
And I left 'em Sweating and Stealing
a year and a half behind."

—*Kipling.*

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Miss Mabel Normand
as
"Molly O"

Mack Sennett presents
"Molly O" with the always
Popular Mabel Normand in
The title role which seems
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F. Richard Jones direction
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The Art of Normand, aided
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Combine to make *"Molly O"*
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There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

NOVEMBER 19, 1921

Motion Picture News

Reg. U. S. Patent Office



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will be in your hands. And each one of its 400 pages—giving complete booking and exploitation information on every picture release of 1920-21—will refer to a great deal of valuable information in each issue of *Motion Picture News*.

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Los Angeles — 729 Seventh Avenue, New York — Chicago

A SURE-FIRE BOX-OFFICE ATTRACTION!!!

CRITICS UNANIMOUSLY AGREE THAT —

"PARTED CURTAINS"

FEATURING

HENRY B. WALTHALL and MARY ALDEN

is an entertaining, high-class feature production.

READ —

EXHIBITOR'S TRADE REVIEW:

"PARTED CURTAINS" IS GOOD ENTERTAINMENT. THE PRODUCTION SHOULD FILL ANY PRESCRIPTION CALLING FOR ENTERTAINMENT FOR IT IS POSSESSIVE OF PATHOS, HUMOR AND THRILLS. IT'S THE SOCIETY DRAMA TYPE WITH A WELL CHOSEN CAST AND MERITORIOUS DIRECTION."

MOVING PICTURE WORLD:

"WARNER BROTHER'S HAVE A HIGH-CLASS FEATURE."

WID'S DAILY:

"ADMIRERS OF HENRY B. WALTHALL WILL BE THOROUGHLY SATISFIED WITH "PARTED CURTAINS."

MOTION PICTURE NEWS:

"THE STORY PROGRESSES IN AN EVEN MANNER AND WILL SCORE AN INTERESTING MELODRAMA."

N.Y. MORNING TELEGRAPH:

"IT IS THE SORT OF STUFF THAT MOVIES ARE MADE OF AND IS GOOD, LIVELY ENTERTAINMENT."

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"PICTURE-GOERS SHOULD RECEIVE GOOD SATISFACTION OUT OF THIS MELODRAMA."

VARIETY:

"IT IS A STRONG, ELEMENTAL MELODRAMATIC TALE OF SELF-SACRIFICE, ABSORBINGLY INTERESTING."



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1600 BROADWAY, N. Y.

Paramount Pictures for December 1921



Jesse L. Lasky
presents

Gloria SWANSON
in

"Under the Lash"

HER second picture—bigger than the first. The powerful drama of a woman's choice between love and a loveless marriage.

The star whose beauty has won the world in a new type of role, in which she reveals new and amazing abilities.

Cast includes Mahlon Hamilton.

From the novel "The Shulamite" by Alice and Claude Askew, and the play by Claude Askew and Edward Knoblock. Scenario by J. E. Nash. Directed by Sam Wood.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



William S. HART
in

"White Oak"

THE greatest western picture ever made! More thrills in one reel than you've ever seen in five before.

You'll know that's straight talk when you see it!

The great star's supreme achievement, and a box-office sensation.

By William S. Hart. Adapted by Bennet Musson. Directed by Lambert Hillyer. Photographed by Joe August, A. S. C., a William S. Hart Production.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

Adolph Zukor · · · · · presents

Wallace Reid
Gloria Swanson
Elliott Dexter

in

Sam Wood's
Production

Wallace Reid



Gloria Swanson



Elliott Dexter



"Don't Tell Everything!"



Three of the Screen's Biggest Stars in one of the Screen's Biggest Pictures!

AND it's some picture! Full of ... geous gowns and amazing sett... Scintillating with comedy and truth!

What Cecil B. DeMille has done ... married couples, this does with th... gaged.

It's a three star laugh-triumph!

By Lorna Moon.

A Paramount Pict...

FAMOUS PLAYERS-LASKY CORPORATION

for December 1921

Adolph Zukor . . . . . presents a

William deMille PRODUCTION

"Miss Lulu Bett"

with **Lois Wilson, Milton Sills, Theodore Roberts, Helen Ferguson**

THE play that half of New York saw—and talked about. The book that alf of America read—and raved about! Now on the screen, for all the world o see. With a superlative cast.

A box-office winner because it deals ith the lives of the American people s no picture ever has before.

From the novel and play by Zona Gale. Scenario by Clara Beranger.

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION





Paramount Pictures for December 192

Jesse L. Lasky
presents

Ethel CLAYTON

in

"Exit-the Vamp!"



NOT since "Young Mrs. Winthrop" has Ethel Clayton had a picture so marvelously suited to her, so full of heart appeal.

Written especially for the star by Clara Beranger, author of "The Gilded Lily." An unusual story of married life, full of laughs and lessons for every married couple in the world.

By Clara Beranger.
Directed by Frank Urson.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor
presents

Thomas MEIGHAN

in

"A Prince There Was"



WITHOUT question Meighan's best picture since "The Prince Chap."

It gives him the best opportunity he ever had, and it will give your patrons tears and laughs in plenty. Cast includes Mildred Harris.

From the play by George M. Cohan, based on the novel "Enchanted Hearts," by Darragh Aldrich. Scenario by Waldemar Young. Directed by Tom Forman.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Christie Comedies

Pure and Simple

featuring BOBBY VERNON



Exhibitors' Trade Review Says:—

"'PURE AND SIMPLE'—Bobby Vernon is a riot in this picture. He borrows a funny looking suit from an immigrant and disgraces his relatives in this country by making persistent appearances at one of their social affairs. They weren't surprised to see him looking so queer—they had fully expected that—but it was tough that the Swedish count who was about to wed their daughter (Josephine Hill) had to be so embarrassed. Bobby finally manages to expose the fake count and even brings in the latter's wife and children to prove his falsity. When he changes his clothes and makes love to the pretty ingenue, it seems like a pretty good ending for the hilarious short subject."

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THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

Carl Laemmle offers you the **Three**

Sure Money-Getters

Priscilla Dean in

"CONFLICT"



Wid's DAILY

Sunday, October 30, 1921

Has a Thrill That's a Sequel To "Way Down East"

Priscilla Dean in
"CONFLICT"
Jewel Prod.—Universal

DIRECTOR ..... Stuart Paton
AUTHOR ..... Clarence Buddington Kelland
SCENARIO BY ..... George C. Hull
CAMERAMAN ..... Harold Janes
AS A WHOLE.....A really fine picture with a thrill in the finish that is a knock-out
STORY.....One of the best that has reached the screen in some time; fine mystery and characterization
DIRECTION.....Very good; has created impressive and realistic atmosphere always; handles the ending excellently
PHOTOGRAPHY ..... First Class
LIGHTINGS ..... Good
STAR.....Especially well suited and does her usual good work
SUPPORT.....Carefully selected and thoroughly capable
EXTERIORS ..... Splendid
INTERIORS ..... All right
DETAIL ..... Good
CHARACTER OF STORY....Girl defies her lumber king Uncle and aids her lover in sending his logs down the river
LENGTH OF PRODUCTION ..... 6,205 feet

Universal picked a good one for Priscilla Dean when they selected Clarence Buddington Kelland's Red Book serial. George C. Hull's scenario conforms pretty closely to the original with one or two changes, including the heroine's rescue of the hero that is made a part of the final thrill. The story as published probably contained so much detail that it could not all be used and at the same time keep the picture down to the necessary footage.

Stuart Paton has provided an excellent production in every way. He has created a realistic atmosphere first, in establishing the sinister characters in the home of John Remalie, and secondly, in the marvelous exteriors of the lumber lands. And it isn't likely that he was lucky enough to find natural geographical locations to fulfill the needs of the story. But the dam, the sluice and the dried runway which is later flooded by the blowing up of the dam are all presented and the shots of the logs travelling at a fast speed down the river are really great. But best of all is the thrill in the final reel when Priscilla Dean jumps from log to log while they hurry down towards the rapids, in her attempt to rescue her lover who, on a raft, is headed straight for the falls.

Those selected to portray the various roles are well chosen types and all do very good work. Martha Mattox makes the crafty and sullen Miss Labo all that Kelland intended, and Edward Connolly is splendid as John Remalie. Herbert Rawlinson and L. C. Shumway are adequate as hero and villain, and Sam Allen makes a good deal of the short role of Orrin Lakin.

Dorcas Remalie, by the terms of her father's will, must live with her uncle until she becomes of age. At this time Remalie is fighting a newcomer, Jevons, a fellow who is the first to attempt opposition to Remalie's monopoly on the timber lands. For years Remalie had lived in a cheerless old house with no one but a housekeeper, Miss Labo. A word never passed between the two and no one knew that twenty-eight years before Remalie had been the father of Miss Labo's child whose murder she accused him of. But in reality she had raised the child, now a man, and employed by Remalie, though each man is ignorant of his relation to the other. Dorcas overhears Miss Labo telling the man he is Remalie's son. She believes Jevons is the son and so tells Remalie Complications pile on, Miss Labo tries to poison Dor cas, she escapes and later saves her lover, Jevons, wh is not Remalie's son. It develops that Sloane, t foreman is his son. There is a happy ending w Remalie marrying Miss Labo, and Dorcas and Jevo

Is Worthy Of Your Best Exploitation Efforts

Box Office Analysis for the Exhibitor

"Conflict" should go over very well, and the thrill at the end is certainly a sequel to that of "Way Down East." Instead of a girl floating towards the rapids on a cake of ice, with the hero rushing to the rescue, you have the hero floating towards the rapids on a raft with the heroine jumping the logs to rescue her ...er. The effect is the same and it is certainly a ...ock-out thrill of its kind.

...g them in. It is quite likely that Kelland's story has already been widely ... so that inasmuch as Universal has retained the o... title, it would be well to give it plenty of prom... You can promise mystery, suspense, unusual ... terization and thrills. Catchlines will inter... if you can let them know something about t... acters of Miss Labo and John Remalie and h... lived in the same house for twenty-eight ye... out speaking to each other, they'll want to k...

"CONFLICT"

of 1921

Universal Jewel



HARRY CAREY in

the first **Super-Western** ever screened

Directed by Robert Thornby

"The FOX"

"Everything the fan can wish for."
—EX. HERALD.

"A Western melodrama with all the thrills, punch and action necessary. Everything the fan can wish for. The type of story that gains speed as it goes along and grips your attention to the very end. A Universal-Jewel production worthy of the name "SUPER-WESTERN."

Mabel Julienne Scott with Stuart Holmes

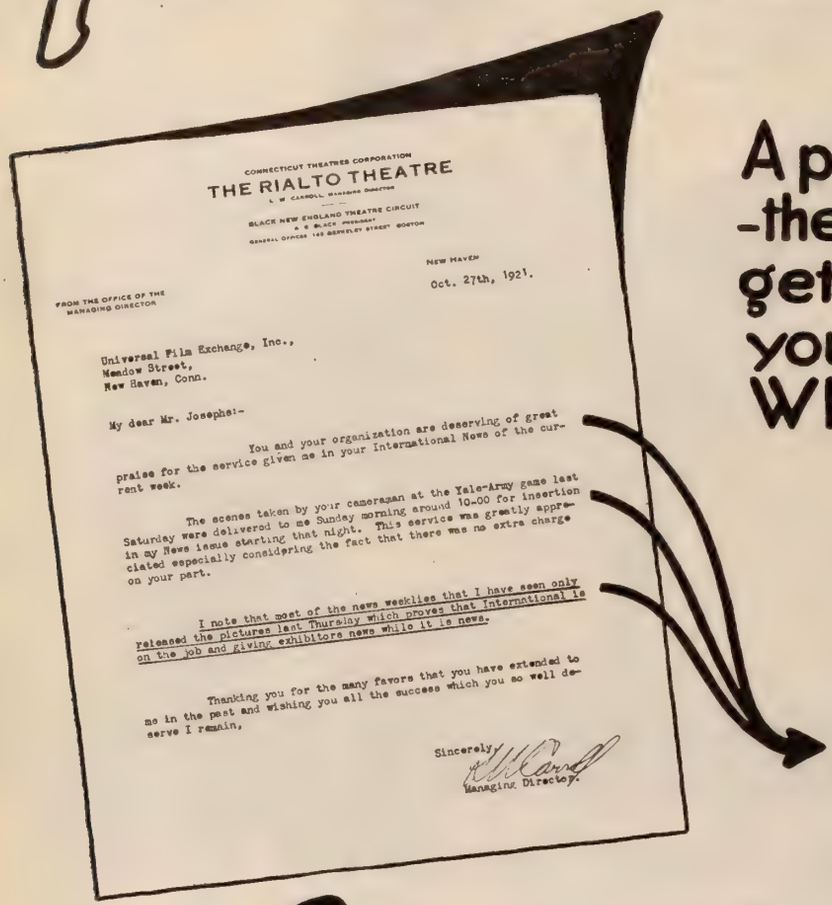
in the Amazing Story of "Fanny Herself", by Edna Ferber
directed by Tod Browning, the man who made "Outside the Law"

"NO WOMAN KNOWS"

"INTENSELY HUMAN"—Denver Post

"SINGULARLY HONEST—Denver Times

for Example



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THE RIALTO THEATRE
L. W. CARROLL, MANAGING DIRECTOR
BLACK NEW ENGLAND THEATRE CIRCUIT
A. H. BLACK, PRESIDENT
GENERAL OFFICES 140 BERKELEY STREET, BOSTON

FROM THE OFFICE OF THE MANAGING DIRECTOR

New Haven
Oct. 27th, 1921.

Universal Film Exchange, Inc.,
Meadow Street,
New Haven, Conn.

My dear Mr. Josephs:-

You and your organization are deserving of great praise for the service given me in your International News of the current week.

The scenes taken by your cameraman at the Yale-Army game last Saturday were delivered to me Sunday morning around 10-00 for insertion in my News issue starting that night. This service was greatly appreciated especially considering the fact that there was no extra charge on your part.

I note that most of the news weeklies that I have seen only released the pictures last Thursday which proves that International is on the job and giving exhibitors news while it is news.

Thanking you for the many favors that you have extended to me in the past and wishing you all the success which you so well deserve I remain,

Sincerely,
L. W. Carroll
Managing Director.

A piece of "local service" -the kind that YOU TOO will get when big news breaks in your district - NO MATTER WHERE YOU ARE!

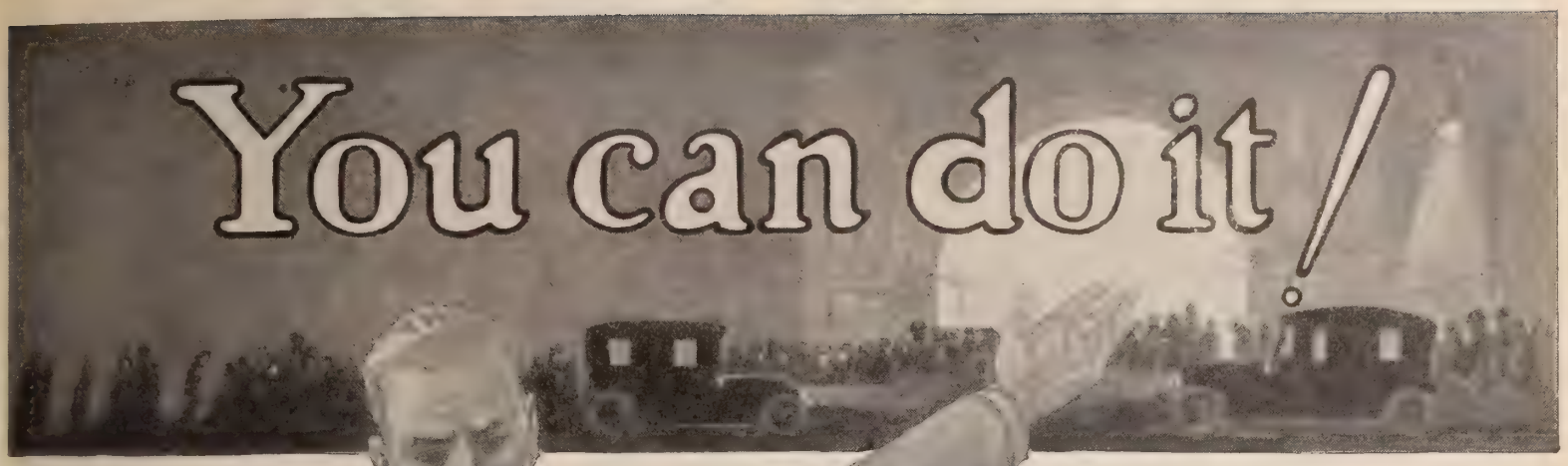
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I note that most of the news weeklies that I have seen only released the pictures last Thursday which proves that International is on the job and giving exhibitors *news while it is news.*

International News

Released thru UNIVERSAL





You will do it!

GO to your Universal Exchange—or write or wire them today. Get the details of Universal's offer on the three biggest Jewel successes of the past year. This is what you'll find;

That you can get "REPUTATION"—"OUTSIDE THE LAW"—and "ONCE TO EVERY WOMAN" on terms so advantageous as to guarantee you a bigger net on these three pictures than on any other three productions in the whole big list of 1921 excepting, only, the newest Jewel Productions.

That so much publicity has been given these three pictures that your advertising costs will come to less on all three than you'd ordinarily spend on one.

That the exploitation ideas given you by your Universal Exchange will be only those which have been tried and which will work—the cream of the cream of practical showmanship.

Get in touch with your Universal Exchange today for the surest thing of many years.

UNIVERSAL'S Sure Thing Offer

"REPUTATION"-"OUTSIDE THE LAW"-"ONCE TO EVERY WOMAN"

"THE FOUR SEASONS"

"Who would have believed, a few years since, that a picture which is crammed full of scientific interest and scientific information could be *featured!*"

From a letter to Mr. Urban from Ernest L. Crandall, Director of Lectures and Visual Education of the Board of Education, New York City.

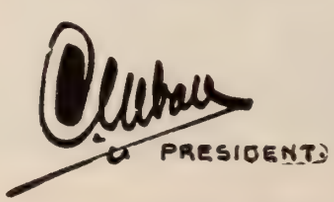
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KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St. New York City



What Do Men Want ?



Lois Weber's greatest picture opens at the Lyric Theater, Broadway and 42nd St., Sunday, Nov. 13, for an indefinite run.

Already the million dollar question has taken New York by storm.

From newspaper columns—store windows—billboards—from every corner the million dollar title shouts a million dollar box-office.

And the picture!—The exploitation value is a KNOCKOUT, *and you know it*—and the picture is DRAMATIC T-N-T!

Watch New York!

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BOSTON	78 Broadway	838 South Olive St.	**LOS ANGELES**
BUFFALO	257 Franklin St.	16 North 4th St.	**MINNEAPOLIS**
CLEVELAND	607 Film Exchange Bldg.	Room 1005, 729 Seventh Ave.	**NEW YORK CITY**
CHICAGO	804 South Wabash Ave.	1235 Vine St.	**PHILADELPHIA**
CINCINNATI	Pioneer St. and Broadway	1201 Liberty Ave.	**PITTSBURGH**
DALLAS	1812½ Commerce St.	124 Golden Gate Ave.	**SAN FRANCISCO**
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Wid GUNNING TREASURER
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Announcing

JACKIE COOGAN

in his own productions
America's Leading Picture Theatres
are Now Contracting for the Series
of FIVE JACKIE COOGAN
PRODUCTIONS.
Now Completed

"MY BOY"

--a chapter from the page of Life surrounded by the love of a hardened old sea dog for a helpless child immigrant



Claude Gillingwater as Capt. Bill



Jackie Coogan, as the immigrant.



FAMOUS PLAYERS~LASKY CORPORATION
PRESENTS

MARION DAVIES
IN
"ENCHANTMENT"

STORY by FRANK R. ADAMS · SCENARIO by LUTHER REED · DIRECTED by ROBERT G. VIGNOLA
SCENES by JOSEPH URBAN

It's a Paramount Picture

Marion Davies—in a Delightful New Role! Proves Cleverest of Light Comediennes. Bringing "Enchantment" Into the Front Rank of Broadway's Best Money-Makers

THE exhibitor who gets the latest Marion Davies-Cosmopolitan Super feature spectacle "Enchantment" gets the very last limit in box office money-making features.

BECAUSE Marion Davies is the most widely advertised actress on the American screen—backed by the greatest advertising campaign to the public that can be produced!

BECAUSE "Enchantment" opened its prerelease at New York's Broadway Rivoli to continuous overflow business for a week.

BECAUSE "Enchantment" is already booked in the Keith-Proctor-Moss high price, reserve seat houses throughout Greater New York.

BECAUSE "Enchantment" includes two special spectacular costume features adapted from "The Taming of the Shrew" and "The Sleeping Beauty," with Joseph Urban settings and a brilliant cast.

AND BECAUSE the New York Press says:

" . . . good, enjoyable fun . . clean amusement . . by far the best thing Miss Davies has done."—Telegraph.

" . . . Miss Davies showed more real ability than she has ever shown before, and the clothes she wears are a dream of delight."—Tribune.

" . . . a captivating production . . . Miss Davies seems to have found a vehicle that fits her."—Herald.

" . . . enticingly beautiful."—Daily News.

" . . . an intelligently worked out story."—Globe.

Harrison's Reports speaks of the picture as a production ". . . that one can unreservedly call excellent. Not only the acting is good, but subtitles . . . are full of humor as well as wit. The production and is lavish."

PLAY THIS FEATURE NOW WHILE IT HAS ALL NEW YORK LAUGHING



Cosmopolitan's Premiere Dramatic Screen Favorite Springs a Surprise on the Picture World in the Field of Classic Comedy

SHE has proved to New York's critics that a recognized dramatic actress can win the laurel of light comedienne—the supreme test of histrionic ability.

In this, her latest achievement, Marion Davies has dared the approval of the most critical press in the world, and has heard them confess that "She has done the best work of her screen career."

Marion Davies' work in "Enchantment" is merry-making of the finest order—subtle, spirited, compelling, artistic!





"ENCHA

A Clever, Brillia t
"Flapper"—Gorge

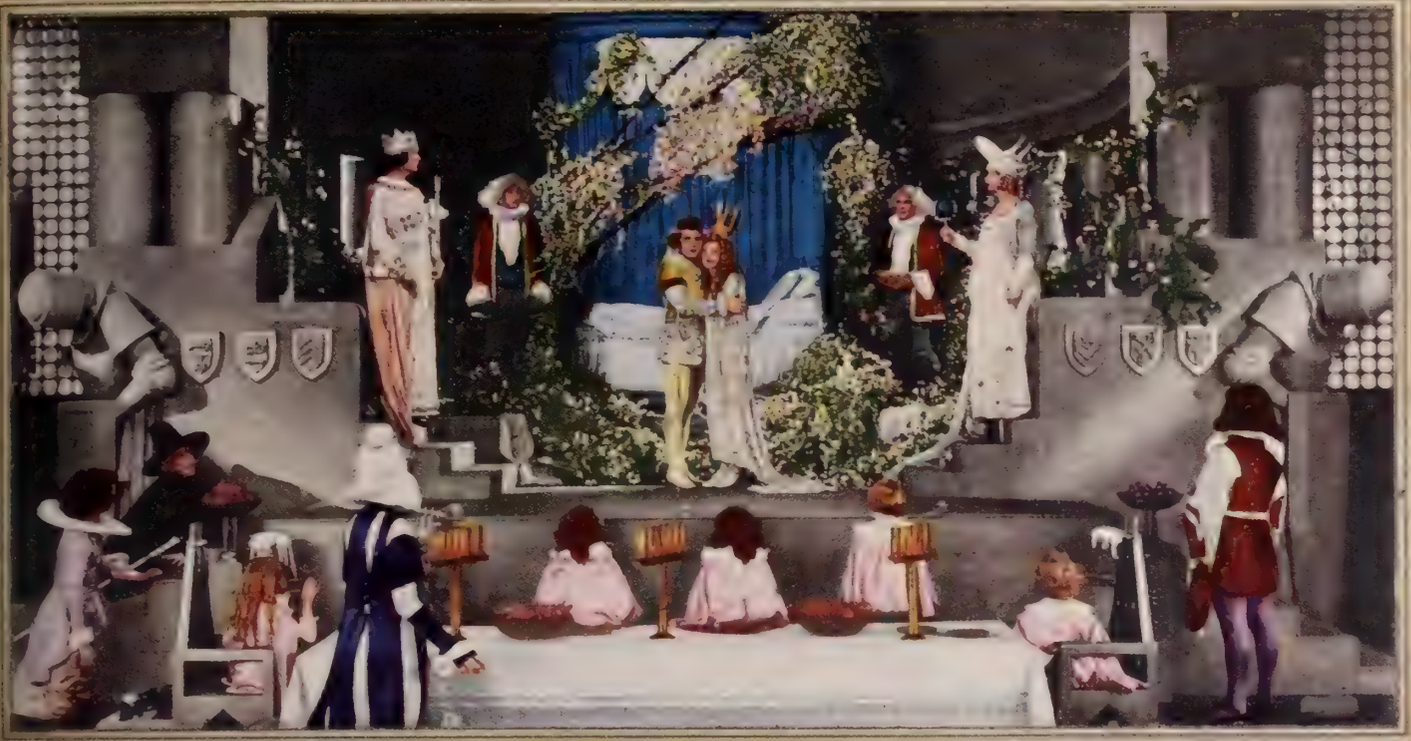
MARION DAVIES as the adorable Eth
of her hand, and gets away with it.
lists her experiences as the scintillat

Mother gets the diary and Papa Hoyt's ey
Engaging the services of an old friend, Er
in the capacity of lioness tamer, Papa H
as Caveman—with the motto reading, '
rical backgrounds, stage influences and

"Enchantment" gorgeously picturize
R. Adams, which delighted a mi

Robert G. Vignola, the direct
picturization from the scen
Joseph Urban lives in
Edith Shayne, Tom L
Maud Turner Gor

A PICTUR
THE CF



TMENT"

in the Modern Society
ened—Superbly Acted

ered, spoiled, gay—has her devoted parents eating out
ts her to record her conquests in a diary, where she
of Pierre's afternoon tea dances.

ed open to the necessity of taming his daughter.
dding man and Beau Brummel of the footlights,
otechnics—Beauty and Brains versus Apollo
ove and War." Love wins, aided by theat-
phere.

comedy, "Manhandling Ethel," by Frank
he Cosmopolitan Magazine.

nan God Changed," directed the
Reed. And the master art of
y settings. Forrest Stanley,
unkin, Corinne Baker and
notable cast in support
vies



REPRESENTS
OX OFFICE
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MARION DAVIES in
"ENCHANTMENT"









MARION DAVIES in
"ENCHANTMENT"

Mary Pickford as "Dearest" and Cedric — the perfect dual role

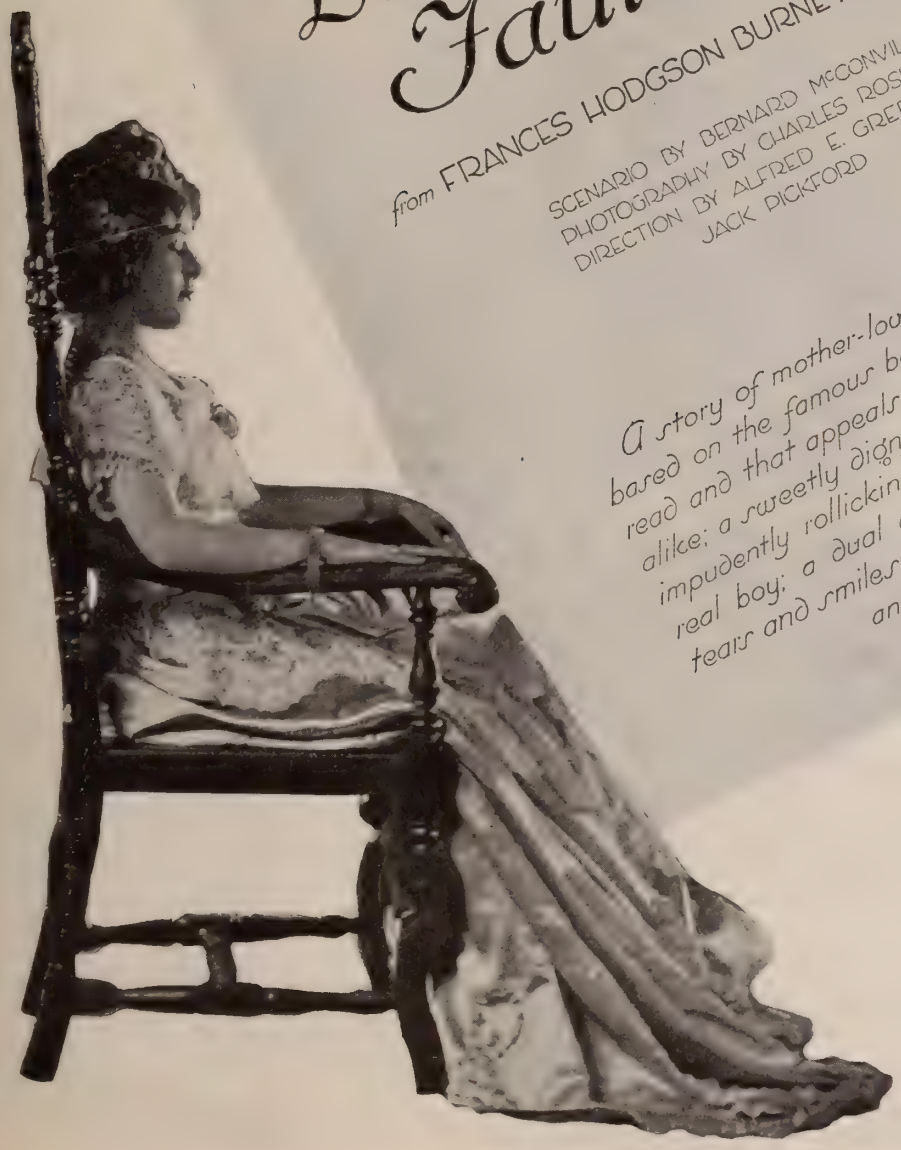


MARY PICKFORD in "Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S *famous story*

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN &
JACK PICKFORD

A story of mother-love and sacrifice; based on the famous book millions have read and that appeals to youth and age alike; a sweetly dignified mother and an impudently rollicking but courageously real boy; a dual devotion that brings tears and smiles; a picture that delights and thrills



UNITED ARTISTS CORPORATION

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CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

WILLIAM ADAMS, PRESIDENT



New York Says:

"It is a wonder that is has not been advertised as a million dollar production, for it must have cost a fortune to do what they have done in the way of laying railroads and bridges in the frozen North. And it couldn't possibly be faked. There is a lot of humor in the picture in spite of its serious nature. It is an extremely interesting picture, and the scenes in Alaska are magnificent. If you like Rex Beach you will like this picture. The whole cast is good."

Harriette Underhill, in the Tribune.

"A Rex Beach story usually is as bracing as the morning plunge into a cold tub. This one is no exception. 'The Iron Trail's' fate turns on the melting of the Alaskan glaciers and the effect is breath-taking."

Suzanne Sexton, in the Morning Telegraph.

"The producers have lavished upon it much in the way of atmosphere and background. This picture has action, with interpolations here and there of the Alaskan intrigue and far North bravery, heroism and romance."

Quinn Martin, in the Morning World.

"There are many thrilling scenes of the breaking up of the ice in 'The Iron Trail' which you can enjoy without a doubt."

Critic for the New York Times.

"'The Iron Trail,' a railroad tale, sweeps along with something of the irresistible force that is rushing down on the railroad bridge being built by the hero and threatens to shiver the timbers of the bridge and the hero, too. As this is a Rex Beach story there are naturally fights, this time by the wholesale and in job lots. In the general Free-for-all the skirmish takes place mainly with picks and shovels; and it has a good deal of the spirit of the first battle of the American engineers in France."

Critic for the New York Herald.

"All romance is not concerned with the love of a man for beautiful heroines. There may be romance just as vital in the achievement of ambition, the organization of a great business, or the building of a railroad. 'The Iron Trail' pictures the heroism and the thrills involved in performing the last named task in Alaska. There are many thrilling scenes in the picture. The cast is a competent one."

Critic for the New York Globe.

"Every new photoplay drawn from Rex Beach sources has become a cinema event and 'The Iron Trail' is no exception. It is sometimes thrilling, sometimes appealing, and always an interesting story."

Critic for the New York Sun.

"The picture holds one interested throughout. The ice floe is well stimulated; its excitement sustained. It has a background for desperate deeds, hatred and intrigue. The photography throughout is good; the stage directing is artistic."

Critic for the New York Evening Journal.

BENNETT PICTURES CORP.

presents a picturization of

REX BEACH'S

famous Alaskan railroad novel

"THE IRON TRAIL"

Directed by R. William Neill

Scenario by Dorothy Farnum

Photography by Ernest Haller

Cast includes

WYNDHAM STANDING · THURSTON HALL · REGINALD DENNY

and

ALMA TELL

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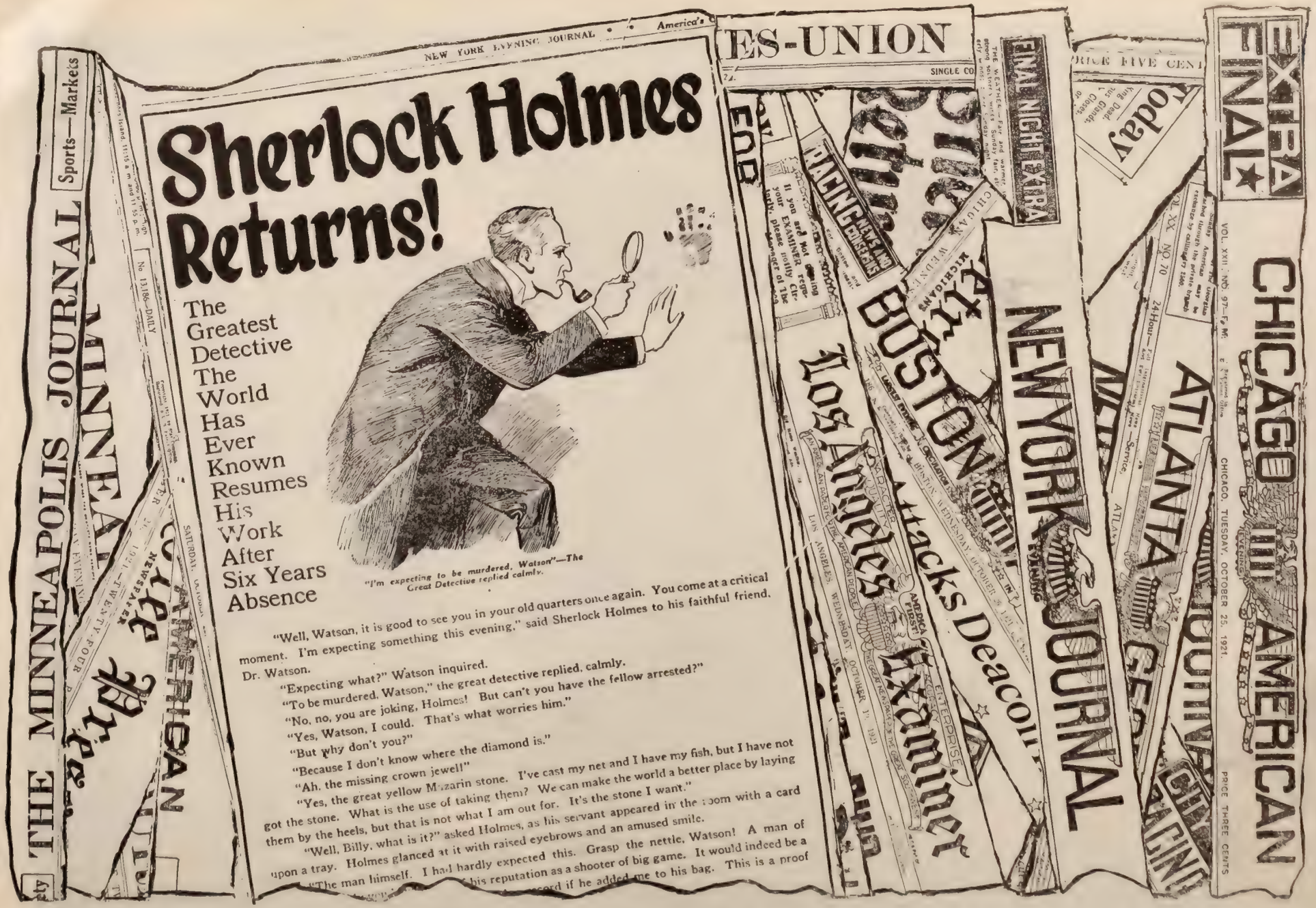
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The million dollar question will be sizzling through Philadelphia next week.

Lois Weber's greatest picture opens a special run at the famous Metropolitan Opera House, Nov. 16th.

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"The eighth wonder," says Cleveland
"$3,000,000 and worth it," says Detroit
"Ten pictures in one," says Pittsburg

Goldwyn's *Sensation*

Theo



Victorien Sardou's Spectacular Dram

Produced by the Unione Cinematografica Italian

New York

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."

—*Alan Dale in N. Y. American*

"Theodora" a wonder spectacle. To adequately describe it would tax even the vocabulary of a P.T. Barnum"

—*DeFoe in the Morning World*

"As a spectacle, this picture is truly magnificent. Most of the Hollywood products seem like small-town stuff besides this tremendous production from Italy."

—*N. Y. Times*

"The scenes open with an earthquake, rush madly on through a chaos of battle, murder and sudden death, and culminate in the most realistic arena scene that ever let very real and obviously starved lions loose on thousands of terrified Italian extras." —*N. Y. Globe*

"Outdoing for sheer magnificence, thrills and spectacular splendor any motion picture ever seen here, "Theodora" offers a new film sensation." —*Evening Mail*

"There is always room for one more, it seems, especially at the top. 'Theodora,' presented by Goldwyn last night, holds the altitude at the present writing." —*Evening Sun*

"It is through its stupendous settings, far excelling anything seen here before, that it is likely to become one of the sights of New York."

—*N. Y. Herald*

Cleveland

(This is the first review from Cleveland received in time to catch the press)

"One cannot over-praise this film, in fact, cannot adequately describe or criticize it. It is beyond anything that I expected from producers of films for years to come. A triumph, and not only a triumph of cinematography, but an alluring, remarkable play that does not permit interest to flag during eleven reels.

Palaces, circus, spectacle, tumult of huge mobs of people, all are splendidly represented in a manner that will exhaust your adjectives of surprise and appreciation. It is believe that it will score the American recor for receipts."

—*Archie Bell, Cleveland New*

Detroit

"Griffith is out-Griffithed. Holly wood is made to look like a child paste-board town."

—*Detroit Free Pre*

"And if it cost three million dolla to achieve the amazing successio of trip-hammer punches such as or sees in this production, all I can s is that it looks like a full money worth." —*Detroit Journ*

"Nothing so dramatic has been se in motion pictures, and almost alo this would be enough to stamp t Italian production as one of t most unusual that has ever be produced." —*Detroit Ne*

"In 'Theodora,' master photopla the screen comes into its own, if ever will. The picture dwarfs t efforts of the biggest American fil producers of the day."

—*Detroit Evening Tim*

dora

Playing in all cities at $2.00 top, "Theodora" will open in Chicago, November 11th at the La Salle Theatre—in Boston, November 21st, at the Shubert Theatre

Pittsburg

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."

—*Chronicle Telegraph*

'Most stupendous scenes ever hrown upon the screen. Rita olivet is adorable."

—*Pittsburgh Post*

It abounds with startling and vivid cenes that excel the thrilling visuization of gathering klansmen in he 'Birth Of A Nation.' It is more pectacular than 'Civilization' and s love theme more impressive than roken Blossoms.' "

—*Pittsburgh Sun*

'Theodora' is the most satisfying reen spectacle and sets a mark excellence."

—*Gazette Times*

A Few Trade Opinions

"Impossible to do justice to this stupendous picture. It seems incredible that the camera could have visualized all this grandeur, this tumultuous, whirling, riotous action. The silence was broken only by fervent outbursts of applause. The picture will net a fortune. The whole country should be given an opportunity to see it." —*The Billboard*

"'Theodora' has been selling out right along.
You leave the theatre bewildered, and it takes moments to compose yourself to picking out the "smash" of the production, and then you are embarrassed by a confusion of choice, for there are so many big passages one can set down only a few." —*Variety*

"This massive spectacle dwarfs other achievements of its kind."

—*Motion Picture News*

"'Theodora' is magnificent, an epic of the screen." —*Moving Picture World*

"As a money-maker for exhibitors it is sure to be as big an attraction—or bigger—than any of the spectacle productions yet offered to the American buyers." —*Exhibitors Herald*

"Theodora"

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WESTERN CLASSICS are sure-fire westerns of a new and better kind—subjects that will be shown in 20% of all the theatres in the country. Each picture is far above the average subject of this type, being packed with stirring action—pathos—romance and death-defying thrills. State Right Buyers need short subjects that have power, pep and selling appeal—pictures that will bring you money and build up a following of satisfied and prosperous exhibitors.

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A stirring story of the border lands, replete with sensational stunts and a heart-throbbing theme.

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from the novel "PHROSO"
by Sir Anthony Hope

a Louis Mercanton Production
presented by

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There's Action Every Minute in "POSSESSION"

from the Novel "PHROSO" by Sir Anthony Hope

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These Scenes Reflect the Big Romance of "POSSESSION"

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Sir Anthony Hope is the master of dramatic story telling. His romances have vividness of first hand experience.

Mercanton, the "Griffith of Europe," has produced in "Possession" a picture of such intense action as to hold the spectator breathless.

The sets in this picture are real. A real and famous old castle. A great natural cave 300 feet below ground, its walls and roof a-glitter with stalactites of weird and eerie beauty. Every action takes place in the identical location, amid the identical surroundings that gave the novel its atmosphere and color.

What Do Men Want ?



We'd rather play ANYONE percentage on the million dollar question,

Showmen without exception have recognized the million dollar value of the title.

But—WE KNOW THE PICTURE!

Lois Weber's greatest production is a cyclone of dramatic intensity, a screen triumph that moves with the strength of a gigantic whirlwind.

It's a *woman's* picture that ALL women will see and all women will bring THEIR MEN to see.

Prepare for the onslaught; you'll need a bigger theater.

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Tom Wise, known and admired by countless American theatre lovers, proves his wide popularity in "Father Tom" by the sympathetic portrayal of a role wonderfully suited to his personality.

The announcement of "Father Tom" with Tom Wise is enough to guarantee a successful showing of the production at your theatre.

It is one of those features which never fail to please.







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Father Tom

with

Tom Wise

Directed by John B. O'Brien

Distributed through Pathé Exchange, Inc.

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"Father Tom" is one of those wholesome, human productions of "The Old Homestead" type whose appeal to American audiences is proven by time and experience.

It is essentially an out-of-doors feature which wins your heart interest from the start and ends with an exciting horse race, as vividly thrilling as ever portrayed. Tom Wise is perfect in a typical Tom Wise characterization.

"Father Tom" is a feature you can show with the assurance of its proving satisfactory and successful.

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A picture for the entire family, the steady patron and the stay-away.

FILMED FROM THE BOOK READ BY NEARLY A MILLION IN THE HOME AND WOMAN'S CLUBS.

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Then the profits on "The Price of a Good Time." Plus the deluge of coin on "Shoes" and a score of others—

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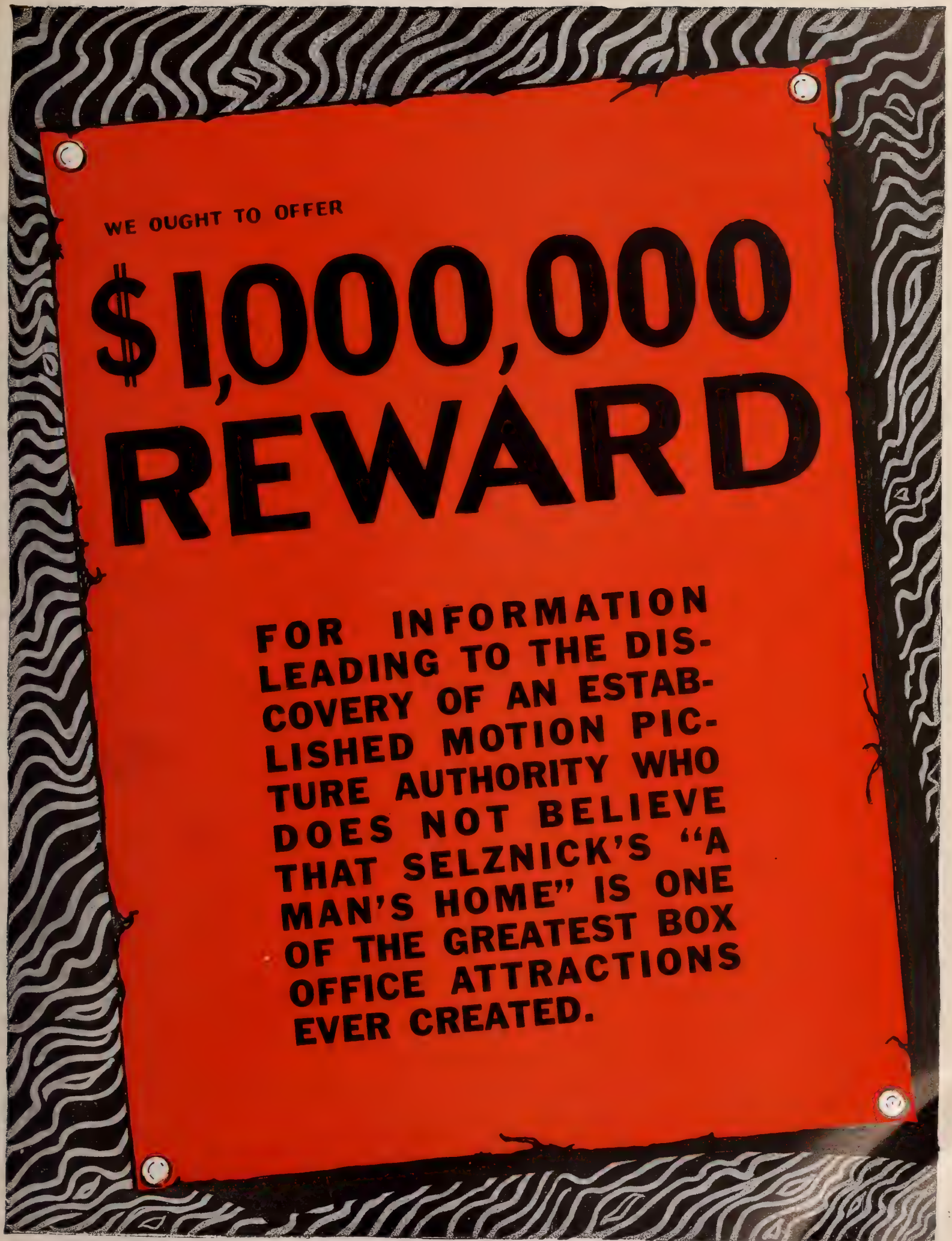
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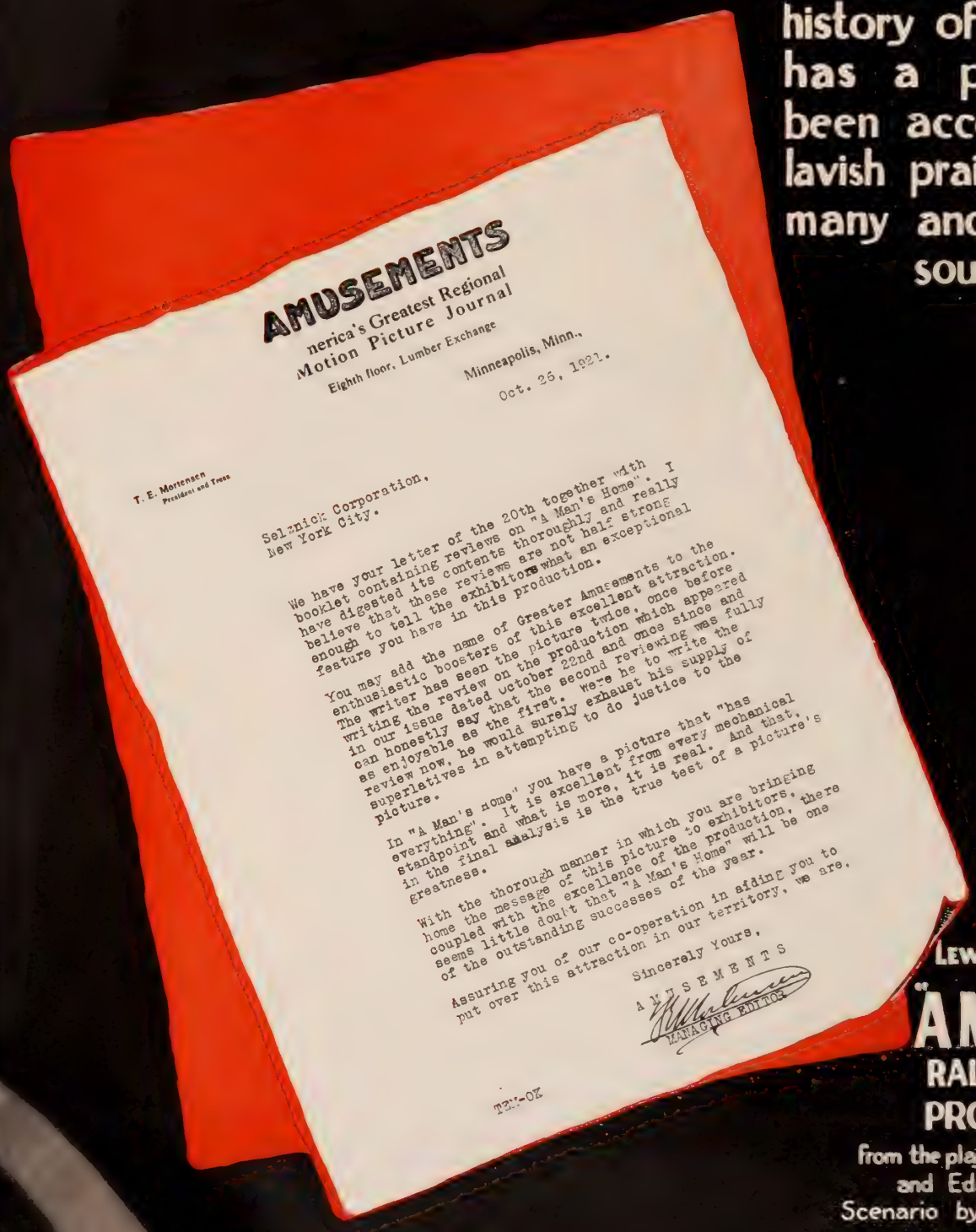
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Never before in the history of the industry has a photoplay been accorded such lavish praise from so many and so varied sources



AMUSEMENTS
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Motion Picture Journal
Eighth floor, Lumber Exchange
Minneapolis, Minn.,

Oct. 26, 1921.

T. E. Mortensen
President and Treas

Selznick Corporation,
New York City.

We have your letter of the 20th together with booklet containing reviews on "A Man's Home". I have digested its contents thoroughly and really believe that these reviews are not half strong enough to tell the exhibitors what an exceptional feature you have in this production.

You may add the name of Greater Amusements to the enthusiastic boosters of this excellent attraction. The writer has seen the picture twice, once before writing the review on the production which appeared in our issue dated October 22nd and once since and can honestly say that the second reviewing was fully as enjoyable as the first. Were he to write the review now, he would surely exhaust his supply of superlatives in attempting to do justice to the picture.

In "A Man's Home" you have a picture that "has everything". It is excellent from every mechanical standpoint and what is more, it is real. And that, in the final analysis is the true test of a picture's greatness.

With the thorough manner in which you are bringing home the message of this picture to exhibitors, coupled with the excellence of the production, there seems little doubt that "A Man's Home" will be one of the outstanding successes of the year.

Assuring you of our co-operation in aiding you to put over this attraction in our territory, we are,

Sincerely Yours,

AMUSEMENTS

MANAGING EDITOR.

tmf-oz

LEWIS J. SELZNICK
presents
"A MAN'S HOME"
RALPH INCE
PRODUCTION
from the play by Anna Steese Richardson
and Edmund Breese
Scenario by Edward J. Montagne

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Get the million dollar press sheet today!—From the nearest exchange.

Drink in the amazing possibilities of the million dollar question; revel in the exploitation splash that million dollar title will bring you; chuckle over the greatest line of dollar-pulling advertising tools ever placed in your hands.

Read the editorial by Wid!

Get set now! Start shooting RIGHT—and shoot STRAIGHT—and the run you give "WHAT DO MEN WANT?" will clean the slate of weeks of ordinary business, balance those nights of rotten business, and leave a CLEAN-UP profit besides.

On your mark! Get set! *Go!*

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The BEGGAR MAID

With

Mary Astor

Directed by
Herbert Blache'

Art Director
Lejaren a' Hiller



CREATED SENSATION ON BROADWAY

"THE BEGGAR MAID"

first of a series of twelve two reel pictures dramatizing the greatest masterpieces of art, created such a sensation at the RIVOLI THEATRE, New York City, where audiences considered it the feature attraction, that it was held over for a second week at the RIALTO THEATRE.

"THE BEGGAR MAID"

has been booked for
one week at the STANLEY THEATRE, Philadelphia
one week at the MARK STRAND THEATRE, Brooklyn
three weeks at the PARK THEATRE, Boston

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presents

WILLIAM RUSSELL

in

Desert Blossoms

The Story of a Man Who Was Down But Never Out

Story by Kate Corbaley
Scenario by Arthur Zellner
Directed by Arthur Rosson



His rival in love mortally wounded-he forgot all and turned avenger!

William Fox
presents

CHARLES (*Buck*) JONES

in

Riding With Death

A romance packed with action and startling situations ~ ~ ~

Story and Direction by
Jacques Jaccard

A STATEMENT

IN presenting "OVER THE HILL" for the entertainment and edification of theatre-goers the world over, I am performing a task which affords me a delight wholly unalloyed.

Will Carleton, upon two of whose poems this production is based, is known as the "Farm Poet." He sang of the homely things of life—the things with which you and I are intimately familiar.

In the two fine poems here referred to, Carleton touched upon the same subject which caused Absalom to break the heart of his father, David, King of Israel, and which evoked from King Lear his immortal plaint, "How sharper than a serpent's tooth it is to have a thankless child." It is a subject which will wrest songs from poets of all the generations yet to come.

I have watched the development of "OVER THE HILL," from the moment the first scene was written. I have watched it throughout the months it was in course of production. It represents a Labor of Love. In it I take a pride which has never been exceeded—or even equalled—in all the years I have been making pictures.

"OVER THE HILL" is a picture that will live as long as the homely virtues continue to exist. Dedicated to all the mothers and fathers in the world, it will do its share toward making the world a better place to live in.

WILLIAM FOX.

Hard Times and Plain Facts

Box Office Results on "Over the Hill"

Released by Fox Film Corporation

City	Population	Theatre	Capacity	Played	Gross (Not including War Tax)
New York	5,602,841	Lyric Central Park Broadhurst Astor	1,349 992 1,354 1,120 865	12 months	$768,304.50
(THEATRES LISTED BELOW STILL PLAYING OVER THE HILL)					
Chicago, Ill.	2,497,722	Woods	1,236	9 weeks	136,072.25
Philadelphia	1,709,518	Stanton	1,600	4 "	59,664.50
Boston, Mass.	756,476	Tremont	1,250	9 "	94,117.00
Pittsburgh, Pa.	588,819	Savoy	750	4 "	34,454.48
Milwaukee, Wis.	457,000	Alhambra	2,300	1 "	20,875.25
ENGAGEMENTS COMPLETED					
Detroit, Mich.	993,739	Washington	1,750	7 weeks	89,459.00
San Francisco	508,410	Columbia	1,250	8 "	71,002.00
Newark, N. J.	414,216	Terminal	2,038	4 "	54,241.00
Minneapolis, Minn.	308,580	Lyric	1,500	3 "	17,499.30
Seattle, Wash.	316,000	Metropolitan	1,400	5 "	40,769.65
Providence, R. I.	237,595	Opera House	1,300	6 "	42,850.50
St. Paul, Minn.	234,600	Garrick	2,000	3 "	17,841.51
Oakland, Cal.	216,360	Orpheum	1,700	3 "	23,670.50
Springfield, Mass.	129,563	Fox's	1,444	3 "	21,318.00
Hartford, Conn.	110,900	Parsons	1,500	1 "	14,690.25
Hoboken, N. J.	68,166	U. S.	1,400	1 "	6,628.41
Sacramento, Cal.	65,857	Clunie	1,124	2 "	9,251.25
Fresno, Cal.	44,616	Liberty	1,500	1 "	8,118.33
San Jose, Cal.	39,642	Liberty	1,200	1 "	6,662.60
Long Branch, N. J.	13,298	Grand	700	1 "	6,578.00
Glen Cove, L. I.	8,664	Glen	900	6 days	2,289.36
Chico, Cal.	5,000	Majestic	900	3 days	1,802.25
Wenatchee, Wash.	4,020	Liberty	650	4 days	2,275.37

80 Million people in America will see *"OVER THE HILL"*

Have you booked the attraction for your theatre?

INSIDE DOPE

I WUZ JUST PUT WIZE DAT MY PITCHUR GUS EDWARDS SCHOOL DAYZ WILL BE REDY FOR THE BIG THEATERZ KRISMUS WEEK

DEY ARE GONNER HAVE 100 PRINTZ REDY SO THAT 100 BIG TOWNZ KAN SHOW IT AT DER SAME TIME.

GEE WONT DIS BE A TREET FOR DER KIDZ KAUSE DEY HAVE NO SCHOOL ALL DAT WEEK.

DEY GUY WOT RITES FOIST GETS DER PITCHUR

Wesley Barry

P.S.

MARSHALL NEILAN LENT ME 2 DER WARNER BROS. FER DIZ PITCHUR ITS A PEACH KAUSE HARRY RAPF MADE IT AND BILL NIGH DIRECTED IT.

SUM PITCHUR

Pre-view Presentation

Gus Edwards'

"School Days"

featuring

Wesley Barry

By special arrangement with Marshall Neilan

Tiger room, Sherman Hotel, Chicago,

Sunday evening November 27th, 1921.

Astor Hotel, New York City,

Thursday evening December 1st, 1921.

Seats by reservation only

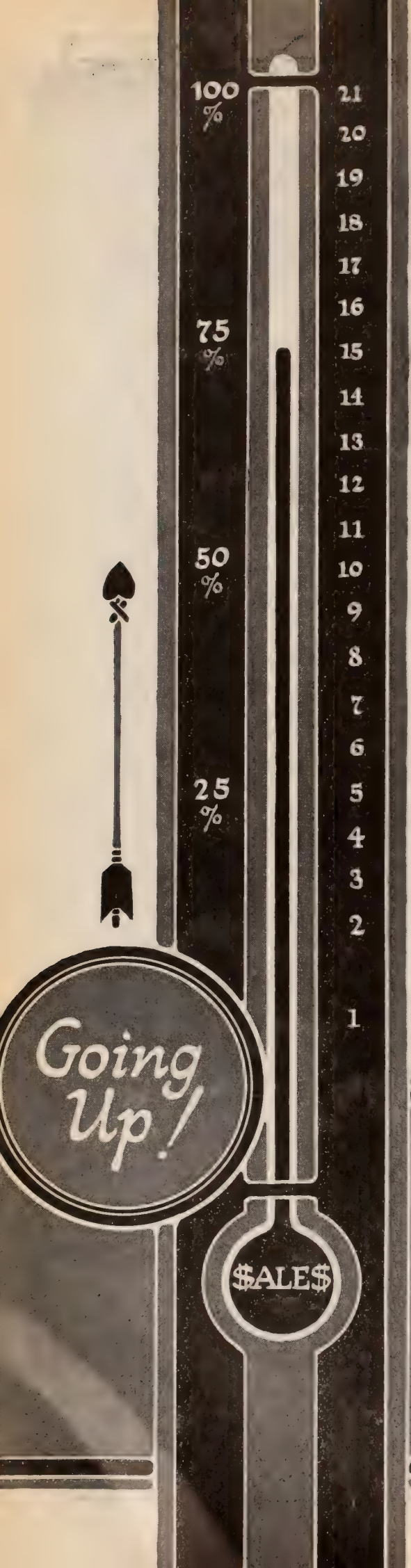
First run Exhibitors desiring

engagements — address

Warner Bros.

1600 Broadway

New York, N. Y.



Unsold

- New England.
- Kentucky, Tennessee.
- Ohio
- Michigan
- Wash. D.C., Maryland, Delaware, Virginia.
- Washington, Oregon, Northern Idaho, Montana.

Sold

- Samuel Spitzer, Reelcraft Film Exchange, 804 So. Wabash Ave. Chi., Ill. — Northern Illinois, Wisconsin, Indiana.
- C. O. Hawxhurst, Superior Screen Service, 147 Regent St., Salt Lake City, Utah. — Utah, Wyoming, Colorado, New Mexico, Southern Idaho,
- Pearce Films, Inc., 608 Canal Street, New Orleans, La. — Louisiana, Mississippi,
- R. D. Craver, First National Exhibitors Circuit, 12 So. Church St., Charlotte, N.C. 146 Marietta St., Atlanta, Ga. — North Carolina, South Carolina, Georgia, Florida, Alabama,
- Fine Arts Film Co., 3618 Olive St., St Louis, Mo. — Eastern Missouri, Southern Illinois,
- Samuel Zierler, Commonwealth Film Corp., 729 Seventh Ave., New York — Greater New York, Northern New Jersey
- Nu Art Film Corp., 221 Franklin St., Buffalo, N.Y. — Upper New York State,
- Ben Amsterdam, Masterpiece Film Attractions, 1329 Vine St., Phil., Pa. — Eastern Pennsylvania, Southern New Jersey
- Marion Kohn, Federated Film Distrib., 90 Golden Gate Ave., San Francisco. 731 So. Olive St., Los Angeles, Cal. — California, Arizona, Nevada.
- A. A. Weiland, Standard Film Exch., 119 Ninth St., Pittsburgh, Pa. — Western Pennsylvania, West Virginia
- Alfred A. Raymond, Ray San Film Co., 1913 Commerce St., Dallas, Tex. — Texas, Oklahoma,
- Fred Cubberly, Mgr., First National Exhibitors Circuit, Loeb Arcade, Minneapolis, Minn. — Minnesota, North & South Dakota
- Al Kahn, Federated Film Exch., 115 W. 17th. St., Kansas City, Mo., 2304 Farnum St., Omaha Nebr. — Western Missouri, Kansas, Iowa, Nebraska,
- Arthur Cohen, Regal Films Ltd., 21 Dundas St., East Toronto, Albee Bldg., Montreal, 39 Waterloo St., St. John, N.B. Phoenix Block Bldg., Winnepeg, Princess Theatre Bldg., Calgary, Alberta, 533 Granville St. Vancouver, B.C. — Eastern Canada, Western Canada,
- R. D. Lewis Film Co., 1114 Markham St., Little Rock, Ark. — Arkansas

Go Over the Top with

"Adventures of Tarzan"

starring

ELMO LINCOLN

in the Wild Animal Serial Supreme

Apply to

Adventures of Tarzan Serial Sales Corp.,

Suite 908, 1540 Broadway, N.Y. Bryant 3271.

Cable Address-Weissspict

What Do Men Want ?



You *can't* play "the million dollar question" for your ordinary run. Nor for the run you usually give "a big special."

We won't let you!

Because we can't allow you to THROW MONEY AWAY. And you'll be throwing away the capacity of your box office for every day that you might have played "What Do Men Want?" if you had gone the ABSOLUTE LIMIT of your city.

In fact, there's NO LIMIT to the million dollar question.

OFFICES:

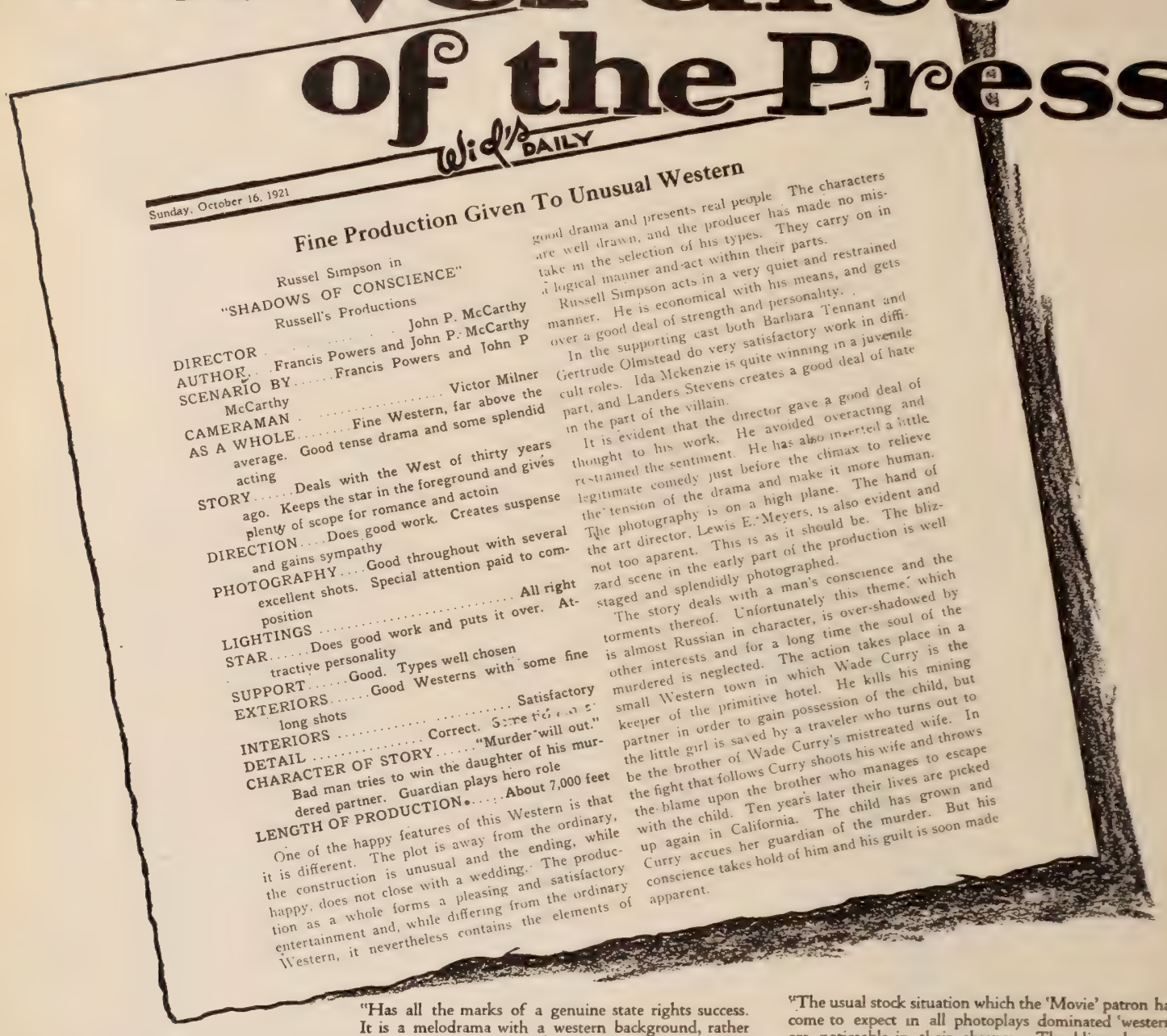
ATLANTA.....Hirsch Bldg., 146 Marietta St.
BOSTON.....73 Broadway
BUFFALO.....257 Franklin St.
CLEVELAND.....607 Film Exchange Bldg.
CHICAGO.....804 South Wabash Ave.
CINCINNATI.....Pioneer St. and Broadway
DALLAS.....1812½ Commerce St.
DENVER.....1714 Broadway
DETROIT.....143 East Elizabeth St.

F. B. WARREN CORPORATION
Wid GUNNING TREASURER
1540 Broadway N.Y.C.

Film Bldg., 17th and Main St.....KANSAS CITY
838 South Olive St.....LOS ANGELES
16 North 4th St.....MINNEAPOLIS
Room 1005, 729 Seventh Ave...NEW YORK CITY
1235 Vine St.....PHILADELPHIA
1201 Liberty Ave.....PITTSBURGH
124 Golden Gate Ave.....SAN FRANCISCO
2024 Third Ave.....SEATTLE
3617 Washington Ave.....ST. LOUIS

WASHINGTON.....525 13th St., N. W.

The Verdict of the Press



Wid's DAILY

Sunday, October 16, 1921

Fine Production Given To Unusual Western

Russel Simpson in
"SHADOWS OF CONSCIENCE"
Russell's Productions

DIRECTOR ..... John P. McCarthy
AUTHOR ..... Francis Powers and John P. McCarthy
SCENARIO BY ..... Francis Powers and John P McCarthy
CAMERAMAN ..... Victor Milner
AS A WHOLE ..... Fine Western, far above the average. Good tense drama and some splendid acting
STORY ..... Deals with the West of thirty years ago. Keeps the star in the foreground and gives plenty of scope for romance and actoin
DIRECTION ..... Does good work. Creates suspense and gains sympathy
PHOTOGRAPHY ..... Good throughout with several excellent shots. Special attention paid to composition
LIGHTINGS ..... All right
STAR ..... Does good work and puts it over. Attractive personality
SUPPORT ..... Good. Types well chosen
EXTERIORS ..... Good Westerns with some fine long shots
INTERIORS ..... Correct. Some ti[illegible]
DETAIL ..... Satisfactory
CHARACTER OF STORY ..... "Murder will out."
Bad man tries to win the daughter of his murdered partner. Guardian plays hero role
LENGTH OF PRODUCTION ..... About 7,000 feet

One of the happy features of this Western is that it is different. The plot is away from the ordinary, the construction is unusual and the ending, while happy, does not close with a wedding. The production as a whole forms a pleasing and satisfactory entertainment and, while differing from the ordinary Western, it nevertheless contains the elements of good drama and presents real people. The characters are well drawn, and the producer has made no mistake in the selection of his types. They carry on in a logical manner and act within their parts.

Russell Simpson acts in a very quiet and restrained manner. He is economical with his means, and gets over a good deal of strength and personality.

In the supporting cast both Barbara Tennant and Gertrude Olmstead do very satisfactory work in difficult roles. Ida Mckenzie is quite winning in a juvenile part, and Landers Stevens creates a good deal of hate in the part of the villain.

It is evident that the director gave a good deal of thought to his work. He avoided overacting and restrained the sentiment. He has also inserted a little legitimate comedy just before the climax to relieve the tension of the drama and make it more human. The photography is on a high plane. The hand of the art director, Lewis E. Meyers, is also evident and not too apparent. This is as it should be. The blizzard scene in the early part of the production is well staged and splendidly photographed.

The story deals with a man's conscience and the torments thereof. Unfortunately this theme, which is almost Russian in character, is over-shadowed by other interests and for a long time the soul of the murdered is neglected. The action takes place in a small Western town in which Wade Curry is the keeper of the primitive hotel. He kills his mining partner in order to gain possession of the child, but the little girl is saved by a traveler who turns out to be the brother of Wade Curry's mistreated wife. In the fight that follows Curry shoots his wife and throws the blame upon the brother who manages to escape with the child. Ten years later their lives are picked up again in California. The child has grown and Curry accues her guardian of the murder. But his conscience takes hold of him and his guilt is soon made apparent.

"Should be given a big league rating. Looks like a three-base hit and should grab first money in any town. There is no reason why it shouldn't be given a Broadway premiere; with clever presentation and some exploitation will probably romp home a winner".
EXHIBITORS TRADE REVIEW.

"Has all the marks of a genuine state rights success. It is a melodrama with a western background, rather than a western of the 'Shoot 'em up' variety. The suspense interest and constant action make it a moving melodrama which should be enjoyed in all classes of theatres."
MOTION PICTURE NEWS.

"The usual stock situation which the 'Movie' patron has come to expect in all photoplays dominated 'western' are noticeable in their absence. The blizzard scenes are so realistic that the spectator's imagination will give him a shiver or two." *MOVING PICTURE WORLD.*

"It is a purposeful, ardent offering. An interesting, well directed photoplay and never was there better photography."
VIRGINIA DALE, CHICAGO DAILY JOURNAL.

"John P. McCarthy in the dual role of author and director, has given Russell Productions a picture that is worthy of play dates in the better theatres of the country.
EXHIBITORS HERALD.

RUSSELL PRODUCTIONS
HARTFORD BUILDING - CHICAGO

An American Classic, Featuring Russell Simpson

SHADOWS of CONSCIENCE

What Do Men Want ?



Get off with a BANG! Start the exploitation early. Every tongue in town will take up those whizzing words, "What Do Men Want?" Prepare for the biggest opening day in your history—

AND THEN THE PICTURE!

After the first packed house has seen it wild horses will be tame compared with the rush of the women of your town and THEIR men to see Lois Weber's answer to the million dollar question.

OFFICES:

ATLANTA.....Hirsch Bldg., 146 Marietta St.
BOSTON.....78 Broadway
BUFFALO.....257 Franklin St.
CLEVELAND.....607 Film Exchange Bldg.
CHICAGO.....804 South Wabash Ave.
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F. B. WARREN CORPORATION
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Film Bldg., 17th and Main St.....**KANSAS CITY**
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2024 Third Ave.....**SEATTLE**
3617 Washington Ave.....**ST. LOUIS**

WASHINGTON.....525 13th St., N. W.

Before this Jury of producers "All For



Raymond Hitchcock

Foremost figure of the American stage

says:

"From beginning to end it is the most interesting, most thrilling picture of the day."



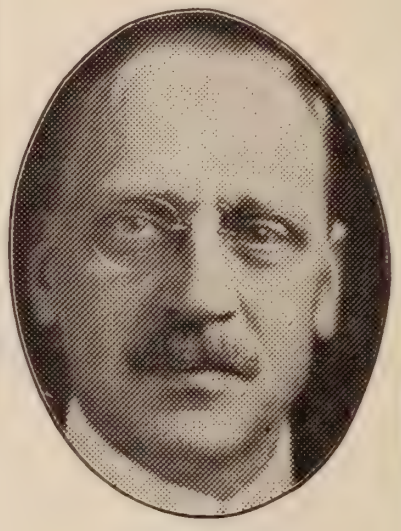
Leon Errol

Famous comedian and star of "Sally"

says:

"One of the motion picture industry's biggest successes. It is a picture every actor, as well as every layman, should see.',

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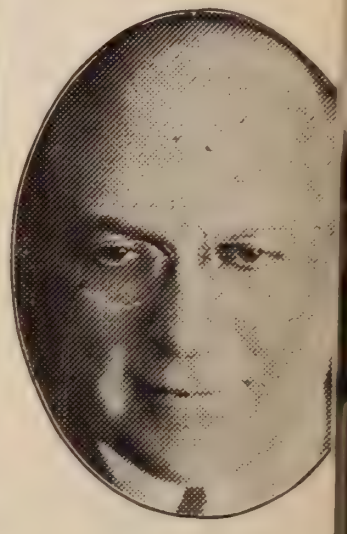


R. H. Burnside

Famed producer of Hippodrome spectacles

says:

"A wonderful piece of work artistically and in every other way."



Hy Mayer

World-famous cartooni and producer

says:

"With its remarkable dividuality of types a the masterful acting I myself drawn into t strange atmosphere.'

George V. Hobart, famous dramatist, calls it "a speaking achievement in the photography of silence. A highlight in the world of shadowgraphs."

◆

"The most marvelous motion picture I have ever seen," says Augustin McHugh, who wrote "Officer 666."

Andrew J. Callaghan presents:

ALL FOR A WOMAN

One of the Most Remarkable Pic

There'll be a Franchise everywhere

America's greatest actors, dramatists and A Woman" won a unanimous verdict:—

Stupendous!

A First National Attraction



Burton Holmes

Internationally known Traveler, Explorer, Author, Lecturer

says:

"One of the biggest and best-played films I have ever seen. It moves with a tremendous sweep."



Maclyn Arbuckle

Prominent player of stage and screen

says:

"Intensely gripping and holds steadily to the finish. It should be one of the biggest features of the year."

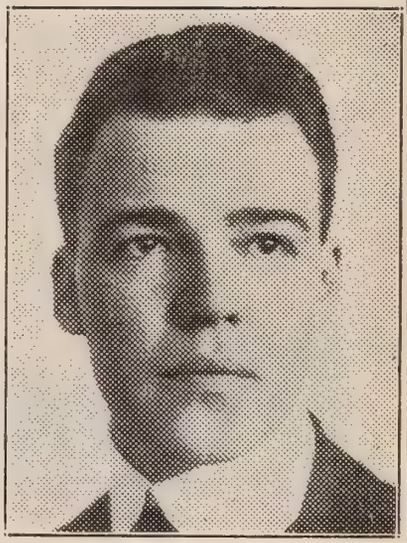


Frank McIntyre

Star of big stage successes

says:

"It is produced with a lavish hand and an artistry which is seldom equalled and never exceeded."



Kenneth Webb

Director of Lionel Barrymore in his classic screen portrayals

says:

"Direction and acting are all splendid. It's a long time since I enjoyed a picture so much."

tures Ever Made! Watch for It!

There'll be a Franchise everywhere

An Open Market Release

BOOK

Watch It At First Runs

Mack Sennett presents

in "MOL

It is TRULY GREAT

Many big theatres have already booked it for Extended Runs

Available To All Theatres

NOW

and It Will Sell Itself

Mabel Normand

LY O''

Prints and Advertising now ready

Directed by F. Richard Jones

Distributed by
Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES



This Sounds Like a Fairy Tale But It's the Gospel Truth!

A certain amateur film enthusiast, who as yet prefers to remain unknown, decided to take a flier in the picture business on his own account.

He is an ardent movie fan; he thought he knew how pictures should be made and was willing to back his judgment at no matter what cost.

By an arrangement with us he engaged Marshall Neilan to direct the picture between his regular First National releases.

As money didn't matter, he engaged John Barrymore to play the leading role. Neilan had a free hand on the production. He assembled a fine cast, including Wesley Barry, Anna Q. Nilsson, Coleen Moore, J. Barney Sherry and other well known film players.

The vehicle selected was Albert Payson Terhune's story, "THE LOTUS EATER," a tale of a young man of twenty-five who saw a woman for the first time when he stepped off the palatial yacht upon which his millionaire father's will had held him prisoner.

In our opinion the picture is one of the most dramatic, most beautiful, and altogether most perfect productions yet made.

ASSOCIATED FIRST NATIONAL PICTURES, INC.

(Signed) J. D. WILLIAMS, Manager.

Motion Picture News

The Booking Guide—Its Mission

THE trade paper today, in our frank opinion, does not lend to the distribution of pictures the force it could and should.

But the fault is not primarily the trade paper's. It is rather the fault of the trade paper advertising. The press-book, in general, is similarly wrong. So, in fact, is the entire advertising effort.

The basic trouble lies in the fact that, at present and for the past several years, the whole business of distribution is very largely geared up to the first run theatre.

We are aware of the ruling opinion that a first-run booking, in itself, advertises and books the picture to later run houses to some degree.

But we are speaking here of trade paper and other printed advertising.

Let us review the present situation.

In this issue of MOTION PICTURE NEWS the picture advertising is devoted, almost entirely, to current or very recent releases. So with every issue throughout the year of every trade paper.

In many instances the release is advertised for a few issues and then never mentioned again in an advertising way for the balance of its screen life.

MOTION PICTURE NEWS has some 8,500 exhibitor readers. Only a certain percentage are immediately interested in the current or very recent release. The majority of the exhibitors won't book the picture for anywhere from two months to a year later. Yet at the time the picture is booked by this majority there is no advertising of it in the current trade paper.

Editorially we carry the picture along. It is mentioned in the release date pages. Its booking career may be given in the Box-Office Reports; its exploitation may be carried in the Exhibitor's Service Bureau. But all this time no advertising effort is put back of it—no adequate advertising effort, if any at all; and by advertising effort we mean the kind of advertising information that will not merely bring the picture fully and forcefully enough to the exhibitor's attention but also and principally the exploitation aids that will help the exhibitor put the picture over once he has booked it.

In other words and to sum up, the trade paper advertisement today announces the picture to probably 10% of the picture theatres and does practically nothing for the remaining 90%.

It will be said, in reply, that the press book which goes with the later run booking does just this thing, gives just this aid.

But if the press-book source is necessary, why not make the same effort or at least a parallel effort in the trade paper advertising pages?

And, also, let us see if the press-book, the average one, is of service to the exhibitor.

The press-book, like the trade paper announcement, is aimed too much at the early run theatre, or to put it otherwise, at the theatre which has plenty of advertising facilities.

The first- run theatre, as a very general thing, doesn't need a press-book and doesn't use one. Its advertising manager is fully able to handle the picture's exploitation. He wants the basic selling idea of the picture, but that's about all.

It's the small town and neighborhood theatre everywhere—the 90% theatre—that needs badly and should want practical exploitation aids. But, candidly, how many, as contained in the sixteen pages of the average press-book, are within the publicity facilities of the small town showman?

The problem, in this important respect, has for some time been our own problem.

We are meeting it immediately with "The Booking Guide," the 400 pages of which give detailed booking and exploitation facts on every release of 1920-1921.

The subject is, to our minds, of such large importance that we bring it, in these columns, to the serious attention of each branch of the trade.

"The Booking Guide" gives all possible information, all pictures being treated alike.

The Producer, the Distributor, the Star, the Director.

The summary of the story, so that the theatre man may know the plot, the high spots and whether it will fit his particular audience.

In addition all references made in MOTION PICTURE NEWS to the picture are referred to by pages—when reviewed—first run showings—producer's advertisements—exploitation—newspaper display—prologue suggestions, etc. This means a complete record of the picture from every angle.

The first issue covers all pictures released between September 1, 1920 and September 1, 1921. This volume of 400 pages combined with a file of the "News" will be absolutely invaluable to any theatre man.

The "Booking Guide" will be issued in future every six months so that the next edition will contain all information on all pictures between September 1, 1921 and February 1, 1922.

The exhibitor will need a complete file of MOTION PICTURE NEWS to use with this second volume.

Start now. Don't let a copy get away from you. Lock them up if necessary but—

FILE MOTION PICTURE NEWS

WM. A. JOHNSTON.

Kineto to Make Official Reel for M. P. T. O.

Will Be Released Weekly as "Official Urban Movie Chats of the M. P. T. O. of A."

AN arrangement of great importance has just been entered into between the Motion Picture Theatre Owners of America and the Kineto Company of America, Inc., after a series of conferences extending over two months, whereby the Kineto Company of America will produce every week a single-reel that will serve as the official screen publication of the Motion Picture Theatre Owners of America.

It will be known as the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America."

The contract between the two organizations was signed November 1, 1921, by the Executive Committee and officers of the Motion Picture Theatre Owners of America and officials of the Kineto Company of America. The approval of the executive committee and officers of the Motion Picture Theatre Owners of America was unanimous, and it also received the endorsement of the various State member organizations, as well as the Theatre Owners Chamber of Commerce of New York.

It will become operative on January 1, 1922.

Those who participated in the meeting and who signed the contract are as follows: Charles Urban, President, Kineto Company of America; H. J. Shepard, Kineto Company of America; W. A. True, President, Motion Picture Theatre Owners of Connecticut; Charles L. O'Reilly, President, Motion Picture Theatre Owners of New York; R. F. Woodhull, President, Motion Picture Theatre Owners of New Jersey; John S. Evans, President, Motion Picture Theatre Owners of Pennsylvania; C. C. Griffin, President, Motion Picture Theatre Owners of Northern California; E. T. Peter, President, Motion Picture Theatre Owners of Texas; E. M. Fay, President, Motion Picture Theatre Owners of Rhode Island; John Manheimer, Chairman, Board of Directors, Theatre Owners Chamber of Commerce; W. D. Burford, Member of Board of Directors, Motion Picture Theatre Owners of America; J. T. Collins, Member of Board of Directors, Motion Picture Theatre Owners of America; C. E. Whitehurst, Executive Committee, Motion Picture Theatre Owners of America; J. L. Lazarus, Vice-President, Motion Picture Theatre Owners of Southern California; George Aarons, Secretary, Motion Picture Theatre Owners of Eastern Pennsylvania; S. I. Berman, Secretary, Motion Picture Theatre Owners of New York; Thomas Goldberg, Vice-President, Motion Picture Theatre Owners of Maryland; A. J. Moeller, General Manager, Motion Picture Theatre Owners of America, and Sydney S. Cohen, President, Motion Picture Theatre Owners of America.

Charles Urban will lend his skill, gained in an experience of twenty-five years; his great film library and his organization to the production of the best single reel that it is possible to construct. Associated in editing the "Official Urban Movie Chats of the Motion Picture Theatre owners of America" will be an Advisory Board consisting of some of the most influential men and women in the country.

A joint statement issued by the M. P. T. O. of A. and the Kineto organization read in part as follows:

"It will be a reel that every exhibitor will be proud to have his name associated with; one that will be a privilege for his patrons to see; one that will be his duty to show, because it will be the official reel of the Motion Picture Theatre Owners of America. Every release will contain a message from some official prominent in public life as well as information the Motion Picture Theatre Owners of America desires the public to know.

"Every exhibitor in the country will be asked to contract to play the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America." Contracts will be made in the usual way at a price in keeping with the theatre and locality. No deposit will be asked. Every theatre in the country will be expected to play this official screen publication of the Motion Picture Theatre Owners of America.

"We feel that every producer, distributor and exhibitor who have the interest of the country and the motion picture industry at heart will welcome and co-operate in this constructive step."

Pearson Finds Conditions Steadily Improving

RETURNING from a tour of Pathe Western branch exchanges, General Manager Elmer Pearson reported some interesting deductions from his observation of business conditions in different districts.

"Conditions everywhere," Mr. Pearson said, "show steady improvement. Theatre attendance is slowly but surely getting better, but it is my impression that admission prices are a little too high to suit the average patron's pocketbook. Instead of taking in all the programmes offered in his locality, one finds him indulging himself only once or twice a week. This has resulted in picture shopping, so to speak, and is the only way to account for the unusual difference in box office receipts from exploited subjects and big star pictures as compared with the so-called programme offering."

Nat'l Ass'n Strengthening Lines of Defense

The National Association of the Motion Picture Industry is strengthening its lines of defence work throughout the country.

Plans for closer affiliation between officials of the association and exchange managers of each company member are being worked out whereby the distribution representatives in each exchange center will have a clearer understanding of the industry's problems and defence plans—thus enabling them to function more systematically in matters of general importance as the occasion may arise.

As a preliminary step in welding closer co-operation in this direction, arrangements have been made for officials of the National Association to address future home office gatherings or conventions of managers, division managers and special representatives. At the suggestion of President William A. Brady this plan has been placed before the sales executives of the association's distribution company members and has met with ready response.

Officials of the National Association say that exchange managers organizations and F. I. L. M. clubs throughout the country have been of great service to the industry in actively aiding the national committees in successfully combatting hostile legislation and that the effectiveness of their co-operation can be largely increased by the proposed home office "get-together" meetings.

Stop Comparing Present with Abnormal Days

By Arthur S. Friend

PROGRESS requires fundamental recognition of the truth. One is not a pessimist who acknowledges now that the attendance in the picture theatres throughout the country is, on the average, noticeably below what it was during the boom times of a short while ago. Optimism does not require us to blind our eyes to this truth. The real optimist is the one who, after carefully analyzing that which is wrong, sets forth to make it right.

We must clear our own vision at this time and stop comparing present conditions with those of the abnormal good times. Our comparisons should be with the normal conditions. The individual exhibitor must study his own problem and then with grit and determination, solve it. The abnormally bad can be beaten just as the abnormally good dissipated itself. The exhibitor has no time for the bickerings or differences that may exist or be developed between any distributor or producer groups. He must be left free to carry on the heavy work he has in hand.

The problem is to attract patronage to his theatre, and to satisfy that patronage. People are not rushing in any more simply because there is a sign out with the magic letters t-h-e-a-t-r-e. The spendthrift attitude of the American public is over, and in the picture business, as in every other business, only those who are entitled to it can get the trade.

The exhibitor must be free to book the specific pictures that will serve his particular theatre, and his particular kind of clientele best.

To get at first hand at least a little information as to what "all the shooting is for" I made a short trip into the Middle West a few weeks ago, and I looked and I listened. The motion picture business is all right, but like every other business in the world, it needs tending to by the people who are in it. The exhibitor can no longer be forced to take the worthless with the good. The bad picture must stay on the producer's shelf, and the sooner the producer realizes that, the better for the industry. This is the time for clean pictures, built with an appreciation of the fact that the public seeks only entertainment in the picture theatres, and that if there is no entertainment for the public, it will not respond.

M.P.T.O. Officers Deny Existence of Dissension in Organization

Brand as False Rumors of Discord; Re-Affirm First Purpose of Ass'n

THERE is no dissension in the ranks of the Motion Picture Theatre Owners of America and the M. P. T. O. of A. still stands for the purpose it was created—to protect the independent theatre owner of the country: This is the statement issued during the week by C. C. Griffin, vice president of the M. P. T. O. of A. and president of the Motion Picture Theatre Owners of Northern California, and W. D. Burford, member of the board of directors of the M. P. T. O. of A. and vice president of the Illinois Exhibitors' Alliance.

Another communication bearing on the subject of a reported disruption in the ranks of the M. P. T. O. of A. was addressed by the same two officers to Martin J. Quigley, editor of Exhibitors' Herald. In this letter, Messrs. Griffin and Burford deny that various members of the M. P. T. O. of A. informed National President Sydney S. Cohen that they could no longer approve of the contemplated investigation of Associated First National Pictures.

In their statement to the exhibitors of the country, Messrs. Griffin and Burford declare:

"We wish to state to the exhibitors of the country, that despite all rumors to the contrary, published or conveyed through devious channels, that there is no dissension in the ranks of the Motion Picture Theatre Owners of America, and that the organization still stands for what it was created: The protection of the individual independent motion picture theatre owner of the country.

"While Mr. C. C. Griffin, whose signature is subscribed to this statement, introduced a resolution at the get-together convention in Chicago, expressing confidence in the officials of Associated First National Pictures, Inc., it is also true that the officials of Associated First National Pictures, Inc., pledged themselves to withhold publication of said resolution until it became apparent that no adjustment of the grievances between Associated First National Pictures, Inc., and the members of the Motion Picture Theatre Owners of America could be accomplished.

"As every effort is now being made by the undersigned to arrive at a constructive solution of the problem whereby the interests of those exhibitors who complain of unfair treatment will be safeguarded and adequate adjustments made, we therefore deplore the fact that certain persons, and particularly certain trade papers, have distorted the facts and attempted to circumscribe our efforts by throwing over us a cloud of disloyalty to the organization of which we are both officers.

"We wish to state also that as a result of our activities, we have succeeded in arranging an open meeting at the Theatre Owners' Chamber of Commerce, between officials of Associated First National Pictures, Inc., and of the Motion Picture Theatre Owners of America, at which time the specific complaints of members of the Motion Picture Theatre Owners of America who are sub-franchise holders, as well as those members in territories where there are no sub-franchises, will be aired in the hope that this procedure will result in immediate adjustments of complaints and a better understanding between the Motion Picture Theatre Owners of America and the officials of Associated First National Pictures, Inc.

(Signed) "C. C. GRIFFIN,
"W. D. BURFORD."

The letter addressed under date of November 4 to Martin J. Quigley, editor of Exhibitors' Herald, by Messrs. Griffin and W. D. Burford follows:

"DEAR SIR:

"Your article in reference to the First National investigation by the Motion Picture Theatre Owners of America in your issue of November 12, 1921, on page 35, is a deliberate distortion of the facts:

"Your statement that various members of the Motion Picture Theatre Owners of America, which included ourselves, informed our National President, Sydney S. Cohen, that they could no longer approve of the contemplated investigation of the management of the affairs of Associated First National Pictures, Inc., is absolutely untrue, and no such message was conveyed to President Cohen in any way.

"The statement attributed to W. D. Burford that the explanation of officials of Associated First National Pictures, Inc., had shed a new light on the affairs of the company and that the investigating program was not called for is a deliberate falsehood. No such statement was made by Mr. Burford.

"The undersigned will ask you to give the same publicity in your next issue—November 19, 1921, to these specific denials, which the undersigned subscribe to, and that we are above all loyal to the organization of the Motion Picture Theatre Owners of America, of which we are both officers; that any statements to the contrary are as unfounded in fact as your article printed in your issue of November 12, 1921.

"Assuring you that our organization, which was formed for the protection of the independent motion picture theatre owners of the country will always act for the best interests of its members, we beg to remain.

"Very truly yours,
"W. D. BURFORD."
(Signed) "C. C. GRIFFIN."

J. D. Williams Is Asked to Meet M.P.T.O. Group

WILLIAM BRANDT, president of the Theatre-Owners Chamber of Commerce, has invited J. D. Williams, general-manager of Associated First National Pictures, to meet in open discussion before the Theatre-Owners Chamber of Commerce on November 22nd representatives of the Motion-Picture Theatre Owners of America. Mr. Brandt's letter to Mr. Williams follows:

"My dear Mr. Williams:

"It has been officially brought to my attention that Mr. C. C. Griffin, vice-president of the Motion Picture Theatre Owners of America, has suggested to you and you have agreed to have an open discussion before the Theatre Owners Chamber of Commerce of New York City, of the alleged complaints of members of the Motion Picture Theatre Owners of America, filed against your company, by sub-franchise holders of your company as well as by other members of the Motion Picture Theatre Owners of America, in territories where no franchise exists.

"The date suggested by Mr. Griffin for this discussion was November 9th, but in view of other matters previously scheduled, I have arranged for this open discussion between you, the officials of your company and whom else you may desire and the officials of the members of the Motion Picture Theatre Owners of America, for Tuesday, November 22, 1921, at one thirty o'clock at the Hotel Astor, Broadway and 44th street, New York City.

"I therefore cordially invite you to be present on that date. It is needless for me to say to you, that the Theatre Owners Chamber of Commerce is delighted for the opportunity of affording a forum in keeping with its policy, to gladly assist in anything that will bring a healthy condition in the Motion Picture Industry, and I am certain that a get-together before this impartial body will bring quick adjustments of these complaints and a more amicable understanding between your company and the National organization of exhibitors."

Wire Briefs from Coast

WILLIS ROBARTS, well-known actor, died on Thursday of last week after finishing role in Universal's production, "Human Hearts." Mr. Robarts succumbed to an attack of heart trouble.

The local First National officers have made elaborate preparations for the reception on the Coast of the Norma Talmadge and Joseph Schenck producing unit. The plans include a welcome of the company at the station by Mayor Cryer and other city officials as well as a large delegation from the film colony. The Talmadge organization is expected to arrive in Los Angeles November 14th.

The Los Angeles theatres will co-operate with the American Bookseller's Association by showing during the week of November 13th, to be celebrated as "Children's Week," film adaptations of children's stories.

Rex Ingram and Alice Terry were married on Saturday, November 5th.

"Supreme"!

"I herewith hand you check for $2.00 in payment for another year's subscription to MOTION PICTURE NEWS. I feel that I cannot afford to be without the NEWS, for your publication as a trade paper for our profession stands out, head and shoulders, above all the rest of them."

DANIEL J. GOFF, Cinematographer, 320 Wrigley Bldg., Chicago, Ill.

Exhibitor Warns Against Alleged Fake Producer

L. Gold, manager of the City theatre, Passaic, N. J., declares that early in September the Elid Productions, operating under the guidance of a man styling himself Elid Stanley, agreed to take moving pictures of the audience in the house, and put on an act for the amusement of the patrons.

Stanley actually did set up studio lights and set a camera for the filming of the pictures of the audience on each of the three nights, September 7th, 8th and 9th. Mr. Gold says he never secured a view of the inside of the camera and cannot therefore tell whether it was really loaded or not. He doubts it. Mr. Gold states that he paid the man for his three-night engagement after being assured that a print, approximating nine-hundred feet, would be forwarded him within two weeks. Since September 9th no word has been received from Stanley and the promised print is still undelivered. A conspicuous part of the Elid Productions outfit was a Haynes touring car camouflaged with a colored map of the United States on which the principal cities are prominently marked.

Special Provisions Made for Armistice Day

All the news-reel organizations have made special preparations to cover the impressive Armistice Day ceremonies at Arlington Cemetery in honor of America's "Unknown Hero." Governmental officials are reported to be making special arrangements for the cameramen so that the unprecedented scenes of solemnity will be presented before the people of the country as vividly and realistically as possible by way of the screen.

International News is among the organizations making elaborate arrangements. Especially advantageous points of observation are being selected for the International cameramen, according to word from the Universal home-office, to catch shots of the parade, ceremonies at the Cemetery, and the spectacular illumination effects to be staged in Washington on Friday evening. Elaborate arrangements are also being made for the rapid transportation of the film to the laboratories and from there to the theatres.

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Blue Law Advocate Repudiated in Maryland

The Blue Law reformers have been repudiated in Maryland. Their pet candidate for the Legislature—Dr. Howard A. Kelly—was defeated on November 8th by an overwhelming majority. Dr. Kelly is well known there as a reformer. In his campaign for election to the Legislature, Dr. Kelly was sponsored by the Lord's Day Alliance.

Another candidate for public office in Maryland who has been unfriendly to the motion-picture industry is State Senator Oliver Metzerott. He was the Republican candidate for State Comptroller and was decisively defeated.

N. Y. Commission in Albany Starts Functioning

George H. Cobb, chairman of the New York State Motion Picture Commission, spent last Tuesday in Albany, conferring with Ansel W. Brown, recently named as head of the Albany bureau of the Commission. Within the next few days, Mr. Brown expects to call on the exchanges in Albany, as well as to begin making the rounds of motion picture theatres in seeing that the law is fully complied with. The Albany office of the Commission opened on November 1.

Brunton Studios Reported as Sold

Dispatches from Los Angeles on November 9 indicated that M. C. Levee, Treasurer and General Manager, and Motley Flint of the Los Angeles Trust and Savings Bank, have purchased the Robert Brunton studios. One million and a half is the valuation placed on the plant.

Number of Incorporations Decreasing in New York

Twenty-eight companies, with a total capitalization of $1,452,500 incorporated during the month of October for the purpose of entering the motion picture business in New York state. These companies, however, do not compare either in number or in the amount of capital stock with the 34 companies which incorporated during the same month a year ago, having an aggregate capitalization of $5,282,400.

The records in the secretary of state's office show that up to the present time 389 motion pictures companies have incorporated this year, with a capitalization amounting to $24,451,600.

While motion picture companies incorporated at the rate of one a day during the past week in New York state, the records in the secretary of state's office at Albany reveal that the capitalizations were of such low amounts, that the capital stock represented reached only $71,000. These companies include:

Faness Amusement Corporation, $500, with Nathan, Harry and Rose Suchman; Photocraft Productions, $25,000, Nathan and Melvin Hirsch, B. H. Bernstein, New York; Mallie Theatre Co., $10,000, Mallie Mass, David Lisnow, Benjamin Goldstein, Brooklyn; Pictorial Clubs, New York, Inc., $500, William L. Lee, Michael Caton, Harry T. Hatcher, New York; Motion Picture Guild, Inc., $20,000, Sam Ross, Louis Zoeller, Jeanette Pereira, New York; British and Continental Trading Company, $5,000, H. S. Hechheimer, David Schneer, Hershel Allen, New York; His Nibs, Syndicate, $10,000, Louis Hiller, B. H. Bernstein, Paula Scherer, New York.

Abrams Guest at Luncheon

Just prior to his departure on a short business trip to Europe, Hiram Abrams, president of the United Artists Corporation, was the guest of honor at a luncheon tendered by the board of directors of the United Artists at the Claridge.

Those present were Dennis F. O'Brien, Nathan Burkan, Albert H. T. Banzhof, Albert Grey, Kenneth Hodkinson, general manager; William W. Hines, general sales manager; Charles E. Moyer, director of advertising and publicity; F. A. Beach, Comptroller, and Max Prager, treasurer.

Fowler With F. B. Warren

George M. C. Fowler has been appointed successor to P. J. Richrath as purchasing agent of the F. B. Warren Corporation. Mr. Fowler takes office on November 7th.

United Artists Executives Are Promoted

JUST before leaving for Europe, Hiram Abrams, president of the United Artists Corporation, made the announcement that Paul N. Lazarus, sales promotion manager, had been made assistant general sales manager for United Artists.

Mr. Lazarus has been with the United Artists Corporation since its inception. He came into the organization as director of advertising and publicity. Charles E. Moyer has taken over full charge of the publicity and advertising departments.

Mr. Lazarus is widely known throughout the motion picture industry, not only on the advertising end of the game, but in the exhibitor field as well.

William A. Brady Pleads Cause of Screen

In Eight-Day Campaign in Mid-West Defends Industry before Public Bodies

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, has just returned from a successful eight-day campaign in the Middle West, during which he conferred with a large number of women's organizations, addressed several thousand parent-teachers and photoplay indorsers and won many new friends for the industry by frankly stating its problems and accomplishments and exposing the evils of censorship. He conferred also with exchange managers' organizations in several states and with prominent exhibitors for the purpose of fostering closer relations between all branches of the industry.

In Indianapolis on Wednesday Mr. Brady addressed the Indiana Indorsers of Photoplays, Parent-Teachers' Associations and allied clubwomen of the city at a meeting presided over by Mrs. David Ross. Among the educators present was E. V. Graff, superintendent of schools.

Mr. Brady asked that the movies be not judged by the black sheep in the industry, but by what the screen has accomplished along educational and humanitarian lines, as well as in affording wholesome, instructive amusement throughout the world.

"You cannot keep people away from the movies," he said. "You cannot combat them any more than you can combat electricity and the telephone. They have come to stay. They can be kept worthy by earnest cooperation between the industry and organizations such as yours.

"Censorship is not needed to keep the movies worthy. Anyone who shows an indecent picture can be arrested and prosecuted under present state and federal laws. Indecency on the screen is not tolerated by existing laws any more than it is tolerated by decent people. Ninety per cent of the objectionable features have been eliminated from pictures since March when the producer members of the National Association adopted an admirable set of production standards which have since been observed in our studios. In six months the remaining ten per cent of objectionable features will be eliminated."

In Detroit Mr. Brady was given an enthusiastic reception by three thousand Michigan educators attending the convention of the Parent-Teachers' Department of the Michigan State Teachers' Association. Both there and in Chicago he was entertained by exchange managers' organizations and discussed with them plans for the future defence of the industry against hostile legislation in the states served by both of these exchanges. He also visited Columbus, Ohio, and conferred with the exchange managers there upon conditions affecting the business in that state. Mr. Brady is highly gratified with the result of his tour.

"I found a ready willingness among women's organizations, particularly among parent-teachers' associations, to cooperate with the industry. They are not wedded to the censorship idea and when the facts are placed clearly before them are eager to aid the industry in the solution of its problems. The object of my trip was to show these estimable organizations of teachers and mothers that the motion picture industry, as represented in the National Association, desires to work in harmony with them for the maintenance of a clean and wholesome screen, entirely devoid of offensiveness, yet unimpaired in its ability to interest both young and old."

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Rembusch for Campaign of Public Education

Urges Corps of Speakers to Place Problems of Screen before People; Lauds Wm. A. Brady

A CAMPAIGN of enlightenment, with speakers at Chautauquas and lyceums throughout the country, is urged by Frank J. Rembusch, of Indianapolis, to get the facts of censorship and other great problems of the motion picture industry squarely before the public. He says that by work of this character, public sentiment for the industry can be quickly crystallized as an offset to the damaging influence of professional reformers who have exploited the ill side of pictures so vociferously.

In a letter to Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, Mr. Rembusch pays a tribute to the work of William A. Brady as a champion of the industry's cause and suggests that Mr. Brady is the logical man to carry the industry's message to worthwhile people wherever possible in an enlightening crusade to further the good of the motion picture business. Mr. Rembusch's letter was as follows:

"Dear Mr. Elliott:

"Enclosed find a few clippings of Mr. Brady's visit to Indianapolis. These only faintly outline the wonderful lasting good his conference here accomplished.

"In a beautiful way he expressed the appreciation and regard of the industry to the Indiana Photoplay Indorsers, for their friendly attitude and help in furthering and encouraging good pictures, and their great help in the anti-censorship fight during the session of the recent legislature.

"The most representative club women of Indiana attended the several meetings. It was a most notable gathering. Mr. Brady was everything. By his cordial friendly manner, every heart went to him. The ladies fairly mobbed him. He represented the industry in such a substantial and dignified manner that we exhibitors present were glad to be in the business. There was just something about the whole affair that can't be told in words. In one minute by his marvelous wit his hearers were convulsed with laughter; in another they were holding their breath in attention by his serious defense of our industry. It was Brady at his best, and that means **incomparable.** He is a giant when he is at his best, we all must admit. We hope he enjoyed his visit here.

"Robert Lieber and Gus Schmidt gave a dinner in his honor at the Athenaeum, and had all the downtown exhibitors present. Everybody was friendly. He was with us only a few hours, and the notice of his coming and stay was so short, or we might have had a greater gathering. We certainly made good use of him, and he was about worn out, making one address after another.

"This is the kind of work that counts. We should send out speakers. Someone should be on the lecture platform in Chautauqua or Lyceum work telling the good side of pictures. The public only gets the ill side. We should get our story to worthwhile people.

"Brady—Yes!—GREAT—in a few months there would be a wonderful change. He has his heart and soul in the work of furthering the good of the motion picture business. He plays no favorites, fears nothing it he thinks he is right.

"Do get the idea into the minds of your people that we must make friends of the influential people during leisure time so that they will help us when the fanatic and reformer try to destroy us during periods of legislative work.

"We are all very glad of Mr. Brady's visit. The ladies keenly feel that the industry paid them a great compliment by his visit to them. Mr. Brady made a lot of friends for us, himself, and the industry.

"We thank the National Association for sending hiim, and hope he will return again and stay longer.

"Very cordially,
(Signed) "F. J. Rembusch,
"F. J. Rembusch Enterprises."

The newspapers of Indianapolis gave much space to the meeting of educators and clubwomen at which Mr. Brady outlined the evils of censorship and set forth the good which was being accomplished through the medium of the screen. In an editorial following the meeting the Indianapolis News said in part:

William A. Brady, president of the National Association of the Motion Picture Industry, yesterday told members of the Indiana Indorsers of Photoplays, Parent-Teacher Association and others that since last March, when the motion picture producers started to purge the industry of lawless producers, 90 per cent of the objectionable features of the films have been eliminated. This is a remarkable improvement, and adds force to Mr. Brady's arguments against public censorship of the films by state boards.

In taking the stand that the movies can not be stopped, Mr. Brady raised the question as to why any producer should believe that any one expects to stop the movie. Few persons believe that the motion picture will lose its attraction for the great mass of people. Its grip upon the primitive man's love for a story in pictures is too strong. Instead of losing its hold upon the interest of the people, it is likely to strengthen its hold, for any one with a discerning eye who has observed the machinery of the average motion picture drama knows that the producers have only begun to exploit their medium.

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Ray Leaves Coast Nov. 15th Due in New York Nov. 22

The complete itinerary of the Charles Ray party, which will leave Los Angeles for the East on November 15th, was made public this week. Not only does the star plan to get his first view of New York City on this trip, but according to present plans he will visit several interesting places en route, including a two-day stop-over in Chicago and a look-in at Niagara Falls. Mr. Ray is scheduled to arrive in New York City on Wednesday morning, November 23d.

Citizens League Urges Increase in Censor Board

After discovering that the Democratic reorganization plan for virtually all of the State Department does not include the State Board of Motion Picture Censors, the Citizens' League of Maryland for Better Motion Pictures addressed a letter to Governor Albert C. Ritchie. Instead of a board as now constituted of two members and a secretary, the latter also a member, the league urges an increase in its membership to three men and two women. The league asks that the chairman and vice-chairman, one of whom shall be a lawyer, shall receive salaries of $4,000 and $3,000, respectively. The secretary, it is recommended, shall receive $3,000.

The other two members, petitions the league, are to be chosen, one by the State Board of Education and the other by the Board of Education of Baltimore City. These, the league says, should not be paid.

Missouri Exhibitors Support Lambert Bill

MISSOURI exhibitors have launched their entire strength in support of the Lampert bill. The sentiment of the "men back home" has been put squarely before United States senators and congressmen, concise resolutions have been adopted and sent to Missouri representatives, and not without results.

The following telegram was received last week from United States Senator Selden P. Spencer, a member of the committee on claims: "I am just in receipt of the resolution signed by the committee of the Motion Picture Theatre Owners of Missouri, concerning the Lampert bill and taxes on file, etc., and I am very glad to have it. It is most helpful and you may be sure that I shall not forget what you have written."

This message and a bulletin, extolling the work of President Cohen and other exhibitor officials in Washington, was sent to every exhibitor in Missouri.

Musicians Strike in Los Angeles Is Settled

Representatives of the Los Angeles musicians, who have been on strike for the past three weeks and local theatre owners have reached a settlement. Under the terms of the agreement, the men will resume work at once at the old scale of $54.50 a week with an increase of two working hours per week. The musicians and the individual theatre owners will arrange the working conditions. The settlement was reached as the result of a conference between the union committee and that of the Theatres' Association on last Thursday.

National Board of Review Literature in Demand

The National Committee for Better Films declares that a very live interest in the subject of better films exists, or persists, in the states where legalized boards have been created, and that many organizations, groups and individuals have expressed their dissatisfaction with the state boards by buying and using the National Committee's catalogs or monthly lists of selected motion pictures for entertainment purposes, which are published by the National Board of Review. While Better Films Committees working with the theatres are a partial indication of this desire for improvements of equal value also are the undertakings of churches, Y. M. C. A.'s, schools, clubs, community centers, industries and individuals.

Lunn to Appeal from Order on Film Disbursements

Announcement was made this week that Mayor George R. Lunn of Schenectady, N. Y., would appeal from the decision recently handed down by the Supreme Court, ordering him to open to public inspection the account of disbursement of money received from owners of motion picture theatres in that city as a contribution from receipts of Sunday shows.

Mayor Lunn contends that inasmuch as the money was voluntarily contributed by the theatre owners and has been devoted to the child welfare fund for charitable purposes that it would prove a source of embarrassment to those who had been benefited if the record of disbursements should be thrown open to public inspection. The amount in question approximates $7,000

Rothafel Chairman of Film Group of "Budget Guard"

S. L. Rothafel of the Capitol theatre, New York City, has been appointed chairman of the motion-picture group of the "Budget Guard," organized by the National Budget Committee to support the movement for national economy and lower taxes, inaugurated by General Dawes.

"The Best!"

"Your Booking Guide is the best service ever offered an exhibitor, and as a regular subscriber to your valued NEWS I am obliged to acknowledge you are making no charge for what I would pay $10.00 for.

MAURICE A. CHOYNSKI,
Newberry Theatre,
854 N. Clark St., Chicago, Ill.

Urges Volume of Business Instead of High Prices

After several attempts at putting over big special pictures at 75 cents and $1.00 top have failed in his theatres, Edward C. Beatty, general manager of the W. S. Butterfield string of motion-picture houses in Michigan and the Central West, announces that hereafter he will not attempt to put over productions at this price.

Beatty books and outlines the playing policy of Mr. Butterfield's twenty-four theatres, twelve of which are first-run houses, and his experiences in attempting to put over pictures at high prices are interesting.

"We have booked several big pictures and have attempted to play them in our cities at prices asked and received in most of the big first run towns, but we simply cannot do it. The people pass them by and go to the cheaper shows.

"The only system in operating a motion picture house, to my way of thinking, is to keep the price within the reach of all and depend upon the volume of business instead of attempting to reach a set figure by high prices.

"Some of the pictures that are playing the smaller cities today at high prices would simply clean up, instead of playing to only average business, if a popular price was placed on them. This action isn't fair to the public and it isn't fair to the exhibitor."

A. M. P. A. Dinner Proves a Happy Affair

Practically everybody who is anybody in the advertising and publicity game in New York attended the big A. M. P. A. dinner which was held in the Big City on Monday evening, November 6. There were a number of vaudeville acts to add to the general festivities.

The unsupported word of a handful of members of the trade press that a picture is good may not make it so.

But we'll venture to predict that word will be supported by every person who sees Harold Lloyd in his newest Pathe release "A Sailor Made Man."

We laughed at the start—we laughed throughout the hour of its projection, and we were still laughing when the lights were flashed on.

No slapstick, laugh-grabbing efforts of the ordinary kind. No played-out hokum. Fresh, novel, mirthful innovations in an honest-to-goodness story background. That's "A Sailor Made Man."

G. D. G.

Bankers Join in War on Fake Film Projects

Vigilance Committee Will Maintain Investigators in Twenty-five Business Centers

THE Vigilance Committee of the National Association of the Motion Picture Industry held a conference with representatives of the banking interests at a luncheon given last Friday, November 4th, at the Uptown Club, New York City. Martin J. Quigley, chairman of the Vigilance Committee, told the banking representatives and members of the trade press present that his committee had inaugurated a course of action which will seek to protect the public from being fleeced by wildcat motion picture enterprises and which will place at the disposal of the bankers reliable information regarding motion picture companies and the principals associated with these companies. Prominent bankers addressed the conference and promised heartiest co-operation in waging war on bogus motion picture projects.

According to Mr. Quigley's statement, active representatives of the Vigilance Committee will be maintained in twenty-five of the country's business centers. Their task will be to investigate all motion picture stock promotion schemes in their territories and report their findings to the Vigilance Committee in New York. Bankers approached for information by prospective investors in film enterprises will, upon application to the Vigilance Committee, be furnished with particulars regarding these enterprises and the men connected with them. In this way, the committee plans with the bankers' co-operation to drive all fly-by-night organizations from the field. Where a new enterprise, not previously known of, is mentioned in the bankers' inquiries, investigators will be put to work by the Vigilance Committee so as to ascertain the character of the new project and the standing of those supporting it.

Co-operation of the bankers will be effected through the American Bankers Association and the Investment Bankers Association of America. Reports on specific promotions of a questionable character will be filed with both of these organizations for action by their proper committees.

The extent to which the public has been victimized is evidenced in figures presented at Friday's meeting showing that during the past year a quarter of a billion dollars in questionable film stock was offered to the public and more than fifty thousand dollars actually invested in worthless securities of this character.

"There is being perpetrated throughout America a gigantic swindle," said Chairman Quigley. "The motion picture has provided unscrupulous promoters with the greatest bonanza they have ever known. Our committee has information which indicates that this wholesale swindle in the sale of stock of film promotion schemes is not confined to any one section of the country. Our aim is to put a stop to these activities so far as possible. In order to assure the success of this vigilance work, we need the cooperation of the banking interests and for that purpose we have today invited several prominent bankers to attend our meeting."

William A. Brady, president of the National Association, was another speaker at the meeting. He said the bankers should take the motion picture industry more seriously; that while a great amount of bogus movie stock has been floated in this country, the motion picture industry is not alone in this respect since other industries at their inception were afflicted with the wild-cat promoters. After calling attention to the high calibre of the leading men in the industry and the public service rendered by the screen through its established and reputable organizations, Mr. Brady concluded with the statement that properly conducted the motion-picture business is one of the soundest to invest in.

Thomas J. Reynolds, vice-president of the National City Bank, said that the importance of this vigilance work was fully appreciated by bankers throughout the country as well as by all business men and suggested that the Vigilance Committee work in harmony with the American Bankers Association and the Investment Bankers of America.

G. B. Walker, of the American Bankers Association, assured the committee that the American Bankers Association would gladly accept reports on questionable film enterprises and would handle such information through their regular channels.

John Young, of the National City Company, gave assurances of hearty cooperation.

Warren Resigns Presidency

F. B. WARREN announces his resignation as president and director of the F. B. Warren Corporation, motion-picture distributors at 1540 Broadway, New York City, effective November 8.

Mr. Warren in a brief statement announces that he has sold his entire interest in the company bearing his name to Wid Gunning, thereby giving Mr. Gunning the complete ownership of the organization.

When questioned at the Hotel Astor, where he makes his home, he declined to discuss at this time his personal plans in the industry.

Canadian Censors Plan Greater Co-operation

REPRESENTATIVES of all moving picture censorship boards in Canada gathered at Toronto, Ontario, recently, to discuss and agree upon co-operation and the application of standard principles to the work of censorship. The conference was considered highly important as it was a step in the direction of standardized censorship as desired by film exchanges and other interests of the Dominion. One of those in attendance at the convention was Mrs. H. R. Patriarche of Winnipeg, member of the Manitoba Board of Moving Picture Censors, who made interesting comment on the subject of film censorship in Manitoba and generally.

"Our plan is simple," she declared. "We consider that the whole effect and type of picture is the important thing rather than individual incidents. If the actual tone of a picture is off-color we reject it absolutely rather than attempt a large number of eliminations. If the motive of the picture is wrong, making crime heroic, condoning brutality or stirring sex emotions, we reject the film. The flashing of a knife does not necessarily mean a wrong motive or an instance to be eliminated. The underlying motive counts."

Kansas Exhibitors Support "Exhibitor Days" Drive

Exhibitors of Kansas pledged their support to "Exhibitors' Days," November 2 and 3, at meetings in the eight Congressional districts of the state last week, and the success of the venture was a tribute to the loyalty of the theatre owners of the Sunflower state. The event might have been called a "self-benefit," as one-half the profits made on one of the two days, the exhibitor himself to select the day, went towards the maintenance of the state organization, the Motion Picture Theatre Owners of Kansas.

M. Van Praag, president of the organization; R. G. Liggett, vice president; C. M. Patee, of Lawrence, Kan., and H. R. Troh, of Valley Falls, Kan., not only volunteered their time in making a success of the venture by addressing various exhibitor meetings throughout the state, but bore the burden of expenses as well.

Alexander Beyfuss Elected President of "Exceptional"

AT a meeting held in Boston, Mass., this week, the board of directors of Exceptional Pictures Corporation elected Alexander Beyfuss to the presidency of the corporation.

Since Exceptional Pictures entered the field on last September 1st, it has made rapid strides forward, and its success in releasing such unusual productions as "His Nibs" and Martin Johnson's Jungle Adventures" has excited highly favorable comment as well as affording expectations for new achievements in the way of exceptional releases still to come.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

George Walsh, the stalwart moving picture star, made personal appearances at the Rialto theatre this week, coming from Los Angeles for a two weeks' stay. Following his engagement at the Rialto, he will play for a week at McVickers. Another film celebrity who will be seen at McVicker's shortly is Grace Valentine, who has just made a decided hit in Select's new picture, "Man's Home."

Douglas D. Rothacker, of the Rothacker Film Company's Practical Picture Division, addressed the Chicago convention of the American Pulp and Paper Association this week. He told the delegates in detail just how the association might employ practical motion pictures to increase business and train new salesmen.

W. D. Russell, of Russell's Productions, has returned from New York City, where he went to complete plans for putting "Shadows of Conscience," his big feature picture, starring Russell Simpson, on the state right market. New York picture men who had the opportunity of attending trade showings of this picture were strongly impressed with its value as a box office attraction and predict a big success for it.

The Chicago Film Board of Trade has named a grievance committee of three members composed of I. L. Lesserman, manager of Universal's Chicago office; Clyde Eckhart, manager of Fox's Chicago office; and R. C. Seery, manager of First National's Chicago office and has invited the Motion Picture Theatre Owner's organization to appoint a similar committee, which will meet with the Film Board of Trade representatives and settle differences arising between exhibitors and exchanges in this territory. It is suggested by the Film Board of Trade that if the two committees cannot arrive at a decision when sitting together that they appoint an arbiter who shall have the power to make final decision on questions in dispute.

Hiram Lutz, Fox News camera man, was busy in Chicago this week in connection with the visit of Marshal Foch, of the French Army, to the Windy City. Mr. Lutz has travelled throughout the country with the noted French leader and secured a large footage of interesting pictures featuring the reception America gave the Marshal.

D. M. Vandawalker has accepted a position with the out-door advertising department of the Thos. Cusack Company and will specialize on picture and theatre advertising.

Ascher Brothers are again running their Capitol theatre at Manitowoc, Wisconsin, as a unified program house, five acts of vaudeville, as well as feature and short reel pictures being on the program. Charles Menzing, a veteran of the Ascher organization, and well known in Chicago, through his connection with local theatres, is in charge of the house.

The trade showing of "Conflict," Universal's splendid new feature starring Priscilla Dean and Herbert Rawlinson, at Aryan Grotto on Tuesday of this week, brought out a big crowd of exhibitors and theatre men. The thrilling climax of this picture was highly praised by those who witnessed it and many predicted it will be a splendid box office success in this district.

Mary Carr, the little mother of "Over the Hill," made personal appearances at the performances of that picture this week and received an unusual amount of newspaper publicity. She was also the honored guest at various women's club's functions and of civic organizations during the few days she spent in Chicago.

Charles Goetz has resigned the management of Associated Producers' Chicago branch and it is understood will return to the New York headquarters of that company.

Sales Manager Eichenlaub, of Associated First National, is in St. Louis this week for a conference with Joe Desberger, newly appointed manager of Associated First National in that city.

Manager Cecil Maberry is mourning the loss of his beautiful golden bird cage and pair of gorgeous, automatic song birds, with which he used to entertain visitors to his private office. It disappeared as if by the hand of a magician a few days ago and no trace of his plaything can be found.

Chicago abandoned its daylight saving schedule on October 30th and went back to standard time, and already the Motion Picture Theatre Owners are making plans to combat or modify the present daylight saving ordinance before next summer. It is estimated that the daylight saving cost Chicago theatres a very large sum during the past summer, and it will be the aim of the theatre men to have the period of daylight saving, which now runs from May 1st, to October 30th, materially curtailed or, if possible, to have the ordinance revoked so that the city will run on standard time during the entire year.

President A. E. Lefcourt, of Pioneer, has appointed Ed. Silton general field manager. Mr. Silton eventually will make his headquarters in New York City but will be located at the Chicago office for some time. He, this week, is making a visit to the Cincinnati and Indianapolis exchanges of his organization. Mr. Silton has appointed Jack Barry Chicago sales manager as a reward for the splendid work he has done with the organization for some time past.

Harry Peters is scheduled to go to the Grant Hospital this week to have his tonsils removed and expects to be around film row again within a few days.

Balaban & Katz have renewed contract with Miss Marjorie Dodge, prima donna, for the entire year. She has been the principal soprano in Balaban & Katz organization for the past three years and has the distinction of having appeared on the opening programs of the Riviera, Tivoli and the Chicago theatres.

The opening of "Theodora," on Friday night at the La Salle theatre, under the Goldwyn banner, and the Chicago premier of "The Queen of Sheba," Fox's big, spectacular cinema at the Woods on Thursday night, were important theatrical events of the week. The Goldwyn organization are abandoning the invitation presentation of "Theodora," originally scheduled for Thursday night out of courtesy to William Fox, who previously had scheduled the opening of "The Queen of Sheba" for that night.

The Hodkinson organization is now located in its new quarters at 730 S. Wabash avenue.

The theatre, owned by Dallas Kuntzi, was destroyed during the course of a fire which swept an entire block at Chestnut, Illinois, wrecking six business houses and causing an estimated loss of forty thousand dollars.

Paramount's new Milwaukee exchange opened its doors Monday with A. F. Bernstein in charge as branch manager; H. A. Simons, chief accountant; Charles D. Keohler, chief booker; A. H. Hancox, Eddy Felix and M. M. Hirsch, salesmen.

Louis Bloom, owner of the Monarch theatre, has purchased the Crystal, a 299-seat house, on West 63rd street, from Max Aaron.

Tom Gallery is visiting Chicago and may make some personal appearances while in this city, in connection with the showing of "The Son of Wallingford," one of Vitagraph's important Fall releases, which Chicagoans will see for the first time, within a few days. Mr. Gallery has a big part in this picture, which is acclaimed as his greatest success, and his father, Captain Gallery, a veteran of Chicago's police force, has been kept busy receiving congratulations from his hundreds of friends on Tom's success in the big picture ever since Vitagraph's pre-view showing at Aryan Grotto.

Joe Friedman, of Celebrated, has recently added a number of important features and short reelers to his list of releases, including twelve Scattergood stories, two reelers; eight Western Cuneo features; twelve five reel Westerns and eighteen two reel Westerns; twelve two reel Irving Cumming's Northwestern Mounted pictures; six Oscar Atfel productions; four Macklyn Arbuckle features, and a series of Burr Novelty releases, one reelers combining a fashion show in color, some beautiful scenics and a cartoon. "Why Girls Leave Home," one of his recently acquired features of merit, will have a first run in the loop at a Jones, Linick & Schaefer house and its first run at Indianapolis at the Ohio.

Watterson Rothacker Goes to the Coast

Watterson R. Rothacker leaves this week for perhaps a month's stay on the Coast, where he will work with Joe Aller to perfect the co-ordination of the Los Angeles Rothacker-Aller Laboratories and the Chicago Rothacker plant. By the co-ordination plan the two plants use the same formulas, processes and time cards. Thus the Coast plant can make prints for the Western theatres and then forward the negative to Chicago, where the remainder of the prints can be turned out—with uniform quality resulting.

While on the Coast Mr. Rothacker will consult with producers concerning the making of their foreign prints in the Rothacker laboratory which is to be built in London.



A scene from "The Sin of Martha Queed," an Allan Dwan production presented by Mayflower Photoplay Corp., by Associated Exhibitors through Pathe Exchanges

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

Two Minutes to Go—
Popularity of star drew business, but picture not up to Ray's standard. (East.)

O. K. in its class only. Receipts average. (East.)

Habit—
Picture fair but business bad. (East.)

The Golden Snare—
Picture and business both good. (East.)

Greater Than Love—
Picture was shown during American Legion national convention week and played to packed houses. (Middle West.)

Woman's Place—
Clever story for Constance. Did fine business. (Middle West.)

Bits of Life—
Interesting picture However, did not take very big with public. (Middle West.)

The Wonderful Thing—
Norma Talmadge does excellent work in an average picture. Good box office attraction. (Middle West.)

A Midnight Bell—
A good Ray picture which went over big at this house. (Middle West.)

One Arabian Night—
Spectacular settings and Pola Negri's fine acting as the desert dancing girl make this strong attraction. Played to good business. (Middle West.)

Courage—
Poor picture and business also poor. (East.)

Her Social Value—
Rather hackneyed plot, but star draws well for me. Average business. (East.)

Child Thou Gavest Me—
Played this for second week to excellent business. Pronounced feminine appeal. (East.)

FAMOUS PLAYERS

After the Show—
Clever, entertaining, and it pleased. Cast all did splendid work. Business good. (East.)

Good picture, business better than average. Business fine at end of week—teacher's convention here. (Middle West.)

Only a fair picture. Business good. (East.)

Excellent feature which played to big business for week. (Middle (West.)

Experience—
Picture which appealed strongly to high class audience. Went over big for week. (Middle West.)

I consider this one a great picture, although it did not draw at my house. (Middle West.)

Splendid acting and lavished settings make this a big hit. Capacity houses. (Middle West.)

Sentimental Tommy—
Do not consider this a good picture. Business was also poor. (Middle West.)

At the End of the World—
Above average pictorially, with a fair plot. Betty Compson usually draws them here. (Middle West.)

No Woman Knows—
Good picture, business better than average. (Middle West.)

The Golem—
Playing to good-sized houses—held for second week. (East.)

Ladies Must Live—
Very fine picture, and business was correspondingly good. (West.)

The Great Impersonation—
The picture did a lively week's business. (Middle West.)

Three Word Brand—
William S. Hart has a certain following here which always assures a good week's attendance. (Middle West.)

Cappy Ricks—
Thomas Meighan is popular here and the picture did a good week's business. (Middle West.)

The Hell Diggers—
Mediocre picture and business only fair. (East.)

METRO

The Invisible Power—
Fairly good and well connected story but did not prove a good drawing card here. (Middle West.)

Picture and business both only fair. (East.)

A Trip to Paradise—
Picture and business both only fair. (East.)

The Match Breaker—
Pleased. Receipts good, especially latter part of week. (East.)

Lady Fingers—
Went across nicely — receipts good. (East.)

Four Horsemen of the Apocalypse—
Very favorable business, not smashing but good. Only twice capacity houses. Wonderful picture. (Middle West.)

UNITED ARTISTS

Way Down East—
Started off slow with an increase of business toward the end of the week that justified carrying it over another week. People seem to be afraid they are going to be charged double prices. (Middle West.)

Second week to big business and highly pleased patrons. (West.)

The Three Musketeers—
One of the greatest pictures and best trade getters ever exhibited here. Turned away crowds during first week and obliged to continue engagement. (Middle West.)

Met with big reception. Still going strong in second week. (East.)

Little Lord Fauntleroy—
Very fine feature and one which brought good business.

Was much surprised that we had only about average business on this picture, as I consider it one of the best releases this year. (West.)

UNIVERSAL

No Woman Knows—
Wonderful production, well deserving of the high praise it received at my house. Brought great business, too. (West.)

Red Courage—
Good picture with more than usual business. (West.)

The Fox—
Fairly good feature. Average business. (West.)

R-C PICTURES

The Sting of the Lash—
I have always insisted that Pauline Frederick was the greatest actress on the screen—and I still say so. This feature was good and drew well. The women liked it. (East.)

A fairly entertaining subject which held up well for a week's run despite bad weather. (East.)

The Swamp—
Good box office attraction. (Middle West.)

REALART

The Speed Girl—
Typical Bebe Daniels picture, light and pleasing. Business fair. (East.)

Fine picture. Bebe did herself well in it. Big business. (Middle West.)

Moonlight and Honeysuckle—
An average picture and business. (East.)

Her Face Value—
Frothy, very light—like most of this star's productions, but it pleased the flapper crowd. Had some depths which were not stressed. On the whole, business was fair—though cool weather had a lot to do with that. (East.)

WARREN

The Old Oaken Bucket—
Very fine feature which seemed to please my patrons. Greater business than usual. (West.)

The Blot—
An average production with business about as usual. (East)

SELZNICK

The Last Door—
Decidedly not one of O'Brien's best. Business fair. (East.)

The Fighter—
Conway Tearle does not seem to pull them in at this house. Picture liked by those who viewed it. Business below average. (East.)

Clay Dollars—
An average picture which did not draw well. (East.)

HODKINSON

Pilgrims of the Night—
Fairly entertaining with fair business during run. (West.)

ARROW

God's Country and the Law—
Mighty fine outdoor story; one of Curwood's best. Business good. (Middle West.)

Has beautiful outdoor scenes and was a winner from a box office standpoint. (East.)

EQUITY

Charge It—
An average picture and average box-office attraction. (Middle West.)

The Black Panther's Cub—
An entertaining production with an interest-holding plot. Business capacity. (East.)

PROGRAMS FOR THE WEEK OF NOV. 6TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Overture 1812," presented by the Capitol Grand Orchestra.
Cartoon—Mon Petit Paris—A Hy Mayer Travelaugh.
Special—Personal appearance of celebrated French composer, Lucien Boyer. Mr. Boyer sang and was assisted by Capitol ensemble.
Scenic—Where Poppies Bloom—Prizma picture of the resting place of the soldier dead. Tableaux: (a) Belleau Wood with U. S. Marines; (b) Joan of Arc—Doris Niles; (c) Uncle Sam and Columbia—Virginia Futrelle and James Parker Coombs.
Current Events—Capitol News.
Vocal—Selections from "The Blue Paradise," by Capitol mixed quartette.
Feature—The Ropin' Fool—Will Rogers.
Novelty—"The Glow Worm," presented by Mlle. Gambarelli.
Comedy—Never Weaken—Harold Lloyd.
Organ Solo—"Prelude" in C Sharp Minor—Melchiorre Mauro-Cottone, organist.
Next Week—Perjury — William Farnum.

Mark Strand Theatre—
Scenic—The Victory Pageant—Kineto Review.
Special—"Peace," a tableaux with music, introducing Victor Herbert's "The Call of Peace," with Strand Male Quartette and Kitty McLaughlin, soprano.
Current Events — Mark Strand Topical Review.
Vocal Prologue—"Deep in Your Heart of Hearts" — Judson House, tenor.
Feature — The Wonderful Thing —Norma Talmadge.
Musical—"Tambourin Chinois," by Maria De la Torre, violinist.
Comedy—The Love Egg—Educational.
Next Week—Little Lord Fauntleroy—Mary Pickford.

Rialto Theatre—
Overture — "Bacchanale" from "Samson and Delilah," by Rialto Orchestra.
Special—Memories, a panorama of the great figures of the war.
Novelty—Orientale, presented by Lillian Powell, dancer.
Feature—The Sheik—George Melford.
Vocal—"The Wren," sung by Grace Hoffmann, soprano, flute obligato by J. H. Bove.

Rivoli Theatre—
Overture—Selection from "The Queen of Sheba," by Rivoli Orchestra.
Current Events—Rivoli Pictorial, including "The Making of a New World" and "A Pathless Wilderness."
Special—Orientale; May Evans, mezzo, Carlo Encisco, tenor, Mirska, Forova, Christian, dancers.
Feature—The Sheik—George Melford.
Novelty—"In the Clock Store," a descriptive fantasy.

Lyric Theatre—
"Three Musketeers" continued.
Next Week—What Do Men Want?

Central Theatre—
"Conflict" continued.

Astor Theatre—
"Theodora" continued.

CLEVELAND

State—
Overture—Liszt's First Hungarian Rhapsody.
Piano Solo—Cadenza, rendered by Otto Muncke.
Current Events—Pathe News—Pathe Review.
Comedy—"The Playhouse"—Buster Keaton.
Cartoon—Mutt and Jeff in "White Meat."
Musical Specialty—Galaxy Quartette, direct from New York. Repertoire contained the Quartette from "Martha" and the "Crooning Song."
Feature—"The Wonderful Thing" —Norma Talmadge.
Next Week—"Don't Tell Everything," with all-star cast.

Allen—
Overture—"Rienzi," by Wagner.
Encore—"Jazz Humoresque," arranged by Philip Spitalny.
Current Events — Allenette — bits from all the news reels.
Vocal—Gerol Gardner, basso, singing "Tenting Tonight" amid characteristic setting arranged by Managing Director S. Barrett McCormick.
Comedy—"Never Weaken"—Harold Lloyd.
Feature—"All's Fair in Love," featuring May Collins.
Next Week—"The Son of Wallingford."

Stillman—
Overture—Original overture written for "Way Down East."
Feature—"Way Down East"—second week.
Quartette—Singing harmony.
Next Attraction—"Over the Hill."

Euclid—
Overture—"Morning, Noon and Night."
Theme—"Sunbeam," by Victor Herbert.
Current Events—Kinograms.
Comedy—"Young and Foolish."
Feature—"The Last Trail," by Zane Grey.
Next Week—Not booked at present writing.

Park—
Overture—"Carmen."
Vocal—The Toreador song from "Carmen," sung by Evan Williams.
Theme—"Just Now," by Max Hoenig.
Current Events—Fox News.
Comedy—"The Playhouse," with Buster Keaton.
Feature—"Charge It," with Clara Kimball Young.
Next Week—"Woman's Place," with Constance Talmadge.

Circle—
Overture—Selections from Franz Lehar's operettas.
Current Events—Pathe News.
Comedy—"Never Weaken," with Harold Lloyd.
Feature—"Ever Since Eve," with Shirley Mason.
Next Week—"Handcuffs by Kisses," with Elaine Hammerstein.

Strand—
Overture—Potpourri of popular airs.
Current Events—Pathe News.
Western—"To a Finish," with Buck Jones.
Feature—"Cinderella of the Hills," with Barbara Bedford.

Standard—
Current Events—International News.
Comedy—"Noiseless Valley"—Star comedy.
Feature—"Sure Fire," with Hoot Gibson.
Next Week—"Nobody's Fool," with Marie Prevost.

CHICAGO

Chicago Theatre—
Overture—"Cavalleria Rusticana."
Scenic—"In the Swiss Mountains."
Specialty—Butterfly Dance by Gloriana.
Topical Events.
Literary Digest.
Specialty—Dennis Sisters singing seven harmony songs.
Feature—Charles Ray in "Two Minutes To Go."
Comedy—Harold Lloyd in "Among Those Present."
Coming Feature—"Molly O."

Roosevelt Theatre—
Overture—"Dance of the Hours."
Pathe Color—"The Tale of a Geishra Girl."
Pathe Under Sea Study—"Star Fish."
Slow Motion Picture—"Sniffs and Sneezes" with musical accompaniment of "They All Caught Cold."
Specialty—Henry Taylor, dramatic tenor, singing "I Wonder If You Still Care For Me."
Topics of the Day.
Feature—"The Poverty of Riches."
Specialty—Bacco, rag artist, and Roosevelt quartette.
Roosevelt Syncopated Orchestra playing "Swanee River."
Comedy — "Fireman, Save My Child."
Coming Feature—"The Sheik."

Randolph Theatre—
Organ Selections.
Feature—Mary Pickford in "Little Lord Fauntleroy."
Coming Feature — "Way Down East."

Tivoli Theatre—
Overture—"Light Cavalry."
Scenic—"High Diving," with musical accompaniment of "The Waters of Venice."
Specialty—Sigmund Bogus playing violin.
Topical Events.
Organ Solo—"Somewhere a Voice Is Calling." Milton Charles at organ.
Literary Digest.
Specialty—"Love in Lilac Time." Miss Edith Decker, soprano. Mr. R. Dieterich, tenor. Ensemble of twenty-five Morgan Dancers.
Feature—Norma Talmadge in "The Sign on the Door."
Comedy—"Trolley Troubles."
Coming Feature—"Experience."

Woodlawn Theatre—
Organ Solo—"March Militaire."
Woodlawn Screen Travels — "Across Grand Canyon."
Woodlawn Pictorial Review.
Literary Digest — Topics of the Day.
Comedy—"The Skipper's Scheme."
Overture—An operatic counterpart to Dumas "Camille" and its screen version, "La Traviata," by Giuseppe Verdi.
Feature—"Nazimova in "Camille."
Intermission—"Tuck Me to Sleep in My Old 'Tucky Home."
Coming Feature—Thomas Meighan in "Cappy Ricks."

Orpheum Theatre—
Feature — "Why Girls Leave Home."

Barbees Theatre—
Pathe News—Pathe Review.
Comedy—Larry Semon in "The Rent Collector."
Feature—"Love, Hate and a Woman."

Ziegfeld Theatre—
Pathe News.
Literary Digest.
Feature—Pola Negri in "One Arabian Night."
Comedy—Charles Chaplin in "The Idle Class."
Coming Feature—"The Conquering Power."

LOS ANGELES

Grauman's Theatre—
Overture—Medley.
Current Events—Pathe News.
Organ—"When Francis Dances With Me" with voice accompaniment.
Special—Complete history of the late war ending with a scene showing a transport bringing soldiers home. At the end of the film, the screen is raised on a set representing the deck of

a transport with a thirty-people cast, playing the roles of sailors, doughboys, nurses and Salvation Army girls, rendering appropriate songs. Two children give eccentric dance number at finish and the finale is a drill by the entire company.
Feature—"Dangerous Lies."

Clune's Broadway Theatre—
Novelty—Urban Animal reel.
Vocal—Once Upon a Time—Baritone solo.
Current Events—Kinograms.
Educational—Ford Weekly.
Organ—Sexette from Lucia.
Feature—Blind Hearts — Hobart Bosworth.
Next Week—"Clay Dollars."

Superba Theatre—
Overture—"Swanee River" with variations.
Current Events—International News.
Special—Girl eccentric dancer in specialty number.
Comedy—Tin Cans—Century.
Feature—Nobody's Fool—Gladys Walton.
Next week—Conflict.

Grauman's Rialto Theatre—
Second week of "The Sheik."

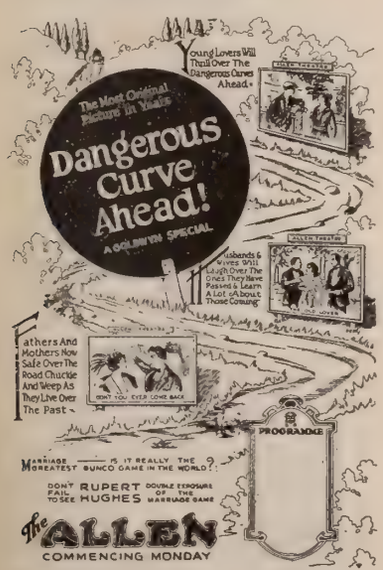
Tally's Theatre—
Third week of "Gypsy Blood."

California Theatre—
Second week of "Camille."

Kinema Theatre—
Overture—Morning, Noon and Night.
Current Events — International News and Kinograms.
Novelty—Topics of the Day—Pathe.
Comedy—Idle Class—Chaplin.
Feature—Serenade—Walsh Production. Presented with a prologue in which twelve singers and dancers with special costumes and setting give atmospheric number.

Symphony Theatre—
Fifth week of "Never Weaken."

Miller's Theatre—
Current Events — International News.
Voval—Have You Forgotten?—Tenor solo.
Feature—The Cabinet of Dr. Caligari—Goldwyn.
Comedy—Fast and Furious.



Showing a proof of a page ad on "Dangerous Curve Ahead," framed by the Allen theatre, Toronto, advertising staff.

Mission Theatre—
Vocal—William Robyn, lyric tenor, singing "Molly 'O."
Feature—Little Lord Fauntleroy—Mary Pickford.

Alhambra Theatre—
Current Events — International News.
Comedy—Doggone Torchy—Johnny Hines.
Feature—Courage—First National.

SEATTLE

Coliseum Theatre—
Overture—Vienna Spirit.
Current Events—Pathe and Kinograms.
Educational—The Manly Art of Self Defense.
Comedy—Afraid of His Wife.
Vocal—Emila McConnan rendering "Song of the Soul."
Feature—Footlights—Elsie Ferguson.
Next Week—Bits of Life.

Clemmer Theatre—
Overture—"Jolly Robbers Waltz" and "To a Wild Rose."
Current Events — International News and Clemmer Graphic.
Cartoon—Andy Has a Caller—Gumps.
Comedy—Brownies Baby Doll—Century.
Feature—The Rage of Paris—Miss du Pont.
Next Week—Nobody's Fool.

Strand Theatre—
Second week of "Way Down East."

Blue Mouse Theatre—
Overture—"My Heart at Thy Sweet Voice."
Current Events—Fox News.
Educational—Pathe Review.
Comedy—Fast and Furious.
Feature—God's Country and the Law.
Next Week—Everything for Sale.

Liberty Theatre—
Overture—"Sally in Our Alley."
Current Events—Selznick and Liberty News.
Comedy—The Applicant.
Special—Filipino Hawaiian instrumentalists in musical selections.
Feature—The Great Impersonation.
Next Week—Two Minutes to Go.

Winter Garden Theatre—
Second week of Dempsey-Carpentier fight pictures.

ST. PAUL

Capitol Theatre—
Overture — "Semiramide" — Rossini.
Capitol Digest—Includes Current Events, Pathe and International News.
Sunshine Gatherers—Prizma.
Tony Sarg's Almanac—"Vamp No. 1."
University of Minnesota Band—Fifty pieces.
Experience—Paramount.
Organ Solo—"Berceuse" (Jocelyn)—Godard. Ralph H. Brigham, concert organist.
Organ Recital.

KANSAS CITY

Liberty Theatre—
Overture—Selections.
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"A Certain Rich Man"—All star cast.
Next Week—"Dream Street."

Doric Theatre—
News—International.
Organ Selections—P. E. Stevens, organist.
Feature—"Where Lights Are Low"—Sessue Hayakawa.
Next Week—"The Invisible Power"—House Peters.

Newman Theatre—
Overture—Selections from Ziegfeld Follies, 1921.
Current Events—Newman News and Views.
Comedy—"The Playhouse"—Buster Keaton, and Mutt and Jeff cartoon.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Edmund Northup, baritone, in conjunction with prologue.
Feature—"After the Show"—Jack Holt.
Next Week—To be selected.

Royal Theatre—
Overture—Specially written musical score.
News—Royal Screen Magazine.
Organ Selections—Milo T. Hart, organist.
Special Number—Prologue with J. Hardesty Johnson, tenor.
Feature—"Over the Hill"—All star cast.
Next Week—"Over the Hill"—Second Week.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen magazine.
Comedy—"Over the Fence"—Harold Lloyd.
Feature—"The Golden Snare"—Lewis Stone and Wallace Beery.
Next Week—To be selected.

BROOKLYN

Mark Strand—
Overture—"Militaire"—A combination of film, orchestral music, interpretive dance and tableau dedicated to Armistice Day and the Disarmament Conference.
(a) "Miss America"—a dance in one by Sonia Serova with patriotic march music—dark stage.
(b) "Victory Pageants" (Kineto Review).
(c) Tableau—"The Statue of Liberty." Sonia Serova posed as Liberty before back drop of blue crested with thirteen gold stars. Grouped about her allied soldiers in field uniform. Helen Adler, soprano, as "Peace" carrying dove of peace, sang Herbert's "The Call to Freedom." Lighting effects—red, white and blue.
Mark Strand Topical Review.
Prologue to "The Beggar Maid." Artist studio interior with artist at easel sketching "Beggar Maid," model seated on raised dais. He (George Dale, tenor), sings Lewin-Harling's "There's Sunshine in Your Eyes." The prince (Walter Smith, raconteur) appears and recites Tennyson's poem of same title.
The Beggar Maid.
Prologue to Feature—College Days. Interior of college dormitory with pennants, desks, etc., with Mark Strand Male Quartette as undergraduates wearing sweaters, frat caps, etc. They sing medley of college songs.
Featured Charles Ray in "Two Minutes to Go."
Micaela's Air "I Am Not Faint Hearted," from Bizet's "Carmen," Helen Adler, soprano.
Tony Sarg's Almanack—Fireman, Save My Child."
Organ Solo—Gavotte from "Mignon" (Thomas). John Hammond and Charles Demorest, organists.
Next Week—Norma Talmadge in "The Wonderful Thing."

NEW ORLEANS

Strand Theatre—
Feature—At the End of the World—"Betty" Compson.
Comedy—Haunted House—Buster Keaton.
Strand Topical Digest.
Divertissement of Music and Song—Senorita Trina Varela.
Strand Orchestra.
Next Week—Footlights—Elsie Ferguson.

Liberty Theatre—
Feature—Why Girls Leave Home—Anna Q. Nilsson.
Max Fink's Syncopated Orchestra.
Kinemanews and Comedy.
Next Week — Rupert Hughes' "Dangerous Curves Ahead."

Trianon Theatre—
Feature—Bucking the Tiger—Conway Tearle.
Comedy and Pathe Week-end News.
Next Week—Not announced.

Globe Theatre—
Feature—Scrapiron—Charles Ray.
Next Week—Not announced.

Tudor Theatre—
The Fight of the Century—Dempsey versus Carpentier.
Next Week—Not announced.



One of the displays used by Jones, Linick and Schaefer, Chicago on "Little Lord Fauntleroy," playing day and date at the State and Randolph theatres.

DES MOINES

Des Moines—
Prologue—"In the Gloaming," quartette and orchestra.
Feature—Way Down East.
Coming—Norma Talmadge in "The Wonderful Thing."

Strand—
News—Educational Kinograms.
Comedy—Harold Lloyd in "Never Weaken."
Feature—Miriam Cooper in "Serenade."
Coming—Betty Compson in "Ladies Must Live."

Palace—
News—Fox.
Feature—Nell Shipman in "The Girl from God's Country."
Coming—Buck Jones in "To the Finish."

ATLANTA

Howard Theatre—
Overture—"The Sunny South."
Howard News and Views.
Comedy—Clyde Cook in "The Toreador"—Fox.
Special—Armistice Day Prologue, tableaux, the whole entitled "Break the News to Mother."
Feature—Gloria Swanson in "Under the Lash."

Metropolitan Theatre—
Overture—Special musical score arranged by David Love.
Kineto Review.
Kinograms.
Violin Solo—David Love, leader Metropolitan orchestra.
Comedy—"Exit Quietly"—Christy.
Feature—Nazimova in "Camille"—Metro.
Organ Solo—George Lee Hamrick, organist.

Criterion Theatre—
Kinograms.
Kineto Review.
Comedy—To be selected.
Feature—Eugene O'Brien in "Clay Dollars"—Selznick.

Rialto Theatre—
Overture—"The Debutante," by Victor Herbert. Played by Rialto orchestra, conducted by Frank Turner.
Burton Holmes Travelogue.
Selznick News.
Comedy—"A Perfect Villain"—Fox.
Feature—James Kirkwood in "The Great Impersonation"—Paramount.



Will Rogers' personality is made the principal selling idea of this recent display for "Doubling for Romeo," used by Miller's theatre, Los Angeles



Two of a group of Shea theatre, Buffalo, displays and advertising "The Sting of the Lash" at the Criterion and "Two Minutes to Go" at the Hippodrome.

PHILADELPHIA

Stanley—
Current Events—Pathe News—Pathe.
Current Events—News—Fox.
Topics of the Day—Literary Digest—Pathe.
Sketchograph—The Streets of Greenwich Village—Electric.
Feature—"One Arabian Night"—Pola Negri—First National.
Next Week—"Under the Lash"—Paramount.

Arcadia—
Current Events—Pathe News—Pathe.
Travel—Burton Holmes—Paramount.
Feature—"Bunty Pulls the Strings"—Goldwyn.
Next Week—"Enchantment"—Paramount.

Regent—
Cartoon—"White Meat"—Mutt and Jeff.
Feature—"Dangerous Lies"—David Powell—Paramount.
Next Week—"The Lady from Longacre"—Fox.

Karlton—
Current Events—Kinograms—Electric.
Scenic—Rio Janeiro.
Comedy—"Skipper Strikes It Rich"—Electric.
Feature—"Snowblind"—Goldwyn.
Next Week—"Salvation Nell"—Peerless.

Palace—
Current Events—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—"The Goat—Metro.
Feature—"Song of Songs"—Elsie Ferguson—Paramount.
Next Week—"Why Girls Leave Home"—Independent.

Victoria—
Current Events—Pathe News—Fathe.
Comedy—"Fast and Furious"—Fox.
Feature—"Out of the Dust"—Metro.
Next Week—"Why Girls Leave Home"—Independent.

Capitol—
Current Events—Kinograms—Electric.
Comedy—"The Perfect Villain"—Fox.
Feature—"Is Life Worth Living?"—Eugene O'Brien—Select.
Next Week—"After the Show"—Paramount.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Special Feature—The Old Time Movie, Thomas Edisons "The Great Train Robbery."
Musical Program—The Mexican—National Band by special permission of President Obregon.
Presentation—The Missouri Theatre at Work and Play.
Music—The Ushers Chorus.
Feature Picture—Gloria Swanson in Under the Lash."
Surprise Feature—Our Birthday Party.

New Grand Central Theatre—
Overture—Gene Rodemichs Orchestra.
Presentation—Oriental Fantasies.
Grand Central News Weekly.
Chester Outing Fictures.
Feature Picture—Pola Negri in "One Arabian Night."

Fox Liberty Theatre—
Overture—Fox Harmony Orchestra.
Fox News Weekly.
Mutt and Jeff Comedy.
Feature—Picture—William Farnum in "Perjury."
Sunshine Comedy.

West End Lyric—
Overture—David Silverman's Orchestra.
Lyric News Features.
Special Comedy.
Organ Solos.
Feature Picture—Bebe Daniels in 'The Speed Girl."

Capitol Theatre—
Overture—Capitol Orchestra.
Capitol News Review.
Feature Picture—Douglass Fairbanks in "The Three Musketeers."
Special Comedy Features.

WASHINGTON

Metropolitan—
Overture—Bohemian Girl.
Current Events—Pathe News-Topics of the Day.
Comedy—A Penny in the Slot—Pathe.
Feature—Why Girls Leave Home.
Next week—One Arabian Night—First National.

Columbia—
Feature—Camille—Continued.
Next week—Ladies Must Live—Paramount.

Palace—
Overture—Hits from Popular Operas.
Current Events—Pathe News—Topics of the Day.
Comedy—Snooky's Labor Lost.
Scenic—Marvellous Manhattan—Burton Holmes.
Feature—Exit—The Vamp—Paramount.
Next week—Enchantment—Paramount.

Rialto—
Concert Attraction—Creatore.
Current Events—Fox News.
Comedy—Torchy a-la-Carte.
Feature—The Night Rose.
Next week—Judgment.

PITTSBURG

Pitt Theatre—
First week of Theodora.

Duquesne Theatre—
Sixth week of Three Musketeers.

Savoy Theatre—
Sixth week of Over the Hill.

Loew's Lyceum Theatre—
Current Events—Loews News Weekly.
Feature—The Match Breaker.
Comedy—Now or Never.
Next Week—Her Face Value.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Cappy Ricks.
Comedy—Never Weaken.
Next Week—The Wonderful Thing.

Olympic Theatre—
Current Events—Kinograms.
Overture—Violin solo by Enza Pascarella.
Feature—Three Word Brand.
Comedy—Fooling Mother.
Specialty—Aesop's Fables.
Next Week—Under the Lash.

Blackstone Theatre—
Current Events—International News.
Feature—Conflict.
Comedy—
Next Week—

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Morals.
Comedy—Never Weaken.
Next Week—Conflict.



One of the thrills of "Never Weaken" was stressed in advertising the recent showing of this picture at the Symphony theatre, Los Angeles

Alhambra Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day.
Feature—Three Word Brand.
Next Week—
Minerva Theatre—
Current Events—Pathe News.
Feature—The Fox.
Liberty Theatre—
Current Events—International News.
Feature—Cappy Ricks.
Comedy—Snookeys Fresh Heir.
Next Week—The Wonderful Thing.
Regent Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Jim the Penman.
Comedy—Country Chickens.
Next Week—Three Word Brand.

BALTIMORE

Rivoli—
Overture—"Robin Hood"—R. de Koven.
Current Events—Rivoli News.
Specialty—Literary Digest Topics of the Day, accompanied on the organ by Ernie Cooper and Henry Boehme.
Vocal—Fonsia Wilson, soloist—(a) The Valley of Laughter, (b) The World is Waiting for the Sunrise.
Pictorial Interlude—Louis Schwartz at 'cello and E. Hammerbacher at piano.
Feature—Woman's Place—Constance Talmadge.
Comedy—Small Town Stuff—Al. St. John.
Next week—One Arabian Night—Fola Negri.
Century—
Overture—"Yelva"—Reissiger.
Current Events—Century News.
Vocal—Mabel Mallory, soloist—(a) Homing; (b) Sweet Spring Night.
Feature—Camille—Nazimova.
Comedy—The Love Egg—Louise Fazenda.
Scenic—The Isle of Desire.
Parkway—
Overture—Special score set to feature.
Current Events—Parkway News and Special Review.
Feature—The Affairs of Anatol.
Scenic.
Strand—
Overture—Popular Airs.
Current Events—Strand News of the World.
Feature—Hold Your Horses—Tom Moore.
Comedy—Never Weaken—Harold Lloyd.



Another case of billing the comedy, "Never Weaken" and the feature "The Case of Becky" equally. The display advertises a recent bill at the Century theatre, Baltimore.



With three scene stills and some hand drawn work the Washington theatre, Detroit, has evolved a striking display for "The Queen of Sheba"

Wizard—
Overture—Classic.
Current Events—Pathe News.
Feature—The Golem—Second week.

MILWAUKEE

Strand Theatre—
Musical—Beatrice Royt, pianist.
Weekly—Kinograms & Topics.
Special—Chester Screenic.
Feature—The Invisible Fear—Anita Stewart.
Alhambra Theatre—
Prologue—Church Scene and Organist playing "The Rosary."
Feature—Over the Hill—Mary Carr.
Merrill Theatre—
Comedy—Be My Wife—Max Linder.
Weekly—Universal Review.
Special—Cartoon.
Feature—Beating the Game—Tom Moore and Hazel Daly.
Butterfly Theatre—
Overture—The Evolution of Dixie.
Weekly—Fox News.
Musical—Myrtle Spangenberg, soprano.
Special—Toe dancer—Miss Beatrice Thomas.
Feature—Ladies Must Live—George Loane Tucker production.

CINCINNATI

Walnut—
Overture—"Princess Pat" — Herbert.
Current Events—Pathe News 88.
Topics of the Day—Literary Digest.
Comedy—In for Life—Christie.
Feature—Two Minutes to Go.
Next Week—Ladies Must Live.
Strand—
Current Events—Pathe 89.
Novelty Cartoon—Aesop's Fables.
Feature—Bits of Life.
Next Week—Her Social Value.
Gifts—
Current Events—Fox News.
Feature—Over the Hill — (third week.)
Next Week—Same.
Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—The Foolish Age.
Next Week—Beyond.
Capitol—
Overture—"American Fantasy."
Tableau—Descriptive of episodes in American history: (a. Spirit of '76. b. The Blue and the Gray. c. World War Doughboys.
Capital Combination Reel: a. Historic scenes of World War—Prizma. With incidental violin solo and organ accompaniment. b. International News. c. Shadowgraph: "Play Ball."
Song Presentation—"Life," soprano solo.
Feature—Beating the Game.
Popular Song—"Say It with Music" — Capitol Orchestra, Unit 2.
Vitagraph Comedy.
Next Week—Three Musketeers.

MONTREAL

Allen Theatre—
Pathe British-Canadian News.
Armistice Memorial—Arranged by Francis A. Mangan. (a) "Tipperary." (b) Tableau—"The Dove of Peace." (c) The Allied Nations. Belgium, Japan, United States, France and Canada. (One girl representing each Nation.) (d) Tableau—"Jeanne D'Arc."
The Maid of Orleans, Miss Florence Rogge. (e) Rule Britannia.
Comedy—Let Me Explain.
Victor Herbert as Guest Conductor of the Allen Premier Concert Orchestra. 1. Overture to the Comic Opera "Mlle. Modiste" (Introducing "Kiss Me Again.") 2. (a) Dagger Dance from the Grand Opera "Natoma." (b) Indian Summer ("An American Idyl") (c) March of the Toys from "Babes In Toyland." 3. Overture to the Irish Opera "Eileen."
Constance Talmadge in "Wedding Bells."
Allen Grand Organ—H. Lippman at the Console. March, "Ring of the Nibelungs"—Wagner.

OMAHA

Strand Theatre—
Overture—Orchestral selections.
Prologue—Characterization of D'Artagnan by R. A. Mellen.
Feature—"The Three Musketeers."
Sun Theatre—
Overture—Orchestral selections.
Current Events—Universal Weekly.
Feature—"The Son of Wallingford."
Moon Theatre—
Overture—Orchestral selections.
Current Events—International Weekly.
Comedy—"Their Dizzy Finish."
Feature—"The Rough Diamond."
Rialto Theatre—
Overture—"Beautiful Galathea."
Current Events—Rialto Weekly.
Comedy—"The Plaything."
Feature—"Two Minutes to Go."

BUFFALO

Shea's Hippodrome—
Overture—"Semiramide"— Rossini.
Stage setting—"Indian Summer," a fantasy in verse and music.
Feature—"For Those We Love"—Betty Compson.
Comedy—"The Idle Class"—Chaplin.
Current Events—Hippodrome Review.
Next Week—Norma Talmadge in "The Wonderful Thing" and Ben Turpin in "Love and Doughnuts."
Shea's Criterion—
Overture—"Samson and Delilah"—Saint-Saens.
Vocal—Selections by Enrico Arensoni, tenor soloist.
Feature—"A Wise Fool" and "Dangerous Lies"—double bill.
Current Events—Criterion Pictorial.
Next Week—"The Conquering Power."
Mark-Strand—
Overture—"Tangerine."
Current Events—Latest Pathe News.
Feature—"The Girl From Nowhere"—Elaine Hammerstein.
Comedy—"In for Life"—Christie.
Next Week—"Bits of Life."
Palace—
Feature—"Madonnas and Men."
Loew State—
Feature—"The Ten Dollar Raise."



The Adams and Madison theatres of Detroit used a five column ten inch space for this two bill ad on "The Three Musketeers" and "Mother O' Mine."

Exhibitors' Service Bureau—Pages 2684-2692



Spectacular special front on "The Heart of the North" used during a recent showing of this picture at the Rialto theatre, Milwaukee, Wis.

Samuels Builds Atmospheric Lobby Front

Manager Samuels, of the Alamo No. 2, Atlanta, had a very effective lobby recently, when he played "Her Sturdy Oak" for a return engagement.

The center of the lobby was occupied by a small oak tree. The floor of the lobby was covered with leaves, moss, and soft turf, so that the tree, which was a real one, and brought in from the woods that morning, seems to be growing.

In front of the tree was a small, white-painted bench, on which sat a very large doll, dressed in an airy-fairy dress, something on the order of those worn by the star in the picture. The doll was quite blonde, and with her hair dressed like Wanda Hawley's.

There were pots of flowers around, and a book lying open on the doll's lap added to the effect.

There were little hand-drawn cards around which read:

"If you want to own a sturdy oak, be a clinging vine."

"It's the girl with the smile, who knows how to cling, that wins a sturdy oak."

"Be pretty and pleasant—and let who will be clever—if you would find a sturdy oak," and so on.

Striking Lobby Front Used at Milwaukee

The accompanying cut shows the lobby front which Manager Perlowitz of the Rialto theatre, Milwaukee, arranged for his showing of "The Heart of the North."

The color scheme of the display was in daring colors, a midnight blue serving as the main background against which the red of painted flames and smoke clouds were brought out in brilliant relief.



"Miracles of the Jungle" display by the Strand theatre, Toledo, O.

Pittsburgh Veterans Prefer Pictures

When the Pittsburgh Gazette announced a theatre party for the wards of the United States Marine Hospital and the inmates of the various homes for the aged, a general shout went up. The old folks expressly thanked the theatre for having chosen a picture show instead of a spoken play. One old man wrote:

"My hearing is bad and I am damn sensitive about it."

The picture was "Experience," George V. Hobart's allegorical play put on the screen by Paramount. The entertainment was generous on the part of the Olympic Theatre and the Gazette-Times but it is a poor philanthropy that does not bring a flood of good-will. William N. Robson, the Paramount exploiteer, claims to have had the first altruistic impulse. He sold the theatre on the idea of admitting the old-folks. The theatres then turned the entire credit to the Gazette-Times which printed the stories of the matinee on the front page.

Old folks and injured war veterans don't travel readily on street cars, and the paper put in a plea for volunteer transportation. F. B. Stockwell, a local cab man, furnished the cars free of charge.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.



Novelty lobby display for "The Shark Master" used by the Family theatre, Philadelphia

The cut appearing above shows one of the scenes from the prologue number for "Conflict," staged by Managing Director Andrew J. Cobe of the Central theatre, New York. The ballet with its musical accompaniment is one of the most artistic prologue numbers ever staged on Broadway



This lobby display on "Through the Back Door" is the work of the Rivoli theatre, Columbia, S. C.

Hyman's "Bits of Life" Presentation Numbers

As a prologue number for "Bits of Life" Manager Edward L. Hyman of the Brooklyn Mark Strand theatre worked out an idea in connection with Lake's "Old Timer's Waltzes."

The set used was a scene in New York's east side showing a row of tenement houses at night with lights dimly flickering. Lamp posts were illuminated at either end of the stage and an owl lunch wagon projected from the wings at left.

The number opened with a typical "touch" ambling across the stage. Others appeared in quaint old east side costume and finally the gayety began. The orchestra played such old successes as "The Bowery," "The Side Walks of New York," "Sweet Rosie O'Grady," "Daisy Bell," "Comrades," "Little Annie Rooney," "She May Have Seen Better Days," "The Band Played On" and "After the Ball."

An interlude was also used by Mr. Hyman in his presentation of the picture. This number is explained by the accompanying cut.

Good Idea That Can Be Used Anywhere

J. S. Toland, publicity director for First National at the Cleveland exchange, has discovered a new exploitation stunt which by the way is within the reach of nearly every exhibitor.

One of Cleveland's classiest jewelry windows displays a chronometer that invites passersby to regulate their timepieces. Recently in addition to the clock, the window carried a display of silver picture frames. Mr. Toland supplied photos of various First National stars for each frame and the store window dresser did the rest. Every photograph was autographed so it didn't look in the least like an advertisement, and there was always a crowd around the window deciphering their names.

"Toonerville" Comedies Exploited in Novel Way

It has remained for F. Reed Hass, manager of the McKinley theatre, Canton, O., to think up a new exploitation angle on the "Toonerville" comedies.

Recently when one of the "Toonerville" releases was on his bill, Mr. Reed sent out notices to all the operators of the "one man" trolley cars running in Canton that they would be admitted free.

Then, knowing there is little love existing between employes of these cars and the conductors and motormen of the larger cars, he did not fail to have the word passed around at the barns that the "one man" operators were going to be guests at the theatre.

The result was that the others made it a point to be in the theatre to guy the fellow that operates the little cars.

Modest Lobby Decorations Gets Business for "Anatol"

When Manager Creislein of the Modjeska theatre, Augusta, played "The Affairs of Anatol," he realized that very little exploitation was necessary, when the names of the stars had been announced. But he chose an effective way of doing that.

A cut-out of Wallace Reid, in evening clothes, was posed at one side of the lobby, with hand outstretched. In his hands were streamers of vari-colored crepe paper, and these streamers led to various portions of the lobby. To the other end of each streamer was a small cut-out of the head of one of the stars in the picture. The streamers led in all directions, and people grew quite eager in their hunt to find the face at the end of the streamer.

This, with a twenty-four sheet across the front of the theatre, was all for the lobby, itself. But in the space back of the box-office, leading to the theatre proper, were posed twelve cut-outs of the stars in the picture. A deep green carpet on the floor, two or three shaded parlor floor-lamps, and tall baskets of flowers aided the illusion of some social function attended by the twelve "cut-out stars."





Views of a prologue and interlude staged for the showing of "Bits of Life" during the run at the Brooklyn Mark Strand theatre



Showing the stage settings which Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, has used recently. Left—Haloween Week number, with animated "witch." Right—The setting devised for the prologue to "One Arabian Night"

Box Office Boosted by Poetry

Zimmerman, North Tonawanda, N. Y., Exhibitor, Tells His Advertising Story in Lyrics

ONE hates to accuse anyone of such a thing, but Fred M. Zimmerman, president and general manager of Nu-Art Pictures corporation and owner of the Avondale theatre in North Tonawanda, N. Y., is a poet. The secret came out this week when residents of the western New York town received in the mail some excellent business pulling epistles from the pen of Mr. Zimmerman. A few days later another letter arrived at the doors of patrons and soon the whole community was commenting on the stunt, in fact so much interest was aroused that the high school principal and L. E. Barger, resident manager of the Avondale, got together and arranged a contest in which the students are taking part. The scholars are writing poems along the lines originated by Mr. Zimmerman booming the Avondale. Money prizes will go to the winners.

To prove that Bill Shakespeare had little on Fred Zimmerman we print some of the poetry which helped bring Tonawanda folks to the Avondale box office. Listen:

Sunday is your day of rest, so
  do the things you like the best
And after dinner when you find
  a desire to appease your mind
There is the AVONDALE.

And so each night, as the week glides by,
  Some recreation you should try,
To rest your tired and weary brain
  And so we go right back again
to the AVONDALE.

It's comfy and cozy all the time,
  Its pictures, music you will find
Are the best to be had in the amusement line—
At the AVONDALE.

The next letter sent out thanked the community for their attendance on the occasion of the showing of "The Old Nest," and "When Dawn Came," and went on to say that the patron responsible for the following must have derived an unusual amount of pleasure at the Avondale at a very reasonable figure. The patron, by the way, is Mr. Zimmerman. Hear:

For years and years we've heard it said,
  A man's a fool to board 'til dead,
'Cause a heap of work demands some play,
  And makes you fit for next day,
So remember the Avondale, handy by
  And tonight when you finish your dinner try
An hour and a half, or two if you wish,
  Of pictures and music served as a dish
So palatable—at the AVONDALE.

While the poetry is rather deep stuff it got the business and because of this fact Fred has decided to keep on writing it.

Football Schedule Printed on Herald

School opened at the University of Texas September 27th, 1921, with a very large number of students registering. Mr. Hegman, manager of Austin's most attractive theatre, the Queen, has a true psychologist's viewpoint of business. He distributed dodgers advertising "Peck's Bad Boy," having a boy who resembled Jackie Coogan, stand with a dog and distribute these dodgers to the registration crowds. The college football schedule was arranged around the advertisement of "Peck's Bad Boy"; not only the schedule but the picture of glorious Tom Dennis, Texas' hero—the man who won the Texas A & M game last November.

Then Hegman enticed the students down to see "Peck's Bad Boy" by the following means: He made very charming circulars, got the name of the House Representative for the sorority or fraternity (this information can be obtained very easily from the registrar's office) and sent the herald with the invitation: "We have plenty of nice boxes. Come and enjoy an evening of real fun, and also make another rushee pledge." (The show was run during "rush" week.)

These novel methods of exploitation went like wildfire even with very good opposition attractions.



Decorative lobby sign used by Ascher's Merrill theatre, Milwaukee, Wis., to exploit "The Three Musketeers"



Novel and effective lobby display on "The Idol of the North," originated by the Paris theatre, Durham, N. C.

Inexpensive Novelties for "Fauntleroy" Make Hit at Atlanta

During the run of "Little Lord Fauntleroy," at the Howard theatre, Atlanta, Ga., all the population of that city had a chance to record their choice for Miss Pickford as the little Lord or as "Dearest," his mother.

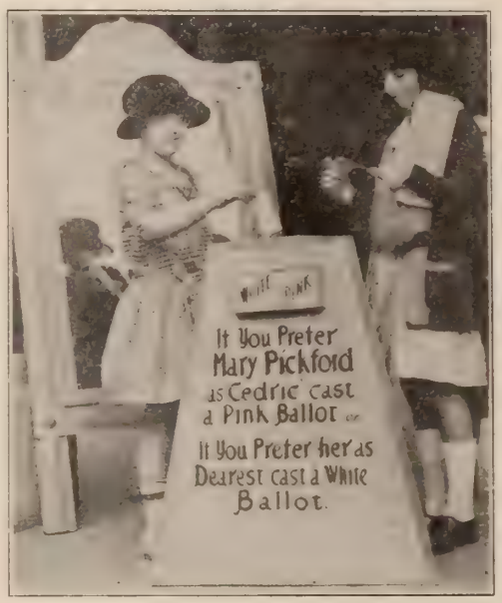
The idea was put into effect by a special representative of the United Artists Corporation, and had the full co-operation of the theatre management. It was intended to create "talking" publicity for the picture and was entirely successful.

The voting was done as the Pickford fans left the theatre. In the lobby were attendants who handed out pink and white cards, the pink card being a vote for Miss Pickford in the character of the little Lord, and the white one being a vote for "Dearest."

The contest also was successful in that it obtained good publicity, the newspapers printing spread stories and carrying cuts showing the voters casting their ballots.

Another exploitation stunt which pleased Atlanta theatre goers was carried out when the services of a handsome eleven year old local boy, attired as "Little Lord Fauntleroy," were secured to give out programs for the picture.

Cuts illustrating the voting contest appear on this page.



Illustrating the accompanying story relative to the exploitation of "Little Lord Fauntleroy" at the Howard theatre, Atlanta

Log Cabin Lobby Display Goes Good for Nichols

The accompanying view of lobby display on "The Idol of the North" shows how Manager Nichols of the Paris theatre, Durham, N. C., broke his summer records. The lobby was covered with rough wooden slabs, transforming it into a northern cabin. A real bearskin was hung beside the window, and oddly-lettered signs attracted attention, in addition to plenty of stills and larger photos. Big newspaper publicity helped beat the hot weather for a record.

Schools and Literary Clubs Aid "Disraeli"

In presenting "Disraeli," in Buffalo, Manager Arthur L. Skinner played the educational value of the story by inviting all the teachers and principals of the west side schools to a special free screening of the George Arliss production in the Victoria theatre last Wednesday afternoon.

Not only the school folks, but members of several literary clubs received invitations. The Victoria was packed to the roof, for everyone who received a "bid" accepted.

As a result of the showing Mr. Skinner was able to get much valuable advertising through those in attendance telling of the picture's worth. The principals and teachers urged students to attend the Victoria.

In addition to the "educational party," Mr. Skinner arranged for several excellent window displays in the vicinity of the theatre, took additional space in the newspapers and put on a special lobby display.

New Angle to Wrecked Car Stunt

Manager Kistler, recently of the Rialto theatre, Atlanta, now located as manager of the Strand theatre, Gaffney, S. C., put on speed during the first week of his new job by staging a novel exploitation campaign for "Too Much Speed."

Kistler picked up a wrecked Ford car, tied a cow bell fast to the ancient machine and then dragged the whole outfit, bell clanging and loose parts flopping, about the city. A banner connected the ballyhoo up with the showing of "Too Much Speed" at the Strand.

After the daily parade the banner and the wreck were parked in front of the theatre.



Attractive use of cut-outs by Keith's Prospect theatre, Brooklyn, during the run of "Why Girls Leave Home"

Cummings Gets Editor to Boost "The Old Nest"

Evert R. Cummings, manager of the Fort Armstrong and Majestic theatres, Rock Island, Ill., operated by Rosenfield Hopp & Company, grabbed off the most valued space in a newspaper when he induced the editor of the Rock Island Argus to use a half column of his editorial page for an article praising "The Old Nest."

The Argus editor was invited to a special screening of the picture and its good points, especially in its theme, judiciously pointed out to him. The result was the editorial that ran under the caption of "Elevating Amusements."

Mr. Cummings secured the services of a telegraph operator and placed him at the disposal of patrons of the theatre, to send messages in the same manner as has been described a number of times in these columns.

A huge telegram reproduction was used in the Western Union windows and other co-operative advertising stunts were put over.

Liberal newspaper space was purchased and plenty of posters placed in advantageous positions.

Lester Enters Float in Festival Parade

On the occasion of the annual Floral Festival at Columbia, S. C., L. T. Lester, manager of five Columbia theatres, alive to all advertising opportunities, entered an artistically arranged float in the parade. The float was built of flowers and tissue paper and besides advertising First National stars, carried in the rear seat of the car Mr. Lester's two little daughters. A card read "Lester's Little Queens." Much favorable comment was forthcoming from Mr. Lester's contribution to the Festival and the children were close rivals in popularity with the chosen queen of the event.



Illustrating the accompanying story concerning the lobby display and exploitation stunts originated for "The Fox" by the Palace theatre, Buffalo



Showing how Harold B. Franklin, managing director of Shea's Hippodrome, used a cut out from a 24 sheet to advertise "Never Weaken"

Buffalo Theatre Builds Fine Lobby Display

Howard J. Smith, manager of the Palace theatre, Buffalo, has a new exploitation idea. Most houses show trailers inside. Howard presents his outside.

"The Fox" was the attraction at the Palace and Mr. Smith conceived the novel stunt of putting on a miniature show in the front of the lobby. He set up a portable projector and made a box-type screen, consisting of an oblong-shaped box standing on end, a small hole cut out of one side and a bit of screen placed over the hole.

On this little screen, Mr. Smith flashed the trailer furnished on "The Fox." For a week in advance of the showing this same trailer was used inside the Palace.

Another eye-catching part of the lobby ballyhoo was a large stuffed fox, which Mr. Smith borrowed from a local taxidermist. Mr. Smith placed leaves and branches of trees around the animal, giving it a life-like appearance.

As a result of these excellent stunts, some good newspaper advertising and a number of window cards, Mr. Smith was able to do the best business recorded at the Palace box office since last Spring.



Showing the prologue characters and the stage setting of the presentation number for "Two Minutes to Go" used recently at the New York Mark Strand Theatre.

Good Small Town Stunt Originated by McConville

A strip of light-colored flooring, 10 x 8 feet, was laid on the sidewalk in front of the Rialto theatre, Fall River, Mass, during the run of "The Affairs of Anatol." The reading matter, hooking up both the picture and the brand of flooring, was printed so as to read two ways. Manager L. M. Boas and the Paramount exploiteer John P. McConville co-operated on the stunt. McConville also used the same tie-up for the Park theatre, Barre, Vt., thereby adding one more piece of evidence to the proposition that "If it works for the other fellow it will work for me."



Atmospheric prologue for "The Old Nest" originated by S. Barrett McCormick, managing director of the Allen theatre, Cleveland

Notopoulos Gives "Over the Hill" Every Aid

Manager A. Notopoulos, manager of the Capitol theatre, Altoona, Pa., executed a resourceful tie-up with the largest local music house in the city during the run of "Over the Hill."

With the assistance of a Fox representative, Notopoulas contrived with the music dealer to give added publicity to the sale of phonograph records and sheet music during the week of the picture's presentation. Considerable advertising space was used by the dealer, and the "Over the Hill" song was prominently featured. Of course, much free advertising accrued to the Capitol theatre from the newspaper space devoted to the song and paid for by the merchant.

Following the third reel of the film an intermission was offered, and a phonograph lent by the dealer played the song. Its appropriateness and the plaint of its melody were a strong part of the week's program.

In addition to this effective tie-up, Notopoulos constructed a special front for his lobby and arranged a private view for the clergymen, educators and leading society members of the city on the night before the opening.

Another feature of his campaign was the placing of half-sheet cards on the front of all the trolley cars of Altoona. A special trolley car was utilized for the carrying of an "Over the Hill" banner. This car was driven about the city promiscuously and attracted the interest of the public on every street of the business and residential districts.



Manager W. C. Brimmer shows exhibitors how to utilize exploitation material on "The Son of Wallingford" by putting splendid display in the big window of Vitagraph's exchange on South Wabash avenue. At night it is vividly illuminated

Illustrative Symbols in Glens Falls Exploitation

A bizarre but nevertheless striking display was made for "The Affairs of Anatol" when it played at the Rialto theatre, Glens Falls, N. Y. Herman Phillips, the Albany exploiteer for Paramount, grabbed the location at the arcade just opposite the public square.

He placed a big Webster's Dictionary on a stand to which he attached a card, reading:

"All the 'good' adjectives in the dictionary will describe the wonder picture 'The Affairs of Anatol' at the Rialto theatre."

Phillips also disproved the coal shortage rumor by swiping a huge lump of anthracite and placing it on a stand alongside the dictionary. An accompanying card read:

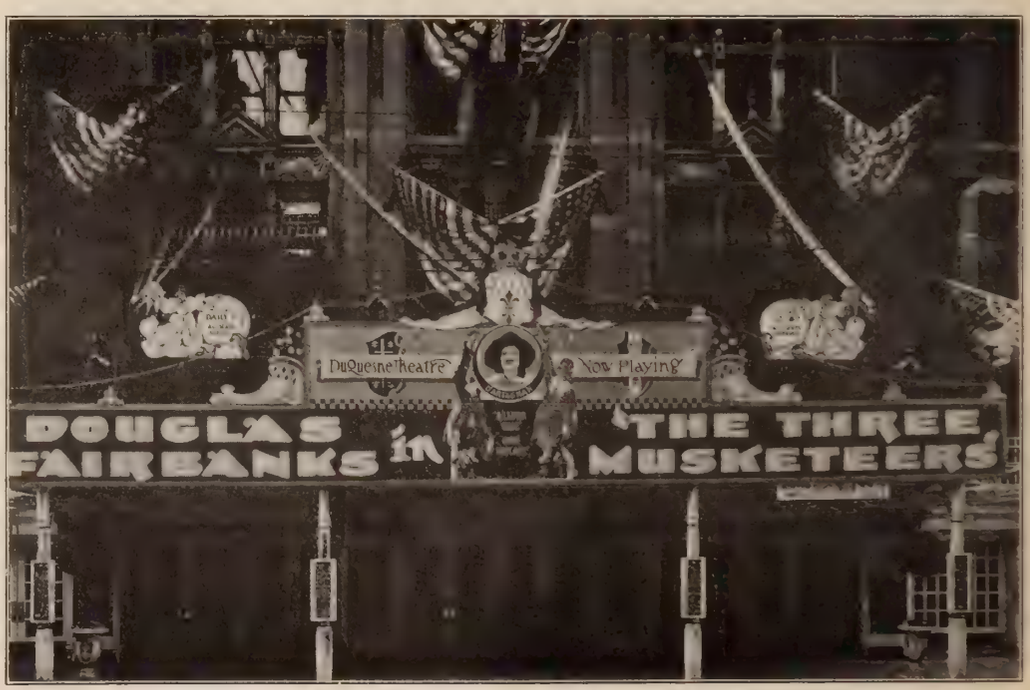
"Blackstone, a great lawyer and man of affairs, if he were alive today, would appreciate 'The Affairs of Anatol.' See it at the Rialto Theatre."

Lithographs of Agnes Ayres, Gloria Swanson, Wanda Hawley, and Monte Blue, flanked the two stands. Phillips tested this display by standing across the street for an entire morning and his report was:

"Not a single person who passed failed to stop and look at the display."

Lobby Ballyhoo on "Peck's Bad Boy" Gets Results

Mgr. Bert Jordon, of Princess theatre, Memphis, Tenn., attracted a lot of attention to "Peck's Bad Boy" by use of a grocery store display of good variety. It tied up very well in reminding all of the pranks of the mischievous boy, as did the big wagon with cut-outs of a boy and dog goin' to the store. As groceries can be borrowed so easily, there was almost no expense connected with the display.



This is the way Roy C. Brown, manager of the Duquesne theatre, Pittsburg, decorated his lobby front for the showing of "The Three Musketeers"

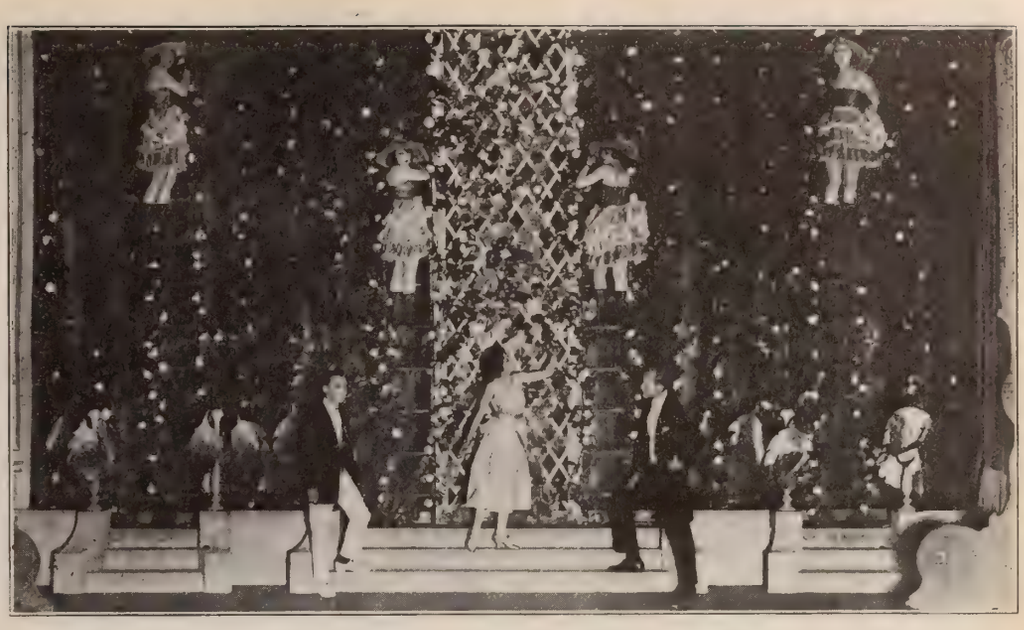
Excellent Prologue Presented for "Dangerous Curve Ahead"

A novelty prologue which served as a most appealing musical number as well was staged at the California theatre recently during the run of "Dangerous Curve Ahead."

The prologue opened with one of the most popular numbers from "Canary Cottage," "I Never Knew," by James Burroughs and chorus in a richly appointed stage setting as a background. Followed a dancing number "Blue Danube Waltz" by Arthur Norbury and Marion Gould which led into a grand finale by company and chorus, "The Ladder of Roses" from the New York Hippodrome production "Hip, Hip, Hooray."

During the rendition of the verse, a ladder of roses, covering the entire opening, and studded with red, white and blue lights, descended slowly, and as the chorus swung into the refrain of the number, the girls began climbing the ladders in one of the most pleasing and attractive ensembles ever staged at the California theatre.

A distinctive feature of the prologue was the lighting effects, especially during the finale, the lights being so arranged among the flowers as to represent a brilliantly lighted rose garden at night. Another attractive feature was the costumes, the girls making two complete changes for the opening and closing numbers.



Illustrating the accompanying story concerning the prologue presented for "Dangerous Curve Ahead" at the California theatre, Los Angeles

Landers Holds "Ghost Party" on Halloween

C. H. Landers, live-wire manager of the Opera House in Fredonia, N. Y., took advantage of the "ghost" situations in "A Midnight Bell," to put on a "Hallowe'en Party," October 27 and 28. Mr. Landers took large ads in the Dunkirk newspapers to advertise his party. He also showed "Haunted Spooks," a Harold Lloyd comedy as a special "Hallowe'en comedy." Folks took kindly to the idea and the box office kindly took their money.



Novelty lobby display card for "Doubling for Romeo" used at the New York Capitol theatre

Vogel Hires "Anatol" Headquarters

When "The Affairs of Anatol" played at The American theatre, Bellingham, Wash., A. Mike Vogel, Paramount exploiteer, acquitted himself of a brand new bit of exploitation.

He rented an empty store, and fitted it up as an "Anatol Headquarters." The interior was fitted with banners, stills, and other accessories. Donations from the Victor Talking Machine Company, a piano store, and a furniture store gave the place a lively and prosperous appearance. Since the goods were loaned and identification tags attached they formed a co-operative exhibit. The theatre hired two girls, one to pound jazz from the piano, while the other served coffee to the guest and showed them the stills.

There was a steady flow of visitors all day long, and it became necessary for "anybody who was anybody" to visit the Anatol Headquarters.

Telegrams dated from Los Angeles and signed by the stars decorated the front windows of the store. Cut-outs from three-sheets were also used for the exterior.

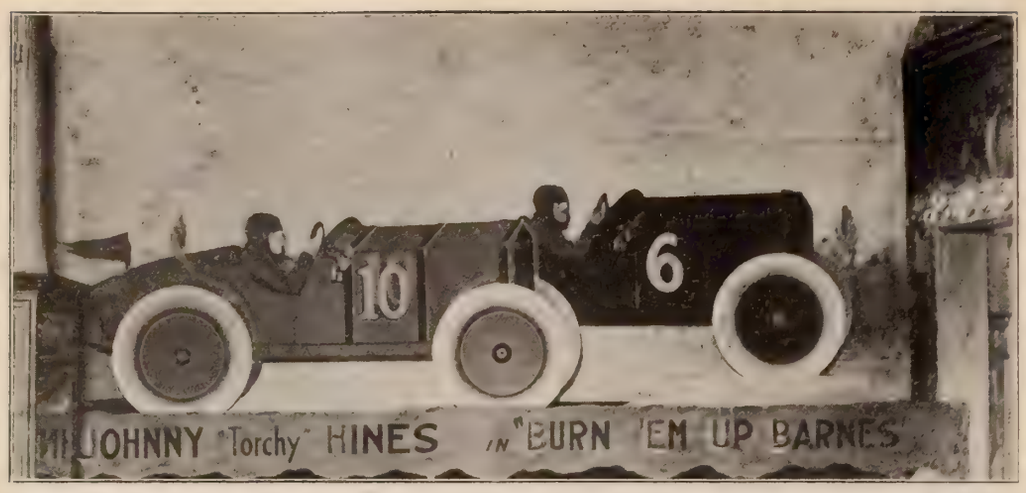


Cut-outs used to advantage in a lobby display for "The Affairs of Anatol" during the showing of this picture at the Rivoli theatre, La Crosse, Wis. Manager William Freise and Paramount Exploiteer Leon J. Bamberger arranged the lobby display shown

Spiffy Sandwich Man for "Experience"

A natty gent—dress suit—high topper—white gloves—cane, to all appearances a normal human being patroled the streets of Evansville, Ind. The only flaw in his make-up was the black ink on his otherwise white shirt front which read: "Did you see my back?"

Pinned to the shoulders of the coat and hanging down the small of his back was a banner advertising "Experience" at the Strand. The contrast between the neat-looking gentleman and the mission of his journey made the ballyhoo effective. Oscar A. Kantner, Paramount exploiteer, arranged the stunt.



Illustrating the story, appearing on this page, concerning the novel lobby exploitation stunt for "Burn 'Em Up Barnes" put over by the Princess theatre, Denver, Colo.

Samuels Uses Log Cabin Lobby Display

Manager Samuels, of the Alamo No. 2 theatre, Atlanta, recently played "The River's End" for about a fifth or sixth run for his Friday and Saturday business, and, despite the fact that the picture has been seen again and again in Atlanta he "cleaned up" on.

He built his lobby into a log-cabin, lightly sprinkled with snow. He masked the one-sheet frames at the side of the theatre, and in every way possible, he hid the "personality" of the Alamo No. 2 beneath an exterior that was a faithful wilderness cabin.

There were two or three pine-trees—tiny saplings that would not dwarf the size of the cabin, and of the lobby, and they too were sprinkled with snow. In front of the cabin, on the left-side of the door, there was a small shelf with a wooden bucket half-full of water and a tin washbasin. Underneath the shelf a tin bucket.

On a wooden block above the door the words "The River's End" had been burned—in a very good imitation of the way a magnifying glass and strong sunlight will burn wood.

A pair of snow-shoes, worn and patched, hung on one side of the wall. A pair of skis leaned against the other wall, while a gun, fishing rod and tackle and divers other small articles that are necessary in the woods, were scattered about to lend atmosphere.

Potted Palms Symbol of Prosperity

Manager Charles Eggers of the Lyric theatre, McKeesport, Pa., has made his lobby a home of the evergreen. No matter what the season, there are always hothouse plants placed around and about.

In a key city there are foyers, lobbies, tapestries, friezes, wall paintings, frescoes, and the like; but in a small town the plants in the lobby mean much.

They are symbols of distinction and refinement. This policy is another reason why Frank Ponoplos, the proprietor, isn't worried about depression.

Blue Mouse Ties Up with Football Game

The management of the Blue Mouse theatre, Minneapolis, took advantage of the big football game between Minnesota and Indiana universities recently by distributing over 5,000 score cards containing a scene from "Why Girls Leave Home," and the added information that the picture was playing at the theatre.

According to the manager of the Blue Mouse the stunt caused the crowd to fight for the score cards, and the result of the exploitation proved to be very satisfactory in its box-office results.

Birch Invents Novel Animated Lobby Contrivanc

Al Birch, manager of the Princess theatre, Denver, hit upon a novel scheme in advertising his recent engagement of "Burn 'Em Up Barnes."

With a twenty-four sheet showing the racing scene of the feature, Mr. Birch constructed an ingenious lobby contrivance that attracted the attention of every person who passed the theatre.

The wheels of the car Johnny Hines drives in the race, reproduced practically normal size in the twenty-four sheet, were cut out and mounted on axles connected with a motor. Then the mechanical contrivance and the twenty-four sheet were placed over the lobby entrance so that when the current was turned on the motor the wheels of the lithographed racer revolved at a tremendous speed.

Mechanical effects also carried out the idea of a real machine in action. A small steam pipe concealed behind the twenty-four sheet furnished a good imitation of dust clouds and an exhaust pipe was arranged, from which, by use of another clever mechanical rig, a realistic impression of flames shooting from the exhaust was presented.

Noise effects of racing cars running at full speed could be heard half a block away.

A cut illustrating Mr. Birch's ingenious lobby display appears on this page.



Lobby decorations for "No Woman Knows" by the Strand theatre, Toronto, Canada

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Broadway Showing for "A Man's Home"

A BROADWAY showing has been arranged for "A Man's Home." "The Greatest Picture That Has Ever Carried a Selznick Trade-Mark," has been booked for an early engagement at the Capitol Theatre, New York City. The play date has not yet been decided upon, but will probably be either the third or fourth week in November, the current month.

The Capitol date, arranged through the New York exchange, promises to stand out as one of the big events of the season. S. L. Rothafel was among the first to see the big Selznick picture after it had been finally cut and titled some months ago and was so impressed with its artistry and power that he has been an enthusiastic booster for the photoplay ever since.

Hayakawa Popular with New Yorkers

Recognition has come to Sessue Hayakawa in most encouraging fashion from exhibitors in New York City and environs, judging from the volume of bookings on his most recent R-C Production "The Swamp," reports that company.

Hayakawa's latest three R-C subjects have been shown to Broadway picture audiences with excellent box office results, according to Charles R. Rogers, general manager of distribution for R-C Pictures. "The First Born" ran a week at the Strand and flirted with the house record established by "Kismet," another R-C production starring Otis Skinner. "Where Lights Are Low," which presented the star in one of his most powerful roles, was featured at the Capitol. Now "The Swamp" again introduces Hayakawa to Broadway theatregoers at the B. S. Moss Broadway Theatre.

Phyllis Haver to Play in Turpin Comedies

Phyllis Haver, whose name is synonymous with Mack Sennett comedies, is back on the Sennett lot after a lay-off of six weeks. Miss Haver has been awaiting the return of Ben Turpin from his Eastern tour of personal appearances in order to appear with him in the leading feminine roles of a series of eight two-reelers. The comedies will be released through First National.



A scene from the Frank Lloyd production, "The Man From Lost River," a Goldwyn picture

"The Storm" for Universal

Pays $22,500; Harry Carey to Star; Forest Fire to Be Very Spectacular

UNIVERSAL announces the purchase, at the price of $22,500, of the picture rights to "The Storm," Langdon McCormick's successful stage melodrama. It will be used as a vehicle for Harry Carey, Universal's newest super-production star.

"The Storm" created a sensation in New York when it was presented by George Broadhurst, the producer, October 2, 1919. It contained one of the biggest thrills ever presented on the stage—a forest fire scene of unusual realism. The melodrama also had another thrill, almost as gripping as the fire scene. It was a storm scene in which the stage set was all but demolished in the first act. It is around these two big thrills that Universal expects to build the greatest film-melodrama ever screened.

After a year on Broadway, "The Storm" played for a second year in the Manhattan Opera House, New York City, and in other nearby playhouses. This year it is on the road, where it is reported to be meeting with unusual success, despite the entertainment depression outside of New York.

The play is now being put into continuity by Universal's leading scenario writers. Universal reports that options are being taken on an immense tract of forest land which actually will be burned so that the camera can actually record the thrills and terror of a forest fire. This tract will be far removed from other timber, so that there can be no possible chance of a disastrous spread of the fire, says Universal.

"We have bought 'The Storm,' and have paid for it the highest price ever paid for a Universal picture, because we believe it will make the most spectacular photo-play ever seen," said Mr. Carl Laemmle, president of Universal, in discussing the new Carey picture.

"There have been storm scenes in pictures and there have been fire scenes in pictures, but we mean to make this the greatest of all, regardless of cost. It will have everything that goes to make a picture great, including a tremendous heart interest."

"Dangerous Curve" is Making Good Record

Goldwyn's second Rupert Hughes feature picture, "Dangerous Curve Ahead," in which its two players now being featured, Helene Chadwick and Richard Dix, made their first appearance together, is proving a rival to "The Old Nest" both in the matter of receipts and in the commendation it is receiving from exhibitors from all parts of the country, announces Goldwyn. In Kansas City, Sam Harding, after a week at the Liberty Theatre, transferred it to the Doric where it ran for two weeks, duplicating the record of "The Old Nest."

Scores of favorable letters have been received from exhibitors.

"The Old Oaken Bucket" Scores on Coast

"THE OLD OAKEN BUCKET" which has just finished a triumphal engagement on Keith's circuit in the East was this week reported as duplicating its success in far Los Angeles. The Wid Gunning release played at Clunes theatre in the California city and pleased audiences for a full week. The Los Angeles Herald declared in its review "May Tully has woven memory into a beautiful picture. The Old Oaken Bucket plays this week at Clunes and what a theme for a picture memory is."

Dramatic Picture Made in South Sea Isles

The first company of film players to penetrate the remote islands of the South Sea for the purpose of filming a dramatic spectacle arrived in San Francisco from Tahiti last week. This is the first expedition to be launched by the Far East Productions company, recently organized by W. F. Alder and S. M. Unander for the purpose of filming pictures in remote and picturesque quarters of the globe.

The production just completed is from W. F. Alder's book, "The Lagoon of Desire," dealing with the native customs and life of the South Sea islands.

Campaign Book for "A Man's Home" Ready

The Selznick home-office announces that a campaign book of an effective and serviceable character from the exhibitor's angle has been prepared on the Ralph Ince production, "A Man's Home," which has just been released. This campaign book is said to be the best thing of its sort yet turned out by the Selznick publicity department.

Mayer Feature Goes Big in Los Angeles

A new record in downtown runs in Los Angeles was established recently by Louis B. Mayer's "The Child Thou Gavest Me," the initial offering in First National's series of John M. Stahl Productions. The picture played to crowded houses in the business section of Los Angeles three times within a month and is now in demand for one more play date in the first-run district.



A scene from the Norma Talmadge production, "The Wonderful Thing," a First National release

"The Infidel" Completed

Katherine MacDonald in Colorful Role in First National Release

PRODUCTION has just been completed on "The Infidel" Katherine MacDonald latest feature for Associated First National, at the Ambassador studios according to word received at the First National offices from B. P. Schulberg, president of the Ambassador Pictures Corporation. He is now on the Coast supervising filming of the MacDonald photoplays.

"The Infidel" is a story of the South Sea Islands from the pen of Chas. A. Logue, former Manhattan newspaper man, who already has more than 200 screen successes to his credit.

More than half the scenes in the picture were made at night, and many of them in conjunction with the Pacific Fleet, with the cooperation of sailors and marines from the dreadnaughts. One of the thrilling episodes aboard ship necessitated thirty-six hours of continuous work because of the fact that the vessel received special orders to put to sea before the date originally contemplated.

In a letter to J. D. Williams, general manager of First National, Mr. Schulberg says: "We have in 'The Infidel' a photoplay that far outclasses anything of its kind I have ever seen. The story gives 'the American Beauty' the greatest role she has yet played and she portrays it admirably.

"The cast selected for Miss MacDonald's support helps materially to secure the total effect of merit. The male lead is played by Robert Ellis who came specially to play the role, from the East where he has been directing for the past three years.

"An important part is interpreted by Joseph J. Dowling in a manner comparable to his work in Mary Pickford's 'Little Lord Fauntleroy' which is receiving extensive praise wherever the picture has been shown. Melbourne MacDowell, Charles Force, Boris Karloff, Chas. A. Smiley, Barbara Tennant, Loyola O'Connor and Eleta Otis depict other important roles. The masterly direction is due to the skill of James Young, a pioneer in picture production."



Foch Pictures as Specials in Pathe News

By special arrangements perfected with that object in view, Pathe News enables residents of cities giving ovations to Marshal Foch to enjoy those thrilling scenes twice—in motion pictures at the local theatres a few hours after the public reception to the country's famous guest. These scenes were screened as local specials in Kansas City, St. Louis, Indianapolis, Detroit and Chicago in addition to being represented in the regular issues of Pathe News. In No. 87 the great Marshal's arrival in the United States is shown. In London, a week earlier, General Pershing is seen decorating the grave of an unknown soldier.

In Italy the King and Queen are pictured during the national rejoicing over the acquisition of Northern provinces from Austria under the Peace Treaty. Ex-Emperor Charles of Austria is seen interviewing soldiers of the army which now disavows allegiance to him. Blood-stirring views are shown of the International Fishermen's sailing contest in which the Canadian "Bluenose" defeats America's "Elsie,"

Hunt Stromberg Optimistic

R-C Pictures Producer Sees End of All "Depression Propaganda"

RETURNING to Los Angeles last week from a six-weeks' tour of the East, Hunt Stromberg, producer of the Doris May series of features for Robertson-Cole distribution, was direct in confirming the reports of "better times—full speed ahead" for the entire industry of motion pictures.

Between periods of conference with Robertson-Cole executives in regards present and future productional plans, Stromberg visited exhibitor-friends and Robertson-Cole exchange managers in several of the principal Eastern centres.

"There is no doubt but that the 'propaganda' referring to 'depression' has wended its course to a natural demise," said Stromberg upon his return to the West Coast Studios. "From direct discussions, and observations, I found that the trade in general, inclusive of exhibitors, company-representatives and newspapermen, are now perfectly willing, and solidly joined, to cut out the pessimism in all its form.

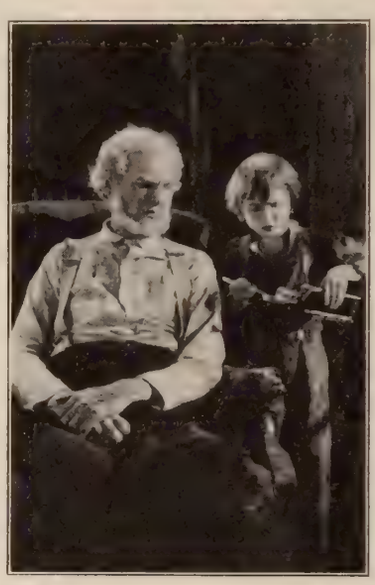
"I am delighted with the progress, and position of esteem held by Robertson-Cole. It is a source of infinite satisfaction to be identified with a concern having the integrity of purpose and fine high standards such as theirs.

"The new-season product of R-C is getting its full share of representation in the biggest and the best first-run theatres of the country. "My first production, 'The Foolish Age,' is sufficient evidence of this fact. By November fourteenth, less than thirty days from the release of the picture, October 16th, 'The Foolish Age' will have played its big engagements in one hundred key points of the United States.

"I am emphatic in the statement that General Manager Charles R. Rogers has assembled one of the finest, most alert-and-on-their-toes organization in the business. Robertson-Cole is conducting affairs with a determination and enthusiasm altogether commensurate with the present needs of the industry, and the exhibitors have the utmost confidence in their efforts and transactions."

To Decide Coogan Release

Distribution of Jackie's Series to Be Definitely Settled Soon



Master Jackie Coogan in his second starring vehicle, "My Boy," produced by Sol Lesser

ALL matters pertaining to the national distributors of Jackie Coogan's entire series of five-reel feature films (five in all) will be definitely settled this week after the executive meetings of Associated First National Pictures, Inc., are over.

Sol Lesser, vice-president of the West Coast Theatres, Inc., and power behind the Coogan productions, has had several concrete offers via state righting and from large national distributing organizations. Mr. Lesser naturally is inclined to lean toward First National and while a deal has not been consummated, it is generally understood that this releasing body will handle the Coogan picture.

"My Boy," the first of the series, is completed and is being personally brought East this week by Mrs. Jack Coogan, mother of the star.

The bookings for Jackie's last film, "Peck's Bad Boy," in England have reached the 25,000 pound point and, considering that Colonel Fred Levy, who personally consummated the deal, did so but little more than a month ago, this is a remarkable record and one that is not often tied by any film feature.

There is a strong indication that both Colonel Levy, in whose hands has been placed the foreign affairs of the Coogan organization, and Sol Lesser, will make an early trip to London where they will carefully look over the ground with the thoughts of taking Jackie there to produce a big picture.

"My Boy" will be given its New York premiere the end of November.

"Tropical Love" Finding Ready Favor

Associated Exhibitors report that the excellence of "Tropical Love," which was released on October 23rd is contributing greatly to their 36-a-Year policy. Directed by Ralph Ince, "Tropical Love" was actually produced in Porto Rico, with a cast including Ruth Clifford, Reginald Denny, Fred Turner and others.

"Across the Divide," "Discontented Wives," "The Family Closet" and "Home-Keeping Hearts" as well as "They Shall Pay," "Women Who Wait" and "The Butterfly Girl" are previous feature productions on the Playgoers program.



A scene from the William Fox release, "Without Fear," starring Pearl White

"Father Tom" Offered by Playgoers Pictures

"Father Tom," the newest Playgoers offering, set for release this coming week, November 13, is described as one of those wholesome, homey attractions, of the "Old Homestead," type whose appeal to American audiences is perennial. It features the famous old character actor, Tom Wise.

Essentially an out-of-doors picture, many attractive exterior sets are shown, and the thrilling race course scenes, flashed at Saratoga are realistically portrayed. Tom Wise is appealing as always, and he is assisted by a carefully-selected cast, which includes James Hill, May Kitson, Myra Brooks, Ray Allen, Harry Boler, Alexander Clark and Nancy Deaver.

Head of American Film Laboratory Resigns

Samuel L. Silverberg, for seven years laboratory superintendent for the American Film Company of Chicago, has resigned.

Mr. Silverberg, during his connection with the American, has had full charge of the main laboratories at Chicago. He has not yet announced what his future connections will be.

Gunning Release in Big Demand

"What Do Men Want" Booked for Elaborate Openings

THE picture that the Wid Gunning organization has nicknamed "The Million Dollar Question" is starting off the booking career at a pace that bids fair to more than equal the finest exploitation of the distributing organization. "What Do Men Want" is already scheduled for a number of big city openings on a scale of legitimate theatre attractions while unusual interest from exhibitors is reported at every Warren Office.

At the Lyric theatre, Broadway and 42nd street, New York City, "What Do Men Want" on Sunday, November 13th, followed Douglas Fairbanks in "The Three Musketeers" for an indefinite engagement. Wid Gunning, who is presenting the attraction, has already started a broadside exploitation campaign in the big city on what he terms Lois Weber's greatest picture.

The newspaper campaign got under way teaser copy playing on the title "What Do Men Want?" About the middle of the week preceding the showing, the exploitation organization began to take advantage of the unlimited window display tie-up possibilities in the title. Bill Boards and other unusual means are also employed, while the exploitation men have a number of big tricks up their sleeves which will begin to break Sunday on the opening. All signs point to the Lyric as being a center point of interest and a Broadway theatrical firmament for several weeks to come.

"What Do Men Want?" is also stepping out like "A Million Dollar Question" in Philadelphia. The owners of the famous Metropolitan Opera House were quick to get in touch with Edgar Morse, manager of the Warren, Quaker City Office, when they heard the glowing reports on the latest Lois Weber special, and effected an arrangement by which "What Do Men Want?" will open an indefinite run there November 16th. An advance campaign similar to that used in New York is already under way in Philadelphia. The Metropolitan Opera House is the most distinguished of Philadelphia playhouses and the promoters are making the engagement of "What Do Men Want" a special one in every sense of the word.

Out in Chicago, "What Do Men Want?" gets off to a flying start soon with a special downtown engagement at the Bijou Dream. Manager Sidney Goldman, at the Chicago Warren office, had already booked "What Do Men Want" far beyond his original quota of prints, but he reports that since exhibitors have begun to see the picture itself the interest has assumed sensational proportions. Many exhibitors who had already set their dates have applied for additional days on "The Million Dollar Question."

Wid Gunning, who is presenting "What Do Men Want?" at the Lyric is one film man who isn't a bit surprised at the phenomenal pace set by "The Million Dollar Question." "I have been quietly telling friends for many weeks that we had a million dollar baby," he declared, "and in fact that phrase does not half tell the story, for I am convinced that we will outstrip the mark set by such record breakers as "The Miracle Man." The bookings pouring in already show that exhibitors are aware of the tremendous exploitation possibilities of Lois Weber's greatest picture, and before we have finished with the long runs in the biggest cities there won't be a soul in the industry who won't know that the "year's biggest one" has arrived."

Goldwyn Buys Eight Stories

Works of Famous Writers to Be Produced at Early Date

EIGHT new stories of unusual interest have been purchased by the Goldwyn scenario department for early production. Vice-President Lehr and Paul Bern, scenario editor, in selecting these screen stories have read hundreds of books and manuscripts.

Gouverneur Morris has just completed an original for the screen which bears the title "Always Warm and Green." Ruth Wightman is writing the continuity in collaboration with the author.

Although several of Kathleen Norris's stories have been screened she is now working in a studio for the first time. She has written a story directly for the screen and declares she is fascinated with the work. She and Julien Josephsen are collaborating on the scenario. The story, for the present, answers to the name of "The Happiest Night in Her Life," but this is not likely to be the release title.

"Brothers Under Their Skins," a magazine story by Peter B. Kyne, is being fitted to the screen by Grant Carpenter, playwright and scenarist.

Great interest attaches to the filming of Hall Caine's novel, "The Christian," because of the announcement that the author will take passage from England next month. Charles Kenyon, rated as one of America's foremost playwright and photoplaywrights, has already completed the scenario. It will be held for the author's final inspection and approval.

Rupert Hughes has written another original, which at this writing is known as "Remembrance."

Basil King, best remembered for his notable "Earthbound," is again at the Goldwyn studio and is assisting in the production plans of his latest novel. "The Dust Flower." The author and Charles Kenyon are cutting the scenario pattern together. Whenever Mary Roberts Rinehart starts her typewriter going something light and entertaining may be expected. That's what she has done in "Jane," which tells how a spoiled girl was tamed. Isabel Johnston is the scenarist.

Katharine Newlin Burt has written "The Summons," which is also to appear in novel form. J. G. Hawks is making the screen adaptation.

Six feature pictures are in production at the big Culver City plant. They are Anzia Yezierska's "Hungry Hearts," directed by E. Mason Hopper, with Helen Ferguson and Bryant Washburn heading the cast; "Yellow Men and Gold," by Gouverneur Morris, directed by Irvin Willat, with Helene Chadwick and Richard Dix; "Sent for Out," a Rupert Hughes story, directed by Alfred E. Green, with Colleen Moore and Ralph Graves; "What Ho, the Cook!" a Chinese fantasy from Gouverneur Morris's pen, directed by Rowland V. Lee, with Jack Abbe and Winter Blossom; "The City Feller," featuring Cullen Landis, directed by William Beaudine, and "The Octave of Claudius," by Barry Pain, directed by Wallace Worsley, with Lon Chaney, Jacqueline Logan and Raymond McKee.







One of the many interesting scenes of "The Love Charm," Wanda Hawley's latest starring vehicle on the Realart program

Lewis Stone is Added to Ingram's Cast

Lewis Stone has been selected by Rex Ingram to enact the leading male role in his metro production of "The Prisoner of Zenda." Alice Terry, of "Four Horsemen" and "The Conquering Power" fame, has the leading feminine role. Robert Edeson, star of both stage and screen, will play the part of Colonel Sapt and Edward Connelly, the veteran actor who has been associated prominently with Mr. Ingram's earlier successes, again will play an important role.

"The Prisoner of Zenda" was adapted by Mary O'Hara.

Jones Drops "Buck" for "Charles" in Baptism

The William Fox star who has heretofore been known on the screen as "Buck" Jones has officially and with all due ceremony discarded the "Buck" and adopted the name of "Charles." The change in name occurred when Jones was recently baptized in the Church of the Angels, Los Angeles, by the Rev. Dr. Neal Dodd.

"The Kid" Three Times in Lorain, Ohio

Lorain, O., has had "The Kid" three times to date. And the popular Chaplin-Coogan serio-comic drama of the screen seems just as popular now as it ever was according to reports.

Travers Vale Stages Big Scene at Fort Lee

THE PEERLESS WORLD STUDIO, Ft. Lee, N. J., was the scene of unusual activity during the last week. The reason was the staging of a big scene for "The Paste Board Crown," in which several hundred extras were put through their paces by Travers Vale, who is directing the subject. "The Paste Board Crown" is an original story by Clara Morris and is the first of a series of pictures Mr. Vale will direct for Messrs. Nathan and Semerad. The big scene presents a "first night" theatrical showing.

New York Booking Lloyd

Comedian's "Never Weaken" to Run at Capitol and Brooklyn Strand

WITH S. L. Rothafel starting with its initial New York showing this week at the Capitol theatre, Harold Lloyd's "Never Weaken" will have the greatest presentation in Greater New York ever accorded a Harold Lloyd production, announces Associated Exhibitors.

For the week of November 13 "Never Weaken" will be featured at the Brooklyn Strand by Managing Director Edward L. Hyman, who expresses his enthusiastic opinion of the comedy in these words.

"Harold Lloyd in 'Never Weaken' is one of the best comedies that I have even seen, and I conscientiously feel that I am not extravagant in my praise. If this first of a series of new comedies by Harold Lloyd is a criterion of what the others will be, I can forecast a new place for the Lloyd kind of entertainment in the National Amusement line of the United States. Harold Lloyd in 'Never Weaken' shall have top position on the program of the Brooklyn-Mark Strand theatre."

On the week beginning November 20, no less than twenty-seven first-run theatres from Forty-second Street north, all houses of the U. B. O. Fox and Loew circuits, will show "Never Weaken" day and date. After which their theatres in lower Manhattan will follow for a week's day and date showing. Then, in turn, the Brooklyn theatres will have their week's day and date run.

In addition to this huge circuit booking, the comedy will be shown at the Sheridan Square and the New Metropolitan, both independent houses, day and date with the circuit theatres in their respective zones.

"Foolish Age" in Cleveland

Doris May Picture Greeted with Enthusiasm at Allen Theatre Run

DORIS MAY'S picture, "The Foolish Age," has been welcomed in Boston, New York, Pittsburgh, Baltimore and other leading cities with flattering enthusiasm, announces R-C Picture Corporation, but, however, it remained for Cleveland to extend to the vivacious young star the most fervent greeting her sparkling vehicle has thus far received.

"The Foolish Age" was such a success when presented by that skillful showman, Barrett McCormick, at the Allen theatre, Cleveland, that it was necessary to give an extra showing of the picture at night—a third show—to accommodate the thousands who clamored for admission.

The Allen was swamped by patronage during the engagement of "The Foolish Age." Not only was this due to the popularity of the star and the quality of her first R-C vehicle, but also to the showmanship of Mr. McCormick and the aggressive exploitation campaign carried out by representatives of the R-C organization.

All this, too, in spite of the fact that opposed to Miss May as an attraction at the Allen were two of the greatest motion picture cards of the day—Charlie Chaplin and Jackie Coogan at other houses.

In every respect the debut of Miss May as an R-C star in Cleveland was a brilliant occasion. Mr. McCormick arranged a spectacular and artistic setting in which to offer "The Foolish Age," as only he can do.

Extra Matinee Is Required

Additional Performance for "Four Horsemen" in Big Baltimore House

TO accommodate the crowds in Baltimore, Md., who are thronging to see "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro of the famous novel of Vicente Blasco Ibanez, now being shown in that city at the New Theatre, double matinees have been instituted.

So enthusiastic was the reception accorded this picture, which critics all over the country have declared to be among the finest works of the silent drama, that long before the time for the opening night the house had been sold out. Governor Albert Ritchie and numerous other state and city officials were among the initial audience.

The sensation caused by this picturization of the most noted story of the great war, influenced the management of the New Theatre to accede to the public demand by arranging an additional matinee. The first afternoon performance begins at 12; the second at 2.30.

The wide interest manifested in the picture has been cleverly exploited by some of the leading haberdashery stores of Baltimore. They have co-operated with the New Theatre management by having scene cuts from the picture printed on bags and envelopes used for enclosing purchases of customers. In connection with the cuts is the notice of the showing of the picture at the New Theatre.

"The Four Horsemen" was adapted by June Mathis. John Seitz was in charge of the photography.



Malcolm Strauss, elected president of Associated International Pictures

Claims First Right on Detective Pictures

In connection with its announcement in the advertising section of the current issue of the News, Alexander Film Corporation, addressing itself to the trade, declares that nearly two months ago it acquired the United States and Canadian distribution rights to "the first and only film productions ever made of the Sir A. Conan Doyle stories, 'The Adventures of Sherlock Holmes.'"

In last week's issue of a theatrical publication there appeared an article to the effect that John Barrymore was about to rush through the making of a special Sherlock Holmes feature for Famous Players. "This is deemed necessary," continues the article, "to forestall the release of a series of 15 two-reelers on the Conan Doyle's stories by Alexander Film Corporation."

Allen Forrest Opposite Minter in New Film

Allen Forrest has been engaged to play the male lead opposite Mary Miles Minter in a new Realart picture which has just been started. Miss Minter's new story is by Helen R. Martin and has not yet been titled.

"Three Musketeers" Sets Mission Theatre Record

CLOSING at the Mission theatre at the end of a week's run, Douglas Fairbanks' "The Three Musketeers" established its second Broadway record—one on Broadway in New oYrk, the Mother on Broadway, Los Angeles.

At the Mission theatre, Los Angeles, not only was a new mark set for length of run for Broadway playhouses, but attendance figures were far excelled. In the 315 performances in which "The Three Musketeers" was shown on the Mission screen it is estimated by Harry David, managing director, that 150,000 persons saw the picture.



Three views of "The Sheik," the Paramount super-feature in which Rudolph Valentino and Agnes Ayers have leading roles, current this week at both the Rivoli and Rialto theatres, New York

"The Sheik" Gets Big Reception in N. Y.

"THE SHIEK," George Melford's production for Paramount, featuring Agnes Ayres and Rudolph Valentino, which opened Sunday simultaneously at the Rivoli and Rialto theatres in New York, came within an ace of breaking the record for the two houses on its opening day. According to the statement from the Paramount office, there was a total of 19,824 paid admissions—slightly under the figure set by Cecil B. De Mille's "The Affairs of Anatol." Just how near it came to breaking the "Anatol" record is indicated by the fact that the total receipts at the Rivoli on the De Mille production's record day exceeded those for "The Shiek" on Sunday last by less than $1.

Constance Talmadge Revival Announced

The revival of Cyril Harcourt's "A Fair of Silk Stockings" is set by Select for November 20. This will be the second feature in this season's issues of Selznick revivals, starring Constance Talmadge.

As a stage play the Cyril Harcourt story had been a pronounced success and it was selected as an especially suitable vehicle for Constance Talmadge to utilize. Harrison Ford appears opposite the star.

The late Walter Edwards directed the presentation and Wanda Hawley, now a screen star, appeared in Miss Talmadge's support, the other players including Vera Doria, Helen Haskell, Florence Carpenter, Louis Willoughby, Robert Gordon, Thomas Persee and L. W. Zteers. New prints have been shipped to Select branches, after a thorough editing and furnishing of the original presentation.

Vitagraph Completing "The Prodigal Judge"

Vitagraph's picturization of "The Prodigal Judge" is almost completed. Officials who have watched its progress at the Brooklyn studios are enthusiastic over the results secured. Edward Jose is the director, and Jean Paige plays the leading female role. The picture is based on Vaughan Kester's novel of the same title.

"Our Mutual Friend" Scores

Going Big on Coast; Is Booked by Kehrelein Bros. for Frisco Theatre

"OUR MUTUAL FRIEND," which the Wid Gunning organization calls "the Perfect Movie," has already started its sweep along the Pacific Coast. Following closely on the heels of the news that its Los Angeles premiere had been unusually successful there comes the announcement that the Kehrelein Brothers have booked the Charles Dickens' photoplay for one of the initial offerings at the reopening of the famous College theatre.

The Kehrlein Brothers have taken the College theatre and practically built a new playhouse out of a well known San Francisco amusement place. The entire theatre has been redecorated in mission style and those who have seen it proclaim it the last word in artistic theatrical setting.

The selection of "Our Mutual Friend" the play at the College theatre is a considerable feather in the caps of the Wid Gunning organization as competition has been keen in San Francisco for the honor of being chosen on one of the early bills of this house. The Kehrlein Brothers were known to be shopping for attractions of unusual merit both from the angle of exploitation and production quality. It was probably natural that "Our Mutual Friend" should be chosen after its engagement at Clunes, Los Angeles theatre, as the papers of the Southern California film capital have seldom accorded the praise to any production that they gave to this screen version of Charles Dickens last complete novel.

The Los Angeles Times declared "the charm in its fidelity to the character drawing of Dickens, laughter, suspense over the doubtful principals, and hatred for the villains of the piece follow each other in rapid succession. The dramatic situations are tense. Mechanically the picture is excellent."

Fox Branch Conducts Drive

New York Exchange Aims to Stimulate Public Interest in Specials

WHAT is believed to be one of the most aggressive publicity drives ever directed to the public by a motion-picture exchange has just been launched by the New York branch of the Fox Film Corporation under the direction of Louis Rosenbluh in charge of that branch. The "Direct-to-the-Public" selling campaign, after several months of intensive preparation, is now in full swing.

In a statement issued during the week, Mr. Rosenbluh declares:

"In offering exhibitors such attractions as 'Over the Hill,' 'A Connecticut Yankee in King Arthur's Court,' 'The Queen of Sheba,' 'Thunderclap' and a regular program service of high calibre, we are giving him the essential elements of profitable merchandising—a salable product. But a product, no matter how great its intrinsic worth may be, is valueless unless a market is created for it.

Appreciating the value of vigorous exploitation and endeavoring to extract from our productions a one hundred per cent return on their drawing power, we have installed in the New York exchange what is probably the largest staff of exploitation experts ever assembled in a branch office. Qualified by training and experience to originate and execute productive publicity, these men are devoting their time and energy exclusively to selling our productions direct to the public.

"A unique and effective feature of our Direct-to-the-Public sales campaign is the maintenance of an 'Exploitation Circus' for the benefit of such forthcoming attractions as 'Queen of Sheba,' 'A Connecticut Yankee,' 'Thunderclap' and the Tom Mix star-series. Our 'Exploitation Circus' includes camels, chariots, trick motorcyclists, cowboys and in fact everything needed to stage striking bally-hoo stunts. All are at the disposal of exhibitors playing these attractions."

Tod Browning Is Signed Again by Universal

TOD BROWNING, one of the best known directors of big photoplay productions, has been signed again by Universal.

This is the third engagement that Browning has entered into with the Universal, and this one involves the most money and the most work, it is declared. In fact Mr. Browning has undertaken to produce in the space of a year from November 1, two Jewel pictures and six Special Attractions. This is quite an undertaking, but Browning is satisfied that he can do it, and Mr. Laemmle, who personally signed the contract at Universal City, has ordered Irving G. Thalberg, general manager, to place every production facility at his disposal.

"Hurricane Hutch" in Central America

Armando Lopez Ulloa, Consul General from Honduras to New York, sailed for home on a short visit last week after obtaining from Pathe Exchange, Inc., a concession to handle exclusively the Pathe product in Central America. Senor Lopez carried with him also a print of the new Pathe serial. "Hurricane Hutch," the first presentation of which in his own country he will personally supervise.

As he was sailing with his concession and his first shipment of Pathe film, the Consul General exhibited considerable satisfaction over his deal with Pathe.



"Directed By"

VIGNOLA

Is a Guarantee of Pictures That Are *Consistently Good*

Read What New York Said of

"Enchantment"

NEW YORK DAILY NEWS:

"'Enchantment' is exquisitely conceived and executed. I fancy the ladies who like to cry 'lo-ovely' will fall for 'Enchantment' with a dull hard thud. They will pay rich tribute to Mr. Robert Vignola who directed. Really, it is enticingly beautiful."

NEW YORK MORNING TELEGRAPH:

"A word of praise should be given the work of Bob Vignola, who directed 'Enchantment.' His work has been well done. The photoplay in his hands has been molded into entertainment of the highest order. This is especially true of his direction of the star."

NEW YORK GLOBE:

"The possibilities open to the moving pictures when they are endowed with an intelligently worked out story, delicacy of production, and a saving grace of humor, are strikingly illustrated in 'Enchantment.' The production is well staged throughout."

NEW YORK TRIBUNE:

"You can't help but like 'Enchantment.' Robert Vignola has directed the picture beautifully, with a fine attention to the humorous situations."

NEW YORK HERALD:

"It is a very captivating production. Vignola has directed Miss Davies very effectively."

NEW YORK EVENING POST:

"How cleverly it is developed. A charming photoplay, delightful in staging and costume. Marion Davies, beautiful, charming and expressive, is a picturesque and vivacious bit of girlhood."

NEW YORK EVENING WORLD:

"Delightful little story."

NEW YORK SUN:

"Brilliantly staged."

NEW YORK WORLD:

"One cannot see 'Enchantment' without being amazed. Marion Davies is a very sweet and properly willful little society flapper."

Made for

COSMOPOLITAN

New Film Center for Long Island

THE Ferndale Corporation with headquarters located in the Empire Theatre Building, New York, announces that it has now under way at Ferndale, Long Island, N. Y., within a distance of sixty miles of New York, the construction of modernly equipped studios, surrounded by country of scenic grandeur and located on the borders of a beautiful lake within two miles of the ocean front.

In its announcement, the Ferndale declares that within this area are to be found settings representative of every part of the earth, while buildings already erected or under construction will afford producers every facility for filming in a community rich in historic and romantic interest. The statement from the Ferndale Corporation also emphasizes the proximity of the Metropolis with its leading directors, stars and actors; and its great stores of costumes and production accessories.

The Ferndale announcement is directed especially to the independent producer, to whom it promises fullest co-operation. Five of the studio buildings have already been finished, according to the statement, and a large swimming pool is rapidly nearing completion. A large tract of land has been cleared and greenhouses put under construction to enhance the beauty of the location. In addition, a 75-room hotel is said to be under way in connection with a colony of bungalows for the accommodation of the producer and the artist.

The officers of the Ferndale Corporation are: C. K. F. Andrewes, president; Mrs. Oliver Harriman, vice-president, and Coburn McFadden, secretary.

Yard-Stick Minimizes Risks

Precautions Taken to Reduce Hazards in Making "Three Musketeers"

LETTING the uninitiated into behind-the-camera secrets of motion pictures in the making is becoming popular, declares a statement from United Artists. Only recently the method of double photographic exposure, which enabled one of the greatest of film stars to play a most extensive dual role, was explained in detail. And now comes Douglas Fairbanks who tells how the foot-rule and yard-stick are brought into play as camera aids, and every inch of every scene wherein there lies the least physical risk to the actor is measured and laid out with all the fineness of the most complicated engineering problem.

In Mr. Fairbanks' film version of "The Three Musketeers" there is a little more than two miles of danger, declare United Artists, and every inch of this was measured to the last degree of mathematical nicety so as to eliminate as much as possible the element of physical risk.

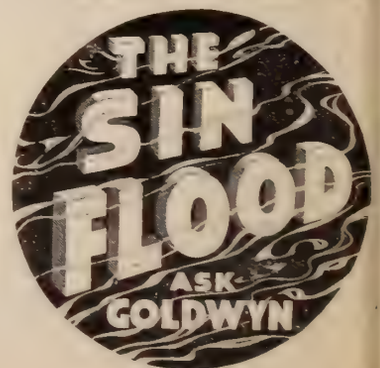
The scenes containing the most physical risk in this film were those featuring the sword attacks. In one of these, measuring 124 feet, Mr. Fairbanks fought eleven men, and a single slip, or the least misjudgment of distance, might have brought serious injury either to the star or some of his combatants, it is stated.

There are 740 feet of danger for Mr. Fairbanks in duels alone. In his flight across the roof-tops with the heroine over his shoulder in a semi-swoon there are 250 feet in which the slip of a foot meant a forty-foot fall, for both. Other scenes filled with risk are those in which he boarded the ship, dove into the water and dodged real bullets; rode bareback at break-neck speed over rough roadways; leaped from a second-story window to avoid capture; vaulted a fourteen foot gate at the port; slid down a banister

Reviewing Boards Honor Two R-C Releases

THE official list of the National Motion Picture League issued recently included William Christy Cabanne's production of "The Barrier" in its list of subjects recommended as "family films." "The Barricade" was based on an original story by Dr. Daniel Carson Goodman, the locale of which is New York where most of the scenes were taken. Among those in the cast are Kenneth Harlan, Katherine Spencer, William Strauss, Eugene Spencer, Dorothy Richards and others.

"The Sting of the Lash," starring Pauline Frederick also won official commendation from the National Board of Review, in the October honor list of which the production was included among the "exceptional pictures" of the month. "The Sting of the Lash" was written by Harvey Gates and is a story of the strongest drama.



Truex Comedy Heads Releases for Nov. 20

PATHE EXCHANGE, INC., has added the first of a series of comedies starring Ernest Truex to the pretentious collection of short subject features scheduled for release November 20th, "Little, But Oh My" is the title of the first offering.

"Roping the Black Panther" is the next of the series of Major Jack Allen's Wild Animal Pictures.

"The Marathon" is the next re-issued one-reel comedy starring Harold Lloyd. Bebe Daniels plays opposite the star, with "Snub" Pollard in a prominent role. "Dangerous Dollars" is the title of the film version of Holman Day's latest story of the same name showing life in the Maine woods. Edgar Jones and Edna May Sperl are the featured players.

"Penny-In-The-Slot" is the title of the current Hal Roach comedy featuring "Snub" Pollard. "The Woman and the Hen" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. "Overboard" is the ninth episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison.

Pathe Review, No. 130, presents a practically all-star selection of subjects. "The City of Romance" shows views of St. Augustine, Florida; "The Tale of a Tire" is the history of an automobile shoe; "The Running Broad Jump" contrasts the American and English styles, "The Citybred Generation" is the latest Capitol Travelaugh by Hy Mayer; and "Springtime in Northern Africa" is a Pathecolor travel-picture.

Spectacular Setting in New Christie Comedy

Something decidedly new and spectacular in comedies is announced in the latest two-reel comedy being produced by Christie for Educational release. The picture, which is titled "A Barnyard Cavalier" and which features Bobby Vernon, has been carried out with a magnificence in scene settings and detail which establishes a precedent for short film comedies, it is declared.

Viora Daniel is the pretty foil for Vernon in this comedy. The story of "A Barnyard Cavalier" was written by Frank Roland Conklin.

As evidence of the greater effort being put into all the new Christie Comedies, "A Barnyard Cavalier" will follow on Educational's release schedule one of the best Christie Comedies made up at this time, "No Parking." Neal Burns is featured in "No Parking," with Helen Darling, as well as Jane Hart, the baby who appeared in "Sneakers," and "Laddie," the collie dog.

$60,000 for a Reel and a Half

"Iron Trail" Refutes Idea That Outdoor Films Are Cheap

REX BEACH'S "The Iron Trail" is held up as an absolute contradiction of the common idea that "outdoor pictures" are cheap to make. This picture is a seven reel feature, yet two episodes, composing perhaps one reel and a half, cost more than $60,000, the producers declared.

"The results of this picture particularly interest me," says Whitman Bennett, "not only because of immediate financial considerations but also as a guide to future endeavors. The issue in outdoor pictures is whether the exhibitor wants the regular back-woods hoakum of lumber-jacks and fur coats, with the regular and everlasting dog-sledge and Indian hut, or whether he wants genuine higher grade stories with big scenes involving big expense. It is much simpler to do the regulation brand and far less of a financial hazard, but I feel absolutely assured that the more ambitious work is going to make the only permanent appeal.

"Anyone who stops to think will see at a glance that the two most costly scenes of 'The Iron Trail' were the fight at the crossing and the bridge episode at the end. The fight could have been done much more cheaply by just making it a rough-and-tumble without attempting to preserve the railroad atmosphere or to show the actual railroad construction progressing throughout the encounter

"The construction of the artificial bridge, to match the actual bridge in Alaska, was, however, the most interesting as well as the most costly part of the undertaking—and something of an engineering achievement. The real bridge across the Copper river in Alaska—the building of which furnished the essential facts for Mr. Beach's story—is photographed and shown in the film.

"The bridge that we built for the dramatic scenes and to show the real bridge in construction represented a span and a half of the actual bridge, was copied from exact photographs, and was built to scale with the utmost accuracy, so that the artificial and real shots should 'match.' This does not mean that it was small. As a matter of fact, it was nearly a hundred feet long, the roadway or floor was forty feet above the ground, and the trusses reached another twenty-five feet into the air. Below the floor of the bridge, of course, were the scaffolds and the pilings.

"The bridge was built of wood but had to be strong enough to bear the weight of sixty or seventy people and very heavy lighting apparatus. In other words, though it was only a moving picture 'prop' it had to be strong enough to bear the traffic of any ordinary actual bridge. While the action of the play was being filmed real bridge workers and riveters swung from scaffoldings, hoisted and riveted beams into place and relived in minute detail the building of the genuine Alaskan structure.

"There was still a third extremely expensive feature in the photographing of this story—the shots of the rushing ice in the spring break-up which endangered the structure. All of these shots, as well as all other atmosphere shots of glaciers and backgrounds, were taken by a crew sent to Alaska for that special purpose. The ice 'break-up' shown in the film was the actual break-up of the Copper River (called the Salmon river in the story) last April. It was only by this means that we felt we could get absolute realism, showing the rushing ice between the river banks and against the glacial scenery."



One of many big scenes of "The Iron Trail," the Whitman Bennett production of the Rex Beach story, released by United Artists

Chas. Bryant to Direct Madame Nazimova

CHARLES BRYANT will direct Madame Nazimova in her forthcoming production of Oscar Wilde's "Salome" and Ibsen's "A Doll's House," the double bill she is preparing as her first "repertoire film" for the United Artists.

Mr. Bryant also will have full charge of all production details. Wallace Beery has been engaged for the part of Helmer in "A Doll's House."





"Enchantment" Has All the Ingredients of Success

IN a genuine and entertaining picture that casts a brilliant light on the life of the young woman of today, Marion Davies, star of Cosmopolitan Productions, shows convincingly in "Enchantment," her latest and her best screen production, a dramatic ability that has evoked the enthusiasm of newspaper and trade paper reviewers alike.

Following its opening at the Rivoli Theatre, New York, on Sunday, October 30, critics and public were unanimous in praise of both the story and the undisputed gifts of the actress.

"'Enchantment' is exquisitely conceived and executed," wrote "The Daily News."

"The Herald" said: "It is a very captivating production, for at last Miss Davies seems to have found a vehicle that fits her—or that she fits, which is more to the point. Vignola has directed Miss Davies very effectively."

In "The Morning Telegraph" R. W. Baremore wrote: "Miss Davies handles a difficult role in a very clever fashion, playing it in just the right spirit and making of the picture unusually pleasing entertainment. We like 'Enchantment' and we are quite sure that it is by far the best thing Miss Davies has done.

"The Globe" wrote: "Marion Davies, as the flapper vampire, does, we think, the best work of her screen career in this picture. The production is well staged throughout."

A Clever Story

"Enchantment" is primarily the story of a "flapper." Now, young Ethel Hoyt (which is Marion Davies' name in the picture) doesn't think she is a "flapper." Not she! She thinks she is Cleopatra, Helen of Troy, Theodora—all the historic queens of love combined. Because several young and inoffensive Harvard undergraduates beset her with invitations hither and yon she begins to take herself quite seriously, and begins to wonder what there is about her that constitutes this so fatal attraction to the sex that picks up the checks.

Her father and mother are in perfect agreement, not with the picture Ethel paints of herself and her conquests but with the fact that something must be done and done soon e'er their beloved child has her head completely turned.

The solution presents itself to the canny father at a performance of "The Taming of the Shrew" in which his friend Ernest Eddison takes the part of the tamer. Peter Hoyt takes this actor into his confidence and devises a scheme whereby the player is to step into his same stage role for the taming of Ethel.

The actor amusedly consents, not knowing what he's "letting himself in for." As Ethel thinks there is no man not susceptible to her charms so Eddison thinks there is no woman he cannot properly subdue. The game begins, she all the time unaware of the plot that has been hatched against her.

They meet and go about together a great deal. His attempts to tame her only result in the actor's falling in love with her and falling in love so hard that her slightest frowns make him unhappy. And she will have none of him.

Finally comes the night when both are principal characters in a modern society pageant, she the beautiful princess of "The Sleeping Beauty" legend and he the Prince Charming who is to awaken her with a kiss. And he does awaken her—awaken her to great wrath indeed, for he kisses her so fervently on the stage, murmuring tender sentiments the while, that every person in the audience is aware that he is in love with her. This is not pleasing to Ethel and she is furious. She is humiliated; she hates all men and when he insists upon seeing her at home that evening she thoroughly denounces him.

In fact, she denounces him so bitterly that were he not oblivious to all but her anger he would have guessed much sooner that she returned his love. As it is it takes him five or six minutes to glean the truth and her father twice that long to recover from his surprise at the finale of his plottings.

The gowns Miss Davies wears in this picture are a revelation in beauty and good taste. Paris, New York and she herself supplied the designs and the effect is a very happy one. The gorgeous princess costume of rhinestones and pearls on a rich background of heavy satin is from the hand of Joseph Urban.

Mr. Urban also designed the settings which are exquisitely simple, serving as a graceful background rather than obstrusive.

"Enchantment" is released by Paramount.

The Star and Cast

Marion Davies is one of the youngest stars on the screen, being but 21 years old. She was born in Brooklyn, New York, the daughter of a judge. It was from the Ziegfeld "Follies" that she transferred her interest to pictures. Among her best-liked photoplays have been "The Cinema Murder," "The Restless Sex," "April Folly" and "Buried Treasure."

She is surrounded in "Enchantment" by an unusually brilliant company. Her leading man, Forrest Stanley. was last seen in the leading part in "Forbidden Fruit." His experience was chiefly gained on the stage with the Oliver Morosco companies.

The first screen appearance of Tom Lewis, the stage comedian, is another interesting factor of this picture. He plays the father. He is chiefly remembered for "The Yankee Prince," "The Little Millionaire" and "High Jinks."

Edith Shayne, the mother, is well known through having been leading woman in some of the chief successes of John Drew.

As the juvenile, Arthur Rankin is happily cast. A nephew of the Barrymores, he has already shown talent on the stage and screen. With his uncle, Lionel Barrymore, he played an important part in "The Copperhead."

Corrine Barker won her fame principally in "Potash and Perlmutter" on the stage. She has played, moreover, with Julian Eltinge, John Mason, Elsie Ferguson and Julia Dean. She also played with Marion Davies in "The Restless Sex."

Exploitation Tie-Ups

"Enchantment" starring Marion Davies lends itself to extensive exploitation. Here are some hints to exhibitors:

The title itself is amazingly full of hints for window displays. No motion picture star can vie with Miss Davies in the gorgeousness and variety of her gowns. The story-within-the-story of "The Sleeping Beauty," one of the most beautiful sequences ever seen on the screen, presents another opportunity for window displays.

Your nearest Famous Players has still photographs which show many of the gowns which Miss Davies wears in this production. Show those photographs to the head of the Ladies' Wear department of the most prominent store in your community. He or she will be immensely interested in these beautiful stills and will be pleased to arrange a window display showing the finest gowns and stills from "Enchantment." In getting together with advertisers approach those merchants that cater especially to the wants of misses.

In many communities it will be found possible to enlist the aid of the editors of the Woman's Page of the newspapers. "Flappers," their mannerisms, their likes and dislikes, have received columns of publicity in both dailies and magazines and they form a topic that is always of interest.

Florists and proprietors of beauty parlors will be found ready to work with the exhibitor on "Enchantment" because the title can be utilized so effectively in their businesses.

The reception given the production in New York, where it was first shown, proves that it has a very strong appeal to the women, and the wise exhibitor will capitalize this appeal.

Experts Behind Camera

A fine array of motion-picture talent was assembled for the creation of "Enchantment," Marion Davies' latest release.

Robert G. Vignola, who directed "Enchantment," is one of the best known directors in the field. "The Woman God Changed," also a Cosmopolitan Production, was his last picture before this and is still playing to enthusiastic audiences in all parts of the country. He also directed "The Passionate Pilgrim."

Born in Italy and educated in New York, Mr. Vignola began his stage career as a Shakespearean actor. He directed pictures first for Kalem, his initial production being "The Vampire." Others of his pictures were "More Deadly than the Male," with Ethel Clayton; "The Third Kiss," "The Love That Lives," and "The Reward of Patience." For Cosmopolitan he has also done "The World and His Wife" and "Straight is the Way."

The author of this story of the modern "flapper" is Frank R. Adams, one of the most popular short story writers of the present day and especially adept at analyzing the foibles of the young.

Luther Reed wrote the scenario, one of the many excellent scripts he has done for Cosmopolitan. After he left his post in New York as dramatic critic for "The Herald" he joined the screen writers on the Pacific Coast and worked with the old Lasky company. He also did both original and adapted stories for Metro and Thomas H. Ince until the war when he became a lieutenant of infantry. A notable stage success of his was "Dear Me."

Miss Davies' photographer was Ira H. Morgan, one of the veteran cameramen of pictures. In 1911 he did the "Broncho Billy" series, for two years photographed Mary Miles Minter, and did four pictures for King Vidor.



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Scenes From Marion Davies New Picture "Enchantment"



Above is shown a number of scenes from the new Cosmopolitan Productions super feature, "Enchantment," in which Marion Davies is presented in the stellar role. The feature, which is acknowledged to be Miss Davies' greatest success, is released by Famous Players-Lasky Corp.



Mary Aster, star of "The Beggar Maid," a Hodkinson release

Robertson to Produce "Spanish Jade"

Having completed "Love's Boomerang," in the Paramount studio in London, John S. Robertson will next produce "Spanish Jade," a picturization of Maurice Hewlett's novel. Exterior scenes for this picture will be photographed in Madrid. This in accordance with the plans of Jesse L. Lasky, who recently announced that all European pictures made by Paramount were to be laid in their natural settings.

Geo. Randolph Chester Forms Own Company

GEORGE RANDOLPH CHESTER announces the formation of his own producing company to be known as the George Randolph Chester Productions and will make two big pictures a year. A suite of rooms has been leased on the tenth floor of 516 Fifth avenue. Work on the initial production will start within the near future. The distributing channel will be announced at a later date.

Mr. Chester recently resigned from the Vitagraph Company where he was closely identified with all branches of the Vitagraph productions, his latest work being the directing of "The Son of Wallingford." Mr. Chester plans to make some very big pictures and will give them all of his undivided time. He does not expect to revolutionize the picture industry but he does plan to make films that will merit attention in any screen port in the land.

Mr. Chester is the author of seventeen published novels and has written hundreds of short stories. He has been a magazine editor, newspaper reporter, news editor, war correspondent, dramatist, moving picture scenarist, author, continuity writer, director and special contributor to leading periodicals, and now plans to add "producer" to that list.

C. G. Sullivan at His Best

That is Opinion Voiced by Many After Viewing "Hail the Woman"

AS a product of the versatile pen of C. Gardner Sullivan, "Hail the Woman," Thomas H. Ince's production for distribution by Associated First National Pictures, is considered by many to be the most striking expression of the vivid and spell-binding writing powers that are peculiar to Mr. Sullivan's genius.

In this Thomas H. Ince production, Sullivan has expressed the joint views of Mr. Ince and himself as to what constitutes the sort of motion picture play which the public styles "a bigger and better picture," and which it has called so long. Thomas H. Ince designates "Hail the Woman" as "the picture a weary public has waited for—my greatest achievement," and Sullivan defines it as: "the ultimate solution of a problem."

C. Gardner Sullivan's great success as a writer of screen stories once again proves the general all-round usefulness of trained and talented newspaper writers. A small town, Stillwater, Minnesota, is claimed by Sullivan as his birthplace. At school, to find an outlet for his literary tastes, he used to copy 'pieces' from the local papers, and would then rewrite them to suit the fancies of his imagination. After four years well-spent in the study of "fine letters," at the University of Minnesota, Sullivan decided to become a newspaper writer, and he joined the staff of the St. Paul Pioneer Press. Here he soon attracted attention through the semi-humorous, semi-pathetic theme of his human interest writings—qualities that have since been vividly expressed in many a great scenario! Sullivan subsequently joined a number of newspapers of national and international renown, such as the Chicago Tribune, the New York Journal, and others.

Sullivan is now said to be the most high priced motion picture dramatist in the world. He is under contract with Thomas H. Ince, and last year made a tour through Europe to gather fresh atmosphere and material for picturization.

Select Ready for Drive

Salesmen Make Final Efforts for Big Results in "Selznick Week"

REPORTS from the Selznick branches throughout the country give every indication that Selznick Week, November 13 to 19, inclusive, will be a big success. Practically every Selznick office has booked a volume of business considerably in excess of that usually done.

The big Selznick specials, including the new one, "A Man's Home," Vera Gordon in "The Greatest Love," the two Faversham pictures, "The Man Who Lost Himself" and "The Sin That Was His," and "Red Foam" are most frequently mentioned in the extra contracts although there are many extra play dates for the Selznick Star Series attractions with Elaine Hammerstein, Eugene O'Brien, Conway Tearle, and Owen Moore.

O'Brien's "Chivalrous Charley" has been made ready for pre-release during Selznick Week although the regular release date is not set until early December. In this picture O'Brien is supported by Myron Selznick's "discovery" in the person of Nancy Deaver who is now assuming a leading role for the first time in her screen career, although she has appeared frequently in minor roles with other stars.

Release "Ladies Must Live"

George Loane Tucker Production Offered by Paramount on Nov. 13

"LADIES MUST LIVE," the last production made by the late George Loane Tucker, creator of "The Miracle Man," is scheduled for release by Paramount November 13. The picture is presented by Mayflower Photoplay Corporation and features Betty Compson in the leading role.

Although seized by fatal illness just as the final scenes for "Ladies Must Live" were being taken, Mr. Tucker supervised the cutting and editing of the 140,000 feet of film taken. This had to be reduced to the required number of reels, and when the work of making the finished negative was being performed, Mr. Tucker went to Hawaii for recuperation. There he struck the rainy season and was forced to return to Los Angeles where he died without having seen his finished work.

The picture was adapted from a novel by Alice Duer Miller which appeared in serial form in the Saturday Evening Post. Miss Compson plays the role of a young girl who has been reared by her rich brother-in-law and whose penniless father plans to marry her off to some rich man in order that his income, derived from his son-in-law, may be increased.

Robert Ellis plays opposite Miss Compson, while Jack Gilbert and Mahlon Hamilton have roles of almost equal importance. Others in the large cast include Leatrice Joy, Hardee Kirkland, Gibson Gowland, Cleo Madison, Snitz Edwards, Lucille Hutton, Lule Warrenton, William V. Mong,



"Tony" Moreno, Vitagraph star, as he appears in his latest picture, "A Guilty Conscience"

World Wide Success for "Mother o' Mine"

According to an announcement received by Thomas H. Ince from Millard John, New York manager of Australasian Films Ltd., "Mother o' Mine" is as popular in that section of the work as it has been in America. The cable from Sydney reads: "Congratulations to Ince. 'Mother o'Mine' only attraction drawing capacity business in the last twelve weeks'.

A survey among United States exhibitors who have played "Mother O'Mine" in big cities and small towns made by Ince representatives has revealed no single instance in which "Mother O'Mine" failed to be a money maker of the first degree. There has been no report where the production failed to make an unexpected profit for the exhibitor.

According to Al Lichtman, general manager of Associated Producers, who is supervising its distribution through the exchanges of Associated First National Pictures Inc., few productions released in recent years have had so many repeat bookings as "Mother O'Mine."

Kinograms Increasing Staff of Cameramen

A MUCH bigger staff of photographers is being built up for Kinograms, Educational's news reel, as the first big step in the campaign of expansion and improvement promised recently by Captain G. McL. Baynes, head of the Kinograms Publishing Company, in a letter to E. W. Hammons, president of Educational.

The editorial staff in the Kinograms headquarters in New ork City has already been enlarged, and a photographer is being placed for Kinograms service exclusively in each town of any considerable size in the country. It is aimed within a month to have a staff of photographers in the United States that will number at least 250 more than at present.

Following the establishment of the bigger domestic staff enlargement of the foreign staff will be started. At the same time other plans for making Kinograms a bigger and better news reel are being developed.

Metro Will Distribute "Fightin' Mad"

METRO concluded negotiations this week for the distribution of "Fightin' Mad," a super-special outdoor production whose cast includes such celebrated players as William Desmond, Virginia Brown Faire, Rosemary Theby and Joseph J. Dowling. It will be released, the indications are at present, early in December.

"Fightin' Mad," in six reels is an action picture throughout. The story is by H. H. Van Loan, author of "The Virgin of Stamboul" and other screen sensations. The picture was made by William Desmond Productions. Joseph J. Franz directed it, under the personal supervision of Robert Brunton. Harry A. Gersted photographed the production.



One of many "he-man" scenes of "Fightin' Mad," the Metro picture by H. H. Van Loan and in which William Desmond is starred

Universal to Make New Short-Length Series

CARL LAEMMLE has authorized production at Universal City of a series of short-reel features which will be based upon the experiences of a newspaperman on a metropolitan daily. The series will be sent to the screen as "Ned of the News." Albert Russell will direct with Percy Pembroke, a well known young leading man, in the featured role. The stories were written by George Morgan. "Ned of the News" will travel out of "Central" with the Flying Squadron of Police to give playgoers a thrill and anyone who has any idea of the hourly activities of the modern police reporter will anticipate speed and suspense in every foot of the tableaux.

Stunts Suggested for "The Love Charm"

Realart points out that the current Wanda Hawley production, "The Love Charm," contains a number of episodes which suggest good material for exploitation.

Early in the story, the love-sick heroine imagines herself in the middle ages being wooed by a gallant knight. This suggests a man in armor, on a large, fully-accoutred steed. Behind him rides a fair damsel dressed in the medieval style. The rider carries a long lance from which depends a large sign containing the billing for the picture. Should the armor not be available, it can be home-made, fashioned from large sheets of silvered cardboard.

Wanda Hawley makes her entrance carrying an old fashioned wire dress form and a large telescope bag. A girl similarly equipped, dressed in attention-compelling clothes, would make a good subject for a street stunt. The billing can be painted on the side of the bag.

"Quo Vadis" Is Meeting with Great Success

The success that George Kleine's revival of the screens greatest classic "Quo Vadis" is meeting throughout the country is evidenced by a letter just received by Wid Gunning at the offices of the Warren Distributing Organization. It comes from a Detroit film man and is as follows:

"Had a talk with Ed. Beatty, general manager of the Butterfield Circuit, today and he gave me the information that 'Quo Vadis' has been one of his best box office attractions this year. Beattly was frank to say that when he booked the classic he had no idea it would go over so big, even though his expectations were pretty strong. In many towns he tells me he has had to hold it for extra days. 'We have played many of the season's biggest pictures,' Mr. Beatty said, 'but the real sensation of them all has been "Quo Vadis," the George Kleine revival. It has packed houses for us on every occasion.

Hodkinson Changes Staff

Thirty New Offices Are Opened; Changes in Sales Force Personnel

NOTICEABLE to such an extent that it is worthy of comment, the total lack of confusion attached to the opening of nearly thirty offices in the new Hodkinson distributing system established this week has enable Home Office and Branch executives to continue without interruption the work that has been laid out for the forthcoming months.

Several changes in the personnel of the sales staff have been made during the past week. Ralph Pielow, formerly a salesman attached to the Hodkinson offices in Portland, Oregon, has been promoted to the position of sales manager of the new Hodkinson exchange in Seattle, succeeding F. Butler. The Hodkinson office in Portland has been discontinued.

E. Hockstim, of the Albany territory, has been transferred to the Buffalo territory, there he will work with Mr. H. Boyle. Harry Melcher, formerly a salesman connected with the Pathe staff in Omaha, has been appointed sales manager for Hodkinson in the Omaha territory by Phil Ryan, Hodkinson district manager in the northwest.

Another addition to the Hodkinson force during the past week is that of Dan Horgan, formerly Metro salesman in the Boston territory. Mr. Horgan has been engaged as salesman for Hodkinson in the New England territory, working out of the Boston office. E. W. Whitford, another popular film salesman in the New England territory, has also been added to the Hodkinson staff.

New Roland Serial Ready

Pathe Announces "White Eagle" as First Release for New Year

THE first release to inaugurate the New Year from the Pathe Exchange will be "White Eagle," the new Gold Rooster serial starring Ruth Roland. A Pathe announcement this week states that the new chapter play has been scheduled for release January first. The new serial, besides being the ninth chapter play starring Ruth Roland, is said to surpass all the Pathe star's previous efforts in her particular field of the cinema.

The story is from the pen of Val Cleveland, who has written many successful novels brim full of fast action. "White Eagle" sets a fast pace, dealing with the West, in which cowboys and Indians play a leading part, yet the serial was produced in such a fashion as to be absolutely "censor-proof." W. S. Van Dyke, who was responsible for the direction of the Jack Dempsey serial, "Daredevil Jack," is also responsible for "White Eagle."

The new serial was produced at the Hal Roach studios under personal supervision of Mr. Roach. It is the first serial to be produced on the same "lots" made famous by Harold Lloyd, "Snub" Pollard, and other Roach comedians, and consequently called for extensive enlargements of studio space for the filming.

Earl Metcalfe is seen opposite Miss Roland, Otto Lederer, seen as the money lender in "Without Benefit of Clergy," plays the villainous part of Chief Grey Wolf; and Harry Girard, who is well known on both stage and screen, is his chief accomplice, aided by Frank Lackteen.

Al Feinman Moves

Announcement is made this week of the removal of the advertising and publicity bureau conducted by A. L. Feinman to more commodious quarters at 117 West 46th street, New York City.

Elaborate Handbook on Goldwyn's "Theodora"

One of the handsomest motion picture souvenir books ever published has been printed by Carey Printing Company for Goldwyn's Italian spectacular film, "Theodora," which has scored one of the biggest hits in motion picture history at the Astor Theatre, New York.

The book is printed from four-color process plates. Eight pages devoted entirely to reproductions of "Theodora" stills are in color, the other eight pages (mostly pictures also) being in black and white. In the centre is a magnificent two-page spread showing the amphitheatre which figures prominently in the drama.

Huge Lasky Stage to be Roofed With Glass

Studio General Manager Charles Eyton has let the contract for one of the biggest construction jobs to be done in years at the Lasky studio, that of putting a glass roof over the big open stage.

Provision for the increase in production work on Paramount pictures has necessitated the covering of this stage, known as Number 4, which contains the huge tank and tropical garden which have been used in many photoplays of the past.

The dimensions of the stage are 115 by 250 feet.



Realart Announces Feature

"First Love," Constance Binney's New Vehicle, Has Universal Appeal

"EVERYBODY loves luxury—in real life if possible, in reel life at any rate. Yet most folks are ordinary folks, intent on making ends meet, living, loving, marrying and dying inconspicuously. And since they *are* ordinary folks, they like, now and then, a story about people like themselves, a picture of their own kind of life and its problems," says General Manager J. S. Woody, of Realart.

"First Love," Constance Binney's coming picture, is that kind of a story, announces Realart, a story of the everyday people who dwell in modest homes all over the country, living and loving their whole lives through on scanty incomes, but living and loving no less intensely than the ladies who wear ermine and the men who "dress" for dinner every evening. "First Love," continues the announcement, is the story of an ordinary, wholesome working girl and her first beau. That he was a weakling, a rotter, and a cad made no difference. She saw him only as a hero and loved him blindly.

"Because it deals with a universal, rather than an unusual experience, this picture is bound to appeal to all classes and all ages," says Mr. Woody. "There is nothing morbid about it, and it can safely be advertised as a picture for the whole family, clean, wholesome, realistic; gripping rather than sentional."

Miss Binney is said never to have had a role exactly like that of Kathlene O'Donnell in "First Love," a role which offers her happier opportunities for showing the heart and life of a regular girl, and she has made this simple little working girl one of the most poignant and artistic of all her screen impersonations.

The story was written by Sonya Levien, an author and magazine writer of wide reputation. Percy Heath and Aubrey Stauffer, of the Realart staff, adapted the story in collaboration. The cast has been assembled in keeping with the usual high Realart standards; Warner Baxter is the leading man, George Webb plays the "heavy" and George Hernandez makes a splendid "irate" father. Fannie Midgely will, no doubt, win many hearts with her wonderfully human "mother" role, and the rest of the cast, Betty Schade, Edward Jobson, Agnes Adams, Maxine Elliott Hicks and Dorothy Gordon, give convincing interpretations to their respective roles. Major Maurice Campbell was responsible for the direction.



Lunch time "on location" in France. Louis Mercanton, the noted French producer and members of the "Possession" company. This picture, made from "Phroso," Sir Anthony Hope's novel, is to be released by R-C Pictures

French Film Stirs Interest

No Studio Scenes Taken in Making Picture of Anthony Hope's "Phroso"

THE announcement by R-C Pictures of the forthcoming release of the sensational French production, "Possession," based on Sir Anthony Hope's novel, "Phroso," has created widespread interest among exhibitors, in M. Mercanton, the noted French producer.

In "Possession" not a single studio scene appears. Interiors were taken in ancient dwellings near Cannes, in Southern France, and in an historic fortress on the Island of St. Margaret's, which squats out in the sea off the coast of the republic—and in other out-of-the-way places that appealed to Mr. Mercanton as backgrounds for the swift action of his story. This, according to the producer, makes for far greater realism than studio sets could create on the screen.

Every character in the story has been interpreted by well-known actors and actresses. Reginald Owen, as Lord Wheatley, is a prominent English actor who made his first stage appearance with the late Sir Herbert Tree at His Majesty's theatre, and was with him for some years.

Miss Malvina Longfellow, a popular screen actress both in England and American stage, too, for she appeared in an important role in support of Otis Skinner in "Kismet."

Other well-known Continental actors and actresses appear in the film: M. Paul Capellani is one of the most distinguished actors on the French stage, and has also achieved great success in American pictures, having spent some time in the United States. Mme. Jeanne Desclos-Guitry, the talented wife of Lucien Guitry, has a very important part.

"The Beggar Maid" Gets First Run Bookings

Two important first-runs on Beggar Maid," the first of the series of Triart Great Master two reel features are announced by W. W. Hodkinson Corporation this week.

Beginning Sunday, November 6th, "The Beggar Maid" started a three-week engagement at the Park Theatre in Boston. Commencing next Sunday, November 13th, the picture will begin a seven-day engagement at the big Stanley Theatre in Philadelphia.

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The men who are making R-C month a big success

R-C Releases for November and December

CHARLES R. ROGERS, general manager of distribution for R-C. Pictures, has announced to his branch managers an imposing array of releases for the months of November and December, the first of which will be known as R. S. Cole Month, in recognition of the leadership and high business principles of the head of R-C Pictures.

The list includes the following subjects: "The Swamp" with Sessue Hayakawa, in which the noted Japanese-American star proves again that he has few equals and no superiors on the motion picture screen. "The Swamp" is a story of life in New York; of life in the slums and the high places of society, in which Hayakawa portrays the role of a Chinese street merchant. The story was written by Hayakawa himself, with his own capabilities and limitations in mind, with the result that it gives him one of the most congenial roles in which he has ever appeared. Most striking of all the scenes is said to be those in which Hayakawa appears as a comedian and moves the audience to laughter instead of to tears. It has already been released.

"The Lure of Jade," also welcomed by screen critics in many of the leading cities, is another Pauline Frederick success, with the star in one of her biggest roles. The story was written by Marion Orth and has to do with the experiences of a young woman, the daughter of a rear admiral in the navy. She becomes the unwitting victim of a scandal and goes to the South Seas, virtually an outcast.

There she sets herself up as the keeper of a resort frequented by drifters from all parts of the world. Dramatic climaxes are frequent. Thomas Holding, Hardee Kirkland, Leon Bary, Arthur Rankin, L. C. Shumway, Clarissa Selwynne and others appear in the cast. Colin Campbell directed.

"Possession," scheduled for release November 20, is founded upon the widely read novel "Phroso," by Sir Anthony Hope. It was directed by Louis Mercanton, foremost picture producer of France and unfolds a clean-cut story of romance and adventure. The sweep of the action and the compelling drama of the climaxes commend it to all who like clean dramatic subjects. "Possession" is regarded as the bid of French producers for popular favor against German made productions in this country and it is said to bear comparison with the best of the foreign importations. Malvina Longfellow, an American actress, has the leading role in "Possession."

Two Gasnier specials, "A Wife's Awakening" and "Silent Years," also are included in the November-December list. "A Wife's Awakening," with Fritzi Brunette, William P. Carleton and Sam De Gras heading the cast, was based on an original story by Jack Cunningham. "Silent Years" was founded on the popular novel "Mam'selle Jo" from the pen of Miss Harriet Comstock. It has to do with a series of dramatic episodes among a group of rugged folk who live in the valley of the St. Lawrence River, in Canada. Pauline Starke, Rose Dione, Tully Marshall, George Seigmann and others of prominence are in the cast.

"The Duke of Chimney Butte" brings Fred Stone back to the screen in one of his most congenial roles. The story was adapted from the novel of the same name by George Washington Ogden and depicts the adventures of a rollicking cowboy who puts to rout a band of cattle thieves. Stone gives the role a delicious spirit of humor and there is none of the blood-and-thunder and mock heroics of the cheaper grade of Westerns. Frank Borzage, who made "Humoresque," also directed "The Duke of Chimney Butte." It is scheduled for release on December 5.

William Christy Cabanne's production of New York stage life, "Behind the Curtain," will be released on December 11. It was written by Mr. Cabanne himself, and is said to give a vivid picture of Broadway life. A splendid cast has been assembled for this subject. Billie Dove, Ziegfeld Follies beauty, will appear in the leading female role; Doris Eaton, another Follies dancer; Elizabeth North, blonde beauty of the Greenwich Village Follies; Willie Collier, Jr., Huntley Gordon and others of prominence take part.

For release on Christmas Day, December 25, Doris May will appear in "Eden and Return," her second R-C starring vehicle. It is a romantic comedy based upon the stage success of that name, and portrays Miss May as a debutante who rebels at her father's ideas of whom she shall marry.

"R. S. Cole Month" Drive Opens

Exhibitors Said to Be Responding Readily in Campaign

R. S. COLE MONTH—the month of November—dedicated to the president of R-C Pictures by that organization as a mark of its appreciation of his leadership, has started with a bang, according to Charles R. Rogers, general manager of distribution.

With the names of Pauline Frederick, Doris May, Sessue Hayakawa, William Christy Cabanne and L. J. Gasnier shining in electric lights from hundreds of theatres throughout the country, the November drive has begun in auspicious fashion.

Exhibitors in the New York district are responding handsomely to the idea of R. S. Cole Month, says Mr. Rogers. "The Sting of the Lash," with Pauline Frederick has been booked widely in the metropolitan area, as have "The Foolish Age," in which Doris May made her debut as an R-C star, and "The Swamp," in which Sessue Hayakawa proves again that he has few equals and no superiors as a motion picture pantomimist.

Doris May, in "The Foolish Age," played all the Loew theatres in the New York district this week, and her first starring vehicle was received in flattering style, it is said. "The Swamp" held forth at all of the theatres operated by the Keith, Proctor and B. S. Moss interests, the engagement at the Broadway theatre, New York City, attracting much attention to R. S. Cole Month as well as to the star himself.

In Buffalo, R. S. Cole Month has created no end of interest among exhibitors. Always popular in that city, Pauline Frederick has scored again in "The Sting of the Lash" at Shea's beautiful Criterion theatre, where the picture played an engagement of a full week. In addition to this, R-C Pictures also concentrated on Buffalo a special advertising and publicity campaign. The city was literally plastered with one sheets and twenty-four sheet stands, heralding the Frederick production and the other R-C Pictures to come.

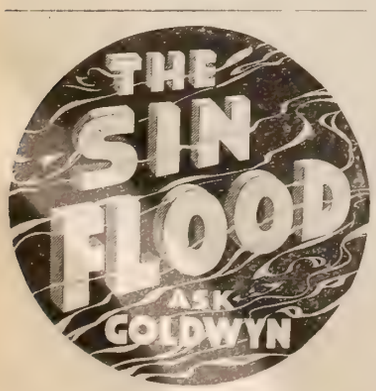
Other cities in New York State also have responded with the utmost enthusiasm.

Bookings for R. S. Cole Month include a formidable list of R-C subjects among them: Pauline Frederick in "The Sting of the Lash," conceded to be as fine a drama as the noted star has ever endowed with her talents; "The Swamp" and "Where Lights Are Low," in both of which Sessue Hayakawa appears in congenial roles; "Shams of Society," with an all-star cast headed by Barbara Castleton and Montagu Love: William Christy Cabanne's "The Barricade"; "The Foolish Age," starring Doris May for the first time under the auspices of R-C Pictures; "Possession," the French-made special produced by Louis Mercanton, who is being hailed as "the Griffith of Europe," and based upon the famous novel, "Phroso," by Sir Anthony Hope; the Gasnier specials, "A Wife's Awakening" and "Silent Years," the latter of which is scheduled for release on November 27.

Another important feature of R. S. Cole Month is the liberal offer of free accessories made to all exhibitors who show R-C Pictures during the November drive.



Doris May, starring in R-C Pictures



R-Pictures Plans Fan Magazine Campaign

R-C PICTURES CORPORATION is going to tell its story directly to the moving picture theatre patron. Its announcement of an advertising campaign directly to the public, beginning the first of the year is of personal interest to every moving picture exhibitor in the country.

Beginning in December, double page space will be used in the so-called "fan" magazines. It is estimated that nearly nine million people will read each month of the ambitious advance of this organization towards satisfying their demand for pictures of real worth.

The magazines that will carry these messages to the people who fill theatres are Photoplay Magazine, Shadowland, Picture Play Magazine, Motion Picture Classic, Film Fun, Movie Weekly, Motion Picture Magazine, Filmplay Journal, Motion Play Magazine and Moving Picture Stories. The Photo Drama Magazine also is included for special display.

A campaign that reaches so many real devotees of the moving picture as are included among the readers of these publications will be of untold value to the individual exhibitor, believes R-C Pictures Corporation.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Entire Kineto Series to Run on B'way

ALL of the series of "Great American Authors," Urban Popular Classics produced for the Kineto Company of America, by James A. Fitzpatrick, will play their pre-release engagements at the Strand theatre in New York. The first of the series with John Greenleaf Whittier as the subject, played there last week.

There will be twelve units in the series dealing only with names famous in American literature; such names as James Russell Lowell, Oliver Wendell Holmes, Nathaniel Hawthorne, William Cullen Bryant, Walt Whitman, James Fenimore Cooper, Edgar Allan Poe, Henry Wadsworth Longfellow and Washington Irving.

Thirteen Stars Seen in Screen Snapshots

Thirteen of the most important stars of filmdom will be "At Home" to film fans in the special Home Life issue of Screen Snapshots.

The stars are: Elsie Ferguson, Mary Pickford and Douglas Fairbanks, Norma and Constance Talmadge, Richard Barthelmess, Wallace Reid and his wife Dorothy Davenport, Harry Carey, Bessie Love, Tsui Aoki, Lester Cuneo, J. Warren Kerrigan, Mary MacLaren, Baby Peggy, "Pal," famous canine actor.

Apfel Series Receiving Warm Welcome

According to reports received from the Producers Security Corporation, the new series of Apfel productions, is being received with great success. The first of the series is "The Trail of the Law," and the second is "The Man Who Paid," which is now in preparation.



Hines Feature Is 85% Sold

Michigan, New England and Baltimore Territories Alone Are Open

CHARLES C. BURR, President of the Affiliated Distributors, Inc., has expressed his great gratification with the condition of the independent market at the present time, in their promptness in acquiring the rights to "Burn 'Em Up Barnes" for over eighty-five per cent of the country.

It is less than two months since "Burn 'Em Up Barnes" was offered to the Independent market, and to date less than fifteen per cent of it is left unsold, with every indication that before November has seen its last day, this production will be sold one-hundred per cent.

The foreign rights are all gone, John Carlson & Company having purchased this production for the entire market, and their reports from the other side, especially their Parisian office, state that this comedy drama with Johnny Hines has been acclaimed the best production of its class ever offered the French Market in the last few years.

A. W. Klausner of the Mountain States Film Attractions, who owned the rights to the Denver territory, was so encouraged by the reception accorded this production in their territory that they acquired the adjoining territory, comprising the States of Washington, Oregon, Montana and Northern Idaho. Mr. Klausner stated that he would "road show" this picture.

Oscar D. Oldknow of the Southern States Film Exchange who owns the rights for Alabama, Florida, Tennessee, North and South Carolina and Georgia, reported that the picture is creating a sensation on its first showing.

The only territories still open on "Burn 'Em Up Barnes" at this writing are Michigan, the New England States and the Baltimore territory.

New Independent Producer

Franklin Backer to Distribute Product on State Right Market

THE formation of two organizations, one known as Amalgamated Producing Company, Inc., and the other as East Coast Productions, Inc., gives promise of renewed activity in the independent branch of the picture industry. All productions made by the Amalgamated will be produced under the personal supervision of G. M. Anderson.

The Amalgamated Producing Company, Inc., was organized for the purpose of producing features, with casts in which several of the members would be stars of such recognized standing in the theatrical world that they would have to be co-starred in threes and fours in the same picture. Franklyn E. Backer is the president and managing director of East Coast Productions, Inc., which was organized to handle the Amalgamated Productions through forming affiliations with Independent exchanges for that purpose.

The first contract between East Coast Productions, Inc., and Amalgamated Producing Co., Inc., calls for twelve productions co-starring more than three big stage and screen notables. These pictures are to be released by the producers at the rate of one a month beginning December 15th, this year.

Three pictures are now finished and delivered to East Coast Productions in the Times Building, New York City, where the New York office of Amalgamated is also located. The first is entitled "Ashes" and is presented by a cast including William Courtleigh, Myrtle Steadman, Stanton Heck, Carrie Clarke Ward, Wedgewood Nowell and Margaret Landis. The second, which heads its cast with Robert Edeson, William Courtleigh, Tully Marshall and Lysle Leslee, is entitled "Any Night." The third is "The Greater Duty." All of these features are now ready to be shown to exchange men.

"Tarzan" Serial a Hit in First Run Houses

As proof of the success with which "Adventures of Tarzan" is being presented in New York in theatres which have never before shown a serial, Louis Weiss, Secretary of Adventures of Tarzan Serial Sales Corporation, is in receipt of a letter from the management of the Regun theatre, a house seating 3,000.

"I take pleasure in advising you that 'Adventures of Tarzan,' your serial starring Elmo Lincoln, has thus far proved a wonderful box office attraction at the Regun theatre. While our policy is against the showing of serials I feel that we have made a wise move in booking 'Adventures of Tarzan,'" writes the theatre management.

Warner Closes Foreign Deal on Feature

ONE of the biggest foreign deals that has thus far been made with the Warner Brothers' production, "Why Girls Leave Home," was recently consummated by Bobby North, general manager of the Apollo Trading Company, New York. The exclusive rights for Great Britain were purchased by Messrs. Tom Davies and Hy Winick, of the Pearl Film Co., Ltd., of London.

With the closing of the deal Messrs. Davies and Winick are said to have made immediate arrangements to show the picture for an indefinite run at the Terrace theatre, London, following the screening of "The Kid."

"Chic" Sale Popular on Vaudeville Stage

Few American players have received more enthusiastic receptions from the critics than those being showered on Charles (Chic) Sale during his present vaudeville tour of the middle west. "Chic" is being honored with the headline billing of every theatre at which he plays, and in addition to delighting his audiences, he is receiving the most careful but laudatory praise from the newspapers. Many of the critics speak of his absence from the Winter Garden shows, while others mention "His Nibs," the motion picture in which Chic Sale is starred by Exceptional Pictures, pointing out that the seven roles he plays in the motion picture are counterparts of his stage characterizations.

Charles Brabin Joins M. P. D. A

At a recent meeting of the Motion Picture Directors Association, Charles Brabin, well known director who made "While New York Sleeps" and many other Fox successes, became a member of the organization of stellar directors. His initiation was attended by a large number of members.

Jane Novak Completes First for Associated

Jane Novak has completed her first starring picture for Associated Photo-Plays, Inc., titled "Soul of a Woman." This was made under the direction of Chester Bennett and is one of a series of five picturing the above star.

Second National Production Plans

PRODUCTION plans of the Second National Pictures Corporation are now in their formative stage, and will come to life within the coming fortnight, according to a statement issued this week by Bernard Levey, Vice President and General Manager of Section National Pictures Corporation.

Plans are now being perfected for the production of a series of special five-reel feature attractions, the star of which is to be a well known actress who has appeared on the screen and stage with almost unparalleled success. Second National Pictures Corporation, according to Mr. Levey, also plans in association with a well-known director the production of a series of feature photoplays starring a celebrated boy actor.

Fox & McCormick Book Warner Bros. Feature

The recent announcement by Warner Brothers that their latest feature, "Why Girls Leave Home," was ready for booking in the first run theatres throughout the country once more reveals the true worth of the motion picture trade journals as advertising mediums. No end of queries have been received at the Warner offices from many of the first run theatres, and the latest negotiations to be closed for the presentation of the production were made with William Fox and S. Barrett McCormick.

Mr. Fox has signed to show "Why Girls Leave Home" in the Washington theatre, Detroit; Liberty, St. Louis, and Rialto, Denver; and Mr. McCormick will present the feature in his customary high-class manner at the Allen theatre, Cleveland. The fact that Messrs. Fox and McCormick have booked the feature for their respective theatres is considered by Warner Brothers, the producer, Harry Rapf, and director William Nigh, as a tribute to the production.

"The many responses we have received from first run theatres throughout the country," said A. Warner, "are directly attributable to the trade journals. And I firmly believe that money spent in trade journal advertising is money well spent."

"At Your Service" Ready for Federated

"At Your Service," the newest of the Hallroom Boys Comedies featuring Sid Smith, which Harry Cohn, the producer brought from the West Coast producing centre, was given final editing this week under the personal supervision of Mr. Cohn.

This picture was turned over to Federated Film Exchanges of America, Inc., for release, following a special showing for the Federated committee.

J. W. Film Announces Cast

Willard Mack Author of "For Your Daughter's Sake"; Has Big Cast

E. S. MANHEIMER has made public the author and cast of "For Your Daughter's Sake" another of the J. W. Film Corporation Society Drama Series sheduled for immediate release to independent exchanges. This picture is considered by many the strongest of the set.

As stated in the original announcement, "For Your Daughter's Sake" is a Burton King production with Grace Darling as the featured player but it now becomes known that the credit for the story goes to Willard Mack who is said to have originated a plot, not only most unusual in its workings, but with one of the delightful surprise climaxes for which he has become noted.

Miss Darling's supporting cast also promises to attract more than the usual notice. Rod La Rocque, who shared honors with Grace Darling in "The Discarded Woman," plays opposite her in "For Your Daughter's Sake." Turning from the stage to pictures, Mr. La Rocque has numbered among his achievements successes "Hidden Fires," "The Kaiser's Bride," "The Venus Model," "A Perfect 36," "Easy to Get" and "Greater than Love."

Another prominent figure in this cast is Anders Randolf who has starred successfully in many worthy productions. James Cooley, Stephen Gratton, Alice Gordon and Virginia Valli are also credited with excellent work in an exceptionally large cast.

Big Campaign on "His Nibs"

National Campaign to Start in Saturday Evening Post Wins Praise

THE announcement from Alexander Beyfuss, President of the Exceptional Pictures Corporation, that among other mediums the Saturday Evening Post would be used in the national publicity campaign to be carried on in connection with "His Nibs," the unusual feature production in which Charles (Chic) Sale is the star, was greeted with most emphatic approval by exhibitors and independent buyers throughout the country, announces Exceptional.

A striking and handsome page has been prepared for the Saturday Evening Post

This is said to be the first time in the history of the motion picture industry that a feature production sold on the independent market has been advertised in the Saturday Evening Post. However, when L. L. Hiller, President of the "His Nibs Syndicate, Inc.," conferred with the Exceptional Pictures Corporation officials, they agreed that the "His Nibs," with Charles (Chic) Sale playing seven distinct character roles, was worthy of a tremendous publicity campaign. A full page in the Saturday Evening Post is but one link in a chain of publicity that will include the motion picture trade papers, the regional papers, fan magazines, newspapers and the national magazines. Further announcements will be made regarding this publicity, which will in time incorporate every important division of the publishing field.

Exceptional Pictures feels justified in its publicity plans, by which it will make Charles (Chic) Sale known and beloved by every motion picture fan in the country. Mr. Sale is at present playing a season in vaudeville, and the critical reports of his work show how great a favorite he is. Within the past few weeks he has played St. Louis, Cleveland, Milwaukee and Chicago, and in each instance he was given the headline billing, and the critics crowded to his dressing room to obtain special interviews. In practically every case when Mr. Sale has told the critics of his first motion picture, "His Nibs," they have mentioned it in their write-ups, and have added that an artist of Mr. Sale's quality was needed on the screen.

The campaign will start at once, so that the independent buyers will receive the benefits of this national publicity.

Associated Photo-Plays Have New Feature

Associated Photo-Plays, Inc. wish to announce to the trade that Jane Novak has completed her first production for them which has been titled "Soul of a Woman." This is the first of a series of five, directed by Chester Bennett, and portrays Jane Novak supported by Noah Beery and J. Frank Glendon in an Alaskan story along the lines in which she has been so successful.

Mr. Bennett has secured some wonderful lighting effects and shots that will delight any audience. Miss Novak plays a strenuous part, shipwrecked, rescued from a raft, protects herself from various villains and in the end, sponsored one of the most realistic fights ever pictured.

"Ashamed of Parents" New Warner Release

Warner Brothers announce "Ashamed of Parents" as their next release. This photodrama, following in the wake of "Parted Curtains," contains a cast of screen players who were especially selected to portray the various characterizations, it is said. The cast includes Jack Lionel Bohn, Charles Eldridge, Edith Stockton, Walter McEwan and W. J. Gross. The story was written by Charles K. Harris.

Giant Sets Built for New Jungle Serial

THE thirty-five acres of ground which the Selig Zoo property embraces, present a weird sight today, due to the filming of the new fifteen episode animal-jungle film the Colonel is making for the Export & Import Film Co., Inc.

In his determination to make this chapter-picture his serial masterpiece Col. Wm. N. Selig is building bigger sets for it than he has ever had constructed in his long picture experience. Three enormous exterior sets have already been built, used and torn down and others are taking their place as rapidly as the workmen can construct them.

A massive figure of a jungle god, towering two hundred feet in the air, was especially built as the background for several of the scenes in one of the early episodes of the picture which have been completed.

Jans Features Are Sold for Australia

A deal has just been concluded whereby Mr. Johnson, general manager of the Australasian Films, Ltd., has acquired for the dominion of Australia and the dominion of New Zealand, the rights to distribute "Man and Woman" and "The Amazing Lovers," two Jans pictures.

Hoxie Western Titled "Sparks of Flint"

Arrow Film Corporation announces that the title of the second Jack Hoxie Western Drama, produced by Ben Wilson, is "Sparks of Flint." The exteriors are being shot at Big Bear Lake.

Moore Books "Judgment!"

Tom Moore, owner of the Moore chain of theatres in Washington, D. C., has booked the World Film Corporation's drama, "Judgment!" for a week's run, beginning Sunday. Mr. Moore has obtained "Judgment!" through Flax Brothers, Liberty Film Exchange, which has bought territory to include the District of Columbia, Maryland and Delaware.



Clara Kimball Young

in her latest picture—"WHAT NO MAN KNOWS"—played Kunsky's Madison Theatre in Detroit to overflow crowds. In a special wire to the Moving Picture World published in the issue of Oct. 29th, the report read:—
"WHAT NO MAN KNOWS" presents novelty . . . with plenty of red-blooded action. In her past few pictures Miss Young played the role of beauteous social butterfly. . . . "WHAT NO MAN KNOWS" takes her entirely out of this sphere. . . . Miss Young showed that she can wear rags with the same grace that she wears elaborate gowns. . . . Some especially fine shots in plant of Los Angeles Examiner are used to build up the "press time" theme in picture. . . . Little Jeanne Carpenter (child wonder in Mary Pickford's "Through the Back Door") in sympathetic part does exceptional work. . . . Scenario well handled. . . . All Equity wishes to add to this wire report is just this—Get a copy of the Campaign book on "WHAT NO MAN KNOWS" and see the elaborate exploitation that has been specially prepared for this production. . . . Note how Equity backs up its pictures with constructive service, unique original, powerful in its capacity to get the money for exhibitors. Your nearest Equity franchise holder will furnish you with a copy of this new Campaign book, and after you have examined it, your Equity franchise holder will arrange your playing dates. If your Equity franchise holder cannot supply you at once with a copy of this book, communicate with EQUITY PICTURES, Inc., 33 W. 42nd Street, New York City. Study the book and you'll get a full appreciation of the box office power of the distinct and unusual title—

"What No Man Knows"

"School Days" to Be Released Christmas Week

GUS EDWARDS' classic, "School Days," starring Wesley Barry, will be given a special trade showing both in the East and in the Middle West, according to an announcement by Warner Brothers. The production, made by Harry Rapf and directed by William Nigh, will be released Christmas week, and it is declared that 100 prints will be available for screening in 100 key cities.

Broad and sweeping publicity and exploitation campaigns have been devised for the production, in addition to a number of "kid" novelties, and these will all be ready for distribution during Christmas week.

Antrim Short in N. Y.

Antrim Short, popular juvenile and leading man, leaving a successful career and numerous friends to mourn his temporary absence from Hollywood motion picture circles, has arrived in New York. His most recent work released is a prominent role in "The Son of Wallingford." Previously, Mr. Short played an important role in "Black Beauty," and will be remembered for his work with Constance Talmadge in "Romance and Arabella."

Arrow Announces Two New Comedy Stars

Arrow Film Corporation announces the signing of two stars to make a series of comedies to be known as the Mirth Quake Brand. These stars are Billy Franey and Ralph O'Connor.

This arrangement was made by W. E. Shallenberger, president of the Arrow Film Corporation, during his recent visit to the coast. This series of Mirth Quake Comedies completes the schedule of the Arrow Comedy Franchise which will be fifty-two two-reel comedies to be released one a week. Others on the schedule are Arrow Speed Comedies, produced by Morris Schlank, Arrow Cruely Wed Comedies, produced by H. M. Herzig, and Arrow Broadway Comedies.



Grace Darling, starring in "For Your Daughter's Sake," offered by J. W. Film Corporation on the independent market

Strauss Heads Company

Producer is Made President of Associated International Pictures

MALCOLM STRAUSS has been elected president of the Associated International Pictures following a meeting held in the company's offices, 6 East 39th Street, New York City. Those who have been elected to serve on the Board of Directors with Mr. Strauss are Charles Presbery, Louis Meyer, Paul Meyer, Benjamin Kaye and George S. Hellman.

The titling and editing of "Tears of the Sea," its first attraction, is rapidly nearing completion under the personal supervision of Mr. Strauss. "Tears of the Sea" is an original story written by Sam Benelli, author of "The Jest," and features Isabelle Savery, a noted English beauty.

Those who are familiar with the story unfolded in "Tears of the Sea" say that it is a tale exotic in scope and finished in execution that it possesses a powerful force and underlying fidelity which fights its way to the surface through a series of interesting scenes. Its plot concerns itself with the escapades of a dissolute French nobleman who married for wealth and of an unhappy woman who sought to avenge herself on the daughter of the man who wronged her.

"There is no doubt," state the company, "that the merging of the definite elements of acting photography and settings—important factors in all motion pictures—has been so deftly accomplished in 'Tears of the Sea' with an originality which few photoplays can claim."

Start New Young Picture

Garson Confers with Equity on Plans for Forthcoming Feature

HARRY GARSON arrived in New York from the West Coast last week to complete arrangements with Equity for the big new Clara Kimball Young picture which will be started with the next ten days at the Garson Studios in Los Angeles.

The selection of the cast is now being made. "This is the first time in years that I ever made a special trip to New York to discuss and perfect details of any picture says Garson, so you may be sure this picture will measure up with the best in which Miss Young has ever starred."

Reports from the offices of Equity lend weight to Garson's enthusiasm over this new production which at this writing has only a temporary working title, and the main title of which will be announced in due time.

Drafts and working plans of the sets are now being made, in miniature and are being decorated and painted in full color to give a prevue of the stagings necessary for this new picture. The working staff of the Garson studios has been increased to speed up production with all possible haste.

In a later issue of this paper will be announced the permanent title of this new C. K. Y. production. Work has already begun in the studios in the building of sets requiring none of the miniature layouts as these will be confined to only the more ornate and elaborate settings.

"Bali the Unknown" Sold in Ill. and Ind.

Harold H. Horton reports the sale of the five reel feature travel story, "Bali the Unknown," in Prizma color, to Greiver Productions of Chicago, for the territories of Northern Illinois and Indiana.

Should the Independent Producer "Sell the Public"?

NORRIS KASHIN is one of the few independent distributors who believes in advertising his product direct to the consumer along the same lines that have been adopted for years in the merchandising of commercial prdoucts. And it is this plan that he intends to follow in the marketing of his new feature, "I Defy!"

The idea of reaching the fan direct, although it has been made use of by many of the larger companies, has as yet been limited to only one or two independent distributors. Mr. Kashin contemplates a campaign which is to include an appeal not only to the industry but directly to the theatre patron through the daily press. "After all," states Mr. Kashin, the public is the final judge of the merit of each production, and upon their approbation or disapproval depends success or failure. The producer's aim is to reach the distributor and exhibitor and in his advertising he forgets the public.

"Personally, I strongly believe that it is the distributors duty not only to sell the exchangeman, the state-righter or the franchise-holder, but also to help these various agencies in disposing of the product to the public. The most feasible way to sell the public a picture is to sell it to them directly by means of the press and through creating a desire for the product even before it has been sold to the exhibitor."

"Unconquered Woman" for Lee & Bradford

B. H. THROOP, president of the Pasha Film Corporation, who have recently completed their first Rubye de Remer picture entitled "The Unconquered Woman," announces that this feature will be offered on the state right market by Messrs. Lee & Bradford.

The negatives are now being cut and as soon as this is accomplished, Messrs. Lee & Bradford will start an advertising campaign. It will be remembered that Lee & Bradford recently acquired

"Fountain of Youth" Is Abramson Release

The first public screening of the "Fountain of Youth," an allegorical story based on "Faust," will be held this week. This is a six reel feature released by Ivan Abramson of the Graphic Film Corporation. Some ingenious exploitation ideas for "The Fountain of Youth" are being included in an elaborate press book prepared for Abramson by the Weshner-Davidson Agency.

"The Hypocrites," another Graphic Film production, is now being sold by Ivan Abramson for the territories of New York and New Jersey. Other productions being released and sold rapidly by Abramson are: "Mother Eternal," "A Bride's Confession," "The Wrong Woman," "A Child for Sale" and "The Echo of Youth."

"His Nibs" 30 Per Cent Sold in One Week

L. L. Hiller, President of "His Nibs" Syndicate, Inc., which is handling the distribution of unique feature production in which Charles (Chic) Sale is starred, has reported to Exceptional Pictures Corporation, the producer of this unusual production, that the advertising and highly laudatory reviews of the critics in the trade press have had an unprecedented effect, stimulating both the inquiries and actual sales.

Mr. Hiller's report carries the information that in the one week follow his corporation's announcement that it had acquired the rights to "His Nibs," thirty per cent of the territory had been disposed of, and taking the uncommonly large number of requests as a criterion, he feels confident that the seventy per cent balance will be closed before the Christmas holidays.



Vitagraph Announces Releases

Big List of Pictures Ready for Release Before New Year

VITAGRAPH has many productions for release before the new year. Included in the list are two comedies and two specials as well as feature pictures presenting nearly all its stars.

"Steelheart," with William Duncan and Edith Johnson as co-stars, is the first November release. This is a real Western picture, full of fire and fight from the very first shot and with no let-up in the excitement to the very close. Mr. Duncan never before has had a role which gave him such opportunities to display strenuous acting. Miss Johnson appears as a young society girl who is the cause of all the excitement.

Following this release will come Corinne Griffith in "The Single Track," which presents the star in what is for her an entirely different type of role. Miss Griffith is first seen as the ideal, pleasure loving rich girl of society, and then, in order to protect the property which gives her her income, a girl fighting for her own in the outskirts of civilization in Alaska. Webster Campbell directed the picture.

In "Rainbow," Alice Calhoun is seen as a little country girl transplanted to the city with wealth at her command and then as suddenly returned to her native and more loved surroundings, but with newly gained polish and grace. The fight to retain possession of a mine inherited from her father furnishes the plot of the story. The play is comedy drama and was directed by Edward Jose.

"A Guilty Conscience," the Antonio Moreno release, is a story of India. The basic idea of the plot is taken from the story of King David and the beautiful Bath-Sheba, wife of Uriah. David sent Uriah to the front ranks in a big battle that he might be slain. In "A Guilty Conscience" the officer in charge of the Civil Service in India sends one of his men to the worst fever-ridden post because he covets his beautiful wife. Betty Francisco plays opposite Mr. Moreno and the costumes and scenery are of India.

In "Lucky Carson" Earle Williams has a role that takes him into the underworld as well as the upper crust of society. Down and out in London an unintentional crime lands him in New York masquerading under the identity of another man. Here he gains an immense fortune but the unexpected appearance of the other man leads to many complications. Leading feminine roles are played by Betty Ross Clarke and Gertrude Astor. Wilfrid North directed the production.

William Duncan and Edith Johnson, as co-stars, are seen in "No Defense," a happy combination of the East and West. Beginning in social life in New York the action jumps to the gold fields of the West where Mr. Duncan is at his best.

At least two comedies, made by its famous stars, Larry Semon and Jimmy Aubrey, will be released by Vitagraph before the Christmas holidays. These are "The Sawmill," in which Larry Semon shows what funny things can happen in a lumber camp, and the other is "The Messenger," where in Jimmy Aubrey as the unwitting messenger sent for a quantity of high explosives, is funnier than ever.

"Flower of the North," the special made from the novel by James Oliver Curwood, will be released early next month. This big production, which has Henry B. Walthall and Pauline Starke in the leading roles, was directed by David Smith.

Arista Film to Release "Prejudice"

Announcement is made by the Arista Film Corporation of the immediate release of a seven reel photodrama entitled "Prejudice." The Arista Film Corporation is newly formed with Mr. I. Picker as president and Charles Penser as secretary and treasurer.

While they have the distributing rights of "Prejudice" for the United States and Canada, they have also acquired for distribution in Greater New York and Northern New Jersey "When Love is Young," starring Zeena Keefe.

To Start Soon on New Witwer Comedy

Two Witwer comedies have been completed to date by Fidelity Pictures Corporation, it was announced by "Bill" Smith this week. Work on the third two-reeler will be started immediately with Charles Delaney in the star role and Director Fleming as "master of ceremonies" on a location that will probably be near New York. Just what Witwer story will be selected for the third picture has not been decided but it is thought that "Once a Year," a Christmas story, will be picked for filming in view of the near approach of the holidays.

Built for Independent Market

"Shadows of Conscience" Especially Suitable for Indep.

"THE distinctive merits of 'Shadows of Conscience' make it an especially suitable subject for the independent market," said W. D. Russell in making the announcement recently that this production will be sold on the territorial-right basis. This decision follows a wide introductory campaign by which exhibitors on the Coast, in the Middle West and in the East have been familiarized with the picture which has had a number of successful trade showings.

By releasing "Shadows of Conscience" through the independent exchange, Mr. Russell has further expressed the confidence in the state-right buyer and the latter's facilities for exploitation, which was responsible for his success in handling a number of important productions in the past. The special attention which the independent buyer is able to give to extraordinary features, he believes will be a great asset in putting "Shadows of Conscience" on the exhibitor market.

"Releasing 'Shadows of Conscience' on a national distributing plan would be like selling diamonds in a hardware store," said D. W. Russell. "The jewels are overlooked in the shuffle and the monkey wrench gets as much publicity as a two-carat stone. When a really successful picture such as this comes along, it belongs out of the category of the program attractions. It demands special salesmanship, special advertising and special exploitation. 'Shadows of Conscience' has proved its worthiness of this sort of marketing."

This latest Russell offering which is in seven reels has left a trail of enthusiastic reports wherever shown. Auspicious trade views have been achieved in Los Angeles, Chicago, and in New York and the reviews produced both in the trade and daily press have been, to use the mildest word, gratifying.

Although the background of this classic is Western "Shadows of Conscience" is a strict deviation from the so-called "Western." The story is broad enough and human enough to appeal to admirers of any type of screen drama.

Reviewers have been unanimous in at least one respect in commenting upon its many points of excellence. They have agreed that the photography is far above the ordinary. The whole film is defined in clear, sometimes brilliant tones and there are a number of exteriors that will be remembered especially for the effective lighting.

Foreign Rights Sold on "Martha Queed"

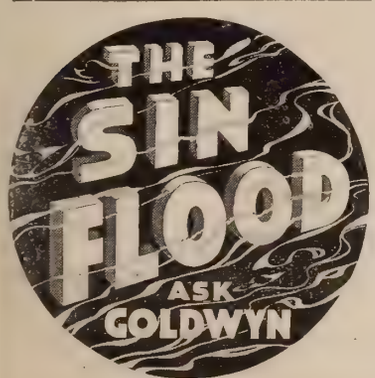
The foreign rights to "The Sin of Martha Queed," which was acquired for domestic distribution by the Associated Exhibitors Inc., last week, has been sold to Gus Schlesinger, well-known motion picture exporter, according to information disclosed by Mr. Schlesinger the latter part of the week.

"The Sin of Martha Queed" is an Alan Dwan production, produced by that well-known director with an all-star cast headed by Mary Thurman and Niles Welch.

Witwer Comedies Sold in Ill. and Ind.

Among the important sales made this week in the state right market is the deal whereby Greiver Productions bought the entire series of twelve Witwer comedies from Bill Smith of Fidelity Pictures for the territories of Illinois and Indiana. These comedies were bought on the strength of the successful screening of "Fools Rush Out," the first of the Witwer comedies to be released.

Production on "The Speaker Sex," the second of the Witwer comedies, has just been completed, with Charles Delaney, the original of Ed Harmon in Witwers' "From Baseball to Boches," in the feature role. Director Caryl S. Fleming is now preparing to begin work on the third two-reeler, a football story entitled "The Emancipation of Rodney."





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Jessen's Studio News by Wire

FIRST NATIONAL

Buster Keaton's fourth comedy has been titled "The Pale Face."

Norma Talmadge will first work in "The Voice on the Minaret," by Richard Kitchens. Sydney Franklin will direct.

Allan Holubar will arrive this week to begin the production of an original story at Brunton's starring Dorothy Dalton.

The cast for Anita Stewart's "The Woman He Married" includes Darrell Foss, Donald MacDonald, Charlotte Pierce, and Charles Belcher. Fred Niblo will direct.

An error in a recent issue of the MOTION PICTURE NEWS stated that John Stahl was editing a Ray picture. Mr. Stahl is working on his own productions.

INCE

C. Gardner Sullivan has completed an original story to be directed by Irving Willat. The story is as yet untitled.

The company filming "Jim," under the direction of John Griffith Wray, has gone to the Colorado river in Arizona.

Ince has engaged Mischa Gutterson, Grauman's musical director, to write the musical score for "Hail the Woman."

Lambert Hillyer is writing the continuity for "The Brotherhood of Hate."

UNIVERSAL

Julius Stern, recently elected vice-president of the company, is to be the official representative of Universal at Universal City. Irving Thalberg continues as general manager.

Hobart Henley will continue to direct Herbert Rawlinson. The next subject will be "Mally Compeador."

Robert Ellis has been engaged as the male lead opposite Priscilla Dean in "Wild Honey."

T. Roy Barnes is playing opposite Marie Prevost in "Cupid Incog," under the direction of Clarence Badger. The continuity is by Doris Schroeder.

Stroheim is editing "Foolish Wives."

Eileen Sedgwich is being featured in "The Dream Girl," under the direction of Eddie Kull.

Casting is in progress for Hoot Gibson's "Headin' West," from a story by Harvey Gates. William Craft is directing.

Craig Hutchison is making a comedy with Bert Roach, and Ethel Teare. It has been titled "Ranching De Luxe."

GOLDWYN

Rupert Hughes is directing his own story "Remembrance." The cast includes Claude Gillingwater, Kate Lester Patsy, Ruth Miller, Cullen Landis, Nell Graig, Dana Todd, Richard Tucker, Esther Ralston, Arthur Trimble and Lucille Rickson.

"The Dust Flower" is the title of Basil King's new story. The adaptation is by Charles Kenyon and the direction by Roland Lee.

Grant Carpenter is now adapting Peter B. Kyne's story, "Brothers Under Their Skin."

Isabel Johnson is adapting Mary Robert Rinehart's story, "Jane."

ROACH

Harold Lloyd's next is entitled "The White Feather." The complete cast includes Mildred Davis, Charles Stevenson, Wallace Howe, Molly Thompson, Anna Townsend, and Dick Sutherland.

"Leave It To Me" has been shipped, and "Loose Change" finished. Both are Paul Parrott comedies. Ethel Broadhurst plays the female lead and the cast includes Mark Jones, Sunshine Sammy and George Rowe.

METRO

Ralph Lewis and Marjorie Maurice have been cast for roles in Viola Dana's "The Five Dollar Baby," under the direction of Harry Beaumont. A big New York set is now being built for this.

Grace Darmond has been engaged to play opposite Gareth Hughes in George D. Baker's production, "Stay Home." Bartine Burket is to play an important part.

Florence Deshon has been engaged for the role of Lady Burlesdon in Ingram's "Prisoner of Zenda."

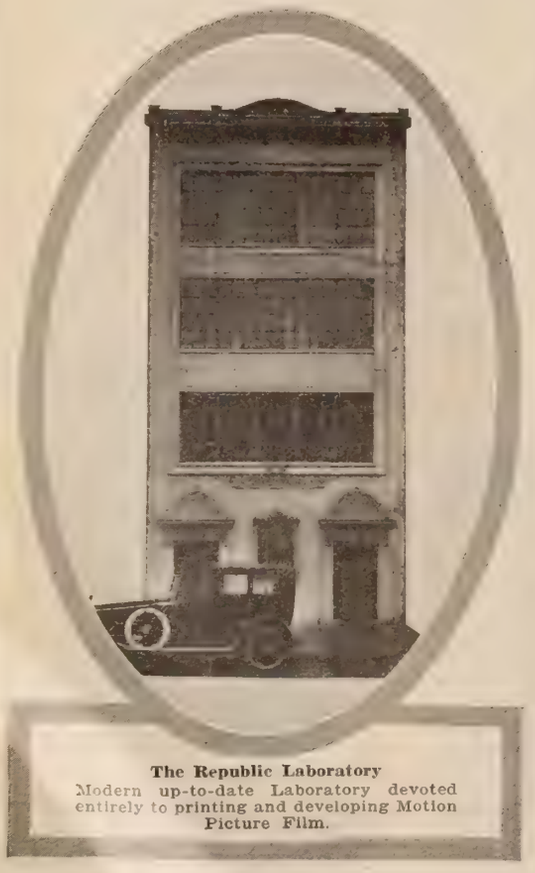
REALART

Edward Le Saint has been engaged to direct. He will first make a Constance Binney production.

BRUNTON

Nazimova's cast for "The Doll's House" includes Wallace Beery, Nigel De Brulier, Adolph Menjou, Florence Fischer, Cora Lee, Zeffie Tilbury, Charles Bryant is to direct, assisted by Albert Kelly.

Fred Windemier has been added to the directors employed by the Hamilton-White company.



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A Wonderful Vision Awaiting Fulfilment

Possibilities in the Small Theatre Building

By *F. S. Lawrence.*

A few years ago the building material circles of New York City were considerably stirred by the appearance of a strange individual who burst on the local firmament, like a brand-new comet of inexplicable origin and eccentric orbit. He was a foreigner—it may be near enough to say of the Latin race, and of a coloration and personal appearance generally of the most startling nature. Within three or four weeks he had the leading architectural circles, manufacturers and dealers in all lines of building material and equipment buzzing with a feverish anticipation of great things which were to flow from the conceptions of an extraordinary genius. This man represeinted himself as controlling enormous capital, which was to embark in the moving picture enterprise with a chain of 100 palatial houses to be devoted to the moving picture drama on a scale of magnificence hitherto undreamed by any operator yet in the field. Leading firms of architects started enthusiastically on the preparation of plans, whose essential feature was to be the lavish use of polychromatic terra cotta and other ceramic materials, and manufacturers in these lines were busy for months preparing alternative colored drawings in collaboration with architects, interior decorators and workers in stained glass, while leading real estate operators were scurrying about for the selection of sites and the procuring of options on desirably located properties.

At last it seemed that the moving picture drama was to come into its own in a series of theatre buildings worthy of the great mission which the moving picture could fulfill in the life of the people. Not only were the buildings to be of the finest architectural design, but the character of production was to be of an order that would take its place with the noblest productions of the dramatic art of the "legitimate" stage. Organ and orchestral music of the highest order was to supplement the program, and the whole enterprise was to prove that the motion picture drama conducted on this plane would be not only an overwhelming popular success, but a financial venture of the soundest character. Facts and figures carefully compiled from months of inquiry into the experience of motion picture houses generally seemed to establish conclusively that the vision was possible, and that the genius had arrived who would dare it. It is not my purpose to pursue the history of this extraordinary vision and its attendant activities to its ultimate dissipation some months later into the mists of vanished dreams. Suffice it to say the conviction ultimately spread that all parties concerned had been duped through the operations of a mind capable of vizualizing the most magnificent conceptions, but "temperamentally impossible" and beyond all power of practical action in carrying these into effect. Indeed, it may be questioned whether the resources for doing so ever existed otherwise than in imagination, although tangible evidences existed, sufficient to lead the most conservative to take the chance in months of expensive effort.

The point is that with all the wonderful strides which the moving picture house has made since that time in architectural merit and distinctive elegance, nothing has yet appeared comparable to



Emery's Majestic theatre, Providence, R. I., a dignified example in polychrome terra cotta

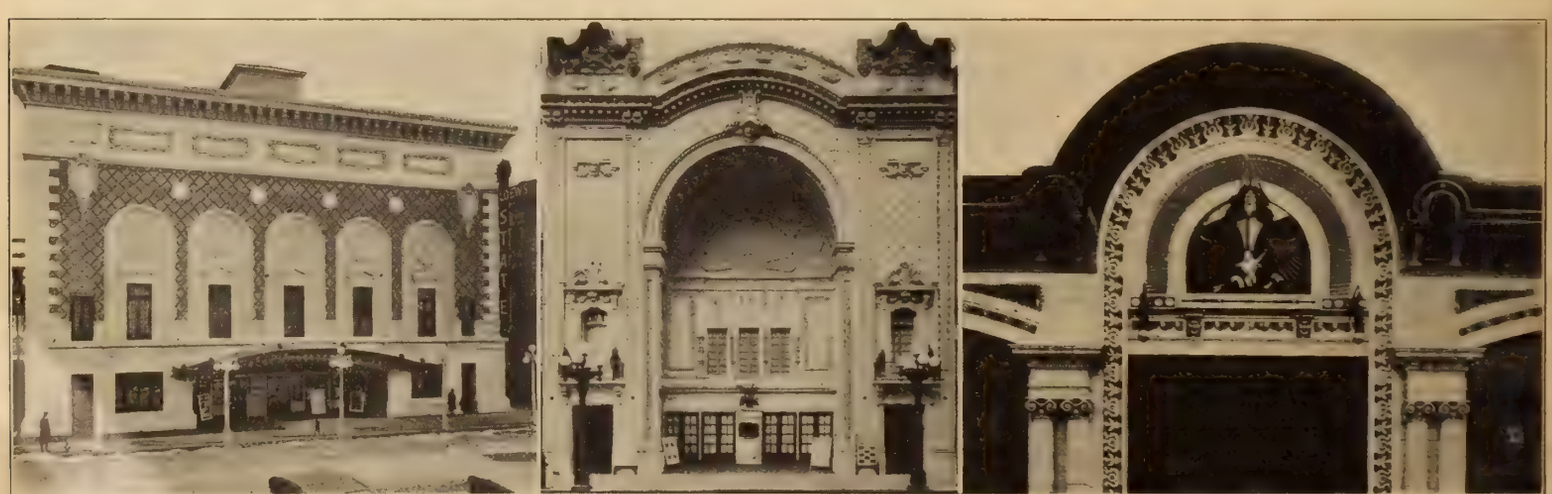


Lobby of Grand theatre, Hartford, Conn. A rich and sumptuous interior wherein polychrome terra cotta in brilliant coloring has been used for the entire construction of walls and ceiling

the gorgeous conceptions which emanated from this strange incomprehensible person whose activities are mentioned above, and this seems remarkable in view of the fact that the architectural treatment of the individual house was by no means beyond the scale of financial possibility under the costs of building as they then were, and the probable returns demonstrable from the gate receipts of many houses whose experience had been closely inquired into. In fact, it is reasonably sure that numerous instances exist where equal sums have been spent in moving picture theatre construction, and that the reason the results do not appear to the writer comparable with what was projected is solely that the ideas of design and use of material have not turned in the direction which these conceptions took.

It is the purpose of this article to point out that there yet exists the opportunity for the progressive motion picture theatre owner to realize economically something as distinctive and compelling in interest through the use of polychome tera cotta for the facade, and for the treatment of the entrace ways and lobby. The illustrations accompanying this article are of some of the best examples which have yet been erected, where this material of wonderful possibilities has been effectively used, but in very few so far has the enormous possibility in color been fully realized and employed. The average theatre, where not carried out in brick or stucco, has presented usually a solid white facade, relieved only by a few touches of coloration, and generally disfigured by electrical signs and hideous posters. Conceive a front glowing with color in brilliant harmonies of blue, green, yellow, purple and cream or white, combined with the master touch that is possible in harmonious relation of these to one another, and carried out with the gorgeous intricacy of detail that is to be found in examples of old Spanish and Moresque architecture, and retlize that any competent architect who has given study to the uses of color, in collaboration with the expert technicians of the terra cotta industry, can produce a design that, by regarding the economies of manufacture and construction native to the material, can be realized at a cost that is but very little greater than that now encountered for the inappropriate tasteless elaboration sometimes achieved in the effort to force a distinctive note. Those who have given any attention to the problem of the motion picture theatre know that there is a decided difference of opinion as to the value of architectural effect, and that some successful operators decry the use of anything tending to dignify or elevate the status of the moving picture house in this way. It is not

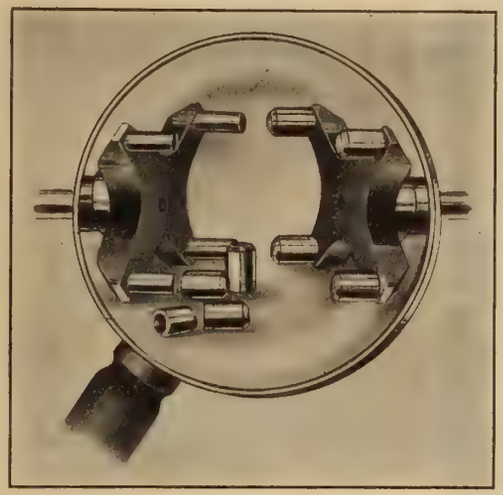
(*Continued on page* 2718)



Left—Loew's theatre, Yakima, Wash. An example of tasteful elegance in light ivory terra cotta with diaper pattern in brick. Centre—Saxe theatre, Minneapolis, Minn. The entire front is in light cream terra cotta, richly modeled. Right—Detail of terra cotta decoration, facade of Audubon theatre, New York City. A striking and original conception showing the rich coloring and relief obtainable in terra cotta. The back ground of the ornament is amber, blue and green, the Viking ship panel over the main entrance being in light shaded colors

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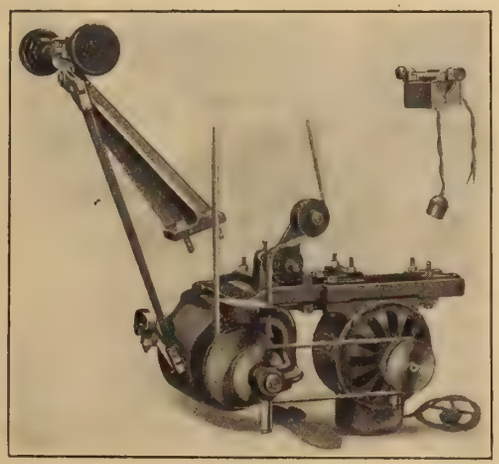
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Frank H. Goulette, Pioneer of Industry in Far East, Studies Conditions Here

Philippine Magnate on a Tour of Moving Picture Centers

On his trip to the various moving picture centers of this country and Europe, Frank M. Goulette, pioneer in the development of the exhibition of films in the Philippines, is spending several weeks in New York.

Mr. Goulette is identified with several branches of the movie industry in Manila and in the Philippine provinces. He owns the Lyric and Savoy in Manila, and runs a supply service and the Lyric Film Exchange. He also has other theatrical interests in the islands and his activities in the amusement field reach as far as Hong Kong.

After serving in the Spanish-American War in Porto Rico with the 19th U. S. Infantry, Mr. Goulette settled in the Philippines. In 1916 he built the Lyric, which he claims is the best theatre in the town, and the only one in the islands in which feature films have been run with any success. The Philippine patron demands serials, and Mr. Goulette states that it is impossible to rent features in the provinces. If features are run, serials must also be shown to carry them. The Savoy was purchased by Mr. Goulette in 1917.

Besides moving picture, Mr. Goulette has been interested in other fields of amusements. He managed Bostock's Royal Italian Circus for one year, and at another time he managed the Russia Grand Opera Co., which was a company of eighty-five people.

Leaving Manila on June 17, he has since been visiting the film centers of the United States, spending some time in Los Angeles and visiting Michigan, his home state. Mr. Goulette was married while in this country. From New York he plans to go to Spain, where he intends to gather together an opera company to take back with him to the Philippines.



Frank H. Goulette

Vision Awaits Fulfillment

(*Continued from page 2716*)

the writer's purpose to embark on any argument against this view. It is his conviction that there exist enough successful men, or men capable of success, now in the motion picture theatre field who disagree, to be confident that a strong movement for the betterment of moving picture theatre architecture will continue to manifest itself, and that to these the possibilities inherent in the use of terra cotta will have a strong appeal as these possibilities become better known and as visible evidences arise to illustrate them. No material has yet been developed which approaches the effectiveness of architectural terra cotta for the decorative problem of the motion picture theatre front. Apart from its plasticity as clay that can be moulded into almost any shape and permanently fixed by the application of intense heat in firing, it possesses the virtue of being cleanable at any time by the process of ordinary washing down with water, and thus resuming its pristine brilliance of appearance and newness.

As a material that has already been subjected to a heat greater than that of the average conflagration, its fire-resisting qualities make it of the first order as desirable construction for an edifice where risk of fire must be always reckoned with, not only as a fact but in the psychology of public view. It may be true that when people go to the motion pictures they do so to see the production and not the building, but there can be no doubt that casual interest figures largely in the promptings of strolling patronage. No better illustration of this fact exists than in the experience of a certain store building, known to the writer, where the distinctiveness and beauty of its polychrome front not only resulted in entirely renting the building during the course of construction by tenants attracted by passing in the street, but on the testimony of tenants afterwards, was found to materially augment patronage by new customers. To the extent that the experience of a small store and loft building on a side street may contain suggestion for the prospective builder of a motion picture theatre this instance is quoted for what significance it may have to those interested in housing the motion picture drama.

To those who may be interested in pursuing the development of better design in the small theatre building, and realizing something of the vision which yet awaits fulfilment in this field of architectural work, it may be added that the terra cotta industry maintains a bureau of information for the assistance of owners contemplating the erection of such buildings, which is known as the National Terra Cotta Society, whose offices are at No. 1 Madison Avenue, New York City. This society does not concern itself in any way with the sale of terra cotta, prices, or other negotiations pertaining to the use of material, but exists for the general assistance of the public in realizing better standards of architectural art in all classes of buildings through disseminating a knowledge of the possibilities which architectural terra cotta presents.

Four Western Theatres Simplexized

The Western Theatre Equipment Company of Seattle, Washington, distributors of the Simplex products for the northwestern part of the United States, report the opening of the Rivoli Theatre at Pendleton, Oregon.

This theatre, which has a seating capacity of over eight hundred and represents an approximate investment of $100,000, was completely equipped with opera chairs, draperies, carpets and Simplex projection equipment by the above company.

The projection room, which is thirteen feet in length and eight feet wide, is equipped with two late model Simplex Projectors which project a 16-foot picture through Simplex lenses upon a Gardiner Gold Fibre Screen at ninety feet.

They also report the installation of opera chairs, draperies, Simplex Projectors, Transverters, stage scenery and screens in the new Blue Mouse Theatre at Corvallis, Oregon, and the new Rialto Theatre, Hood River, Oregon. The new Neptune Theatre, Seattle, Wash., which will open shortly has also placed their order for Simplex Projectors and other projection room equipment with this concern.

Smith Joins Salt Lake Co.

Earl D. Smith, formerly branch manager of the Swanson Theatre Equipment Company, and afterwards branch manager for their successors, the Argus Enterprises, Inc., of this city, has severed his connections with the Argus Enterprises and has accepted the sales managership of the Salt Lake Theatre Supply Company of Salt Lake City.

Mr. Smith has been very popular among the exhibitors in this territory, well liked and credited for his knowledge of the supply business. The Salt Lake Theatre Supply Company deem it a very fortunate circumstance that they are able to have Mr. Smith connected with them.

Robert-Morton Organ in Pantages

The new Pantages Theatre, Kansas City, has a large Robert-Morton Orchestral Pipe Organ. This instrument was installed by the American Photo Player Company. It is needless to state that the new organ is one of the main attractions of this beautiful new temple of the silent drama.

Remodeled Lyric Opened

The remodeled Lyric theatre, Cincinnati, opened its doors Monday night, September 19. The house is operated by McMahan and Jackson.

The Lyric theatre has for years been one of the leading legitimate houses in the city, showing pictures only during the summer. The new policy will be that of combined vaudeville and motion pictures, with Pantage's vaudeville being featured. —ADAMS.

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ROCHESTER, N. Y.

New Karlton Theatre, Philadelphia, a Moving Picture Temple of Great Beauty

Decorations and Lighting Effects Are Features of Latest Stanley House—Entire Fireproof

The new Karlton theatre, Philadelphia, Pa., which opened recently, is truly a gem. The handsome marble facade is resplendent and of immaculate beauty and the new interior of the theatre building is a revelation in decorative art. Masses of brick and steel that were upon the site were removed quickly once the builders entered actively upon their contract—and there arose with surprising celerity a structure that is sure to win unstinted praise and to rebound to the credit of Philadelphia.

The Karlton is to be a first run feature photoplay theatre under the direction of the Stanley Company of America and Jules E. Mastbaum, president of the company, gave the Hoffman-Henon Company, architects, carte blanche to make the theatre a thing of beauty. Its construction is of the latest type—fireproof from front to rear. It will be one of the safest buildings of any kind, the heat being furnished by the Land Title Building which adjoins the Karlton.

The style of the entire theatre is classic with Adam's influence. The main floor consists of an open lobby, closed vestibule, a large mirrored vestibule and foyer and finally a large auditorium. The front of the house from the lobby to the foyer is wainscoted with white Italian marble; the foyer is decorated above the marble work with gold leaf decorations and beautiful polychrome color effects. On each side of the foyer, there are beautiful marble fountains of Bottechino marble, over which are Mural paintings by George Harding. The main vestibule, besides being wainscoted with Italian marble, has beautiful violet Breche marble pilasters between French plate cut glass mirrors. The chandeliers in this vestibule are of Venetian crystals. The entire scheme of this vestibule will be of light, airy effect.

The ornamental plastered effect of the ceiling is worked out in very delicate reliefs. The main auditorium is decorated in an entirely different color scheme from the entrance and foyer. The ceilings are all of light plain colors, the ornaments being high lighted with gold and the background decorated with various colors. The side walls are beautifully panelled and the panels are hung with imported French tapestry. The color effects around the tapestries are all in keeping with these panels and are worked out in various colors and tones to harmonize. The wainscoting is of Spanish leather and Circassian walnut, beautifully panelled.

A novel lighting scheme is the feature of this auditorium and it has one of the most expensive lighting schemes of any auditorium of its size in the country. Three large circular grills panels are the features of the main ceiling with small rectangular lighting panels between the ceiling lighting group. Around the main cornices are concealed hundreds of lights. At the top of the wainscoting there is another series of lighting reflectors interrupted every thirty feet by a special lighting unit designed by the architects for this particular theatre, which has a very novel effect. This entire lighting system in the switchboard room on the both floors. Every possible shade in the rainbow may be secured by this further augment this lighting scheme.

There is an elaborate system of ventilators that ensures perfect air conditions. Large fans, blowers and air washers were concealed all about the theatre, insuring a warm and healthy atmosphere in winter and coolness in summer. The organ is concealed behind beautiful grille screens on both sides of the proscenium arch. It is one of the largest organs ever placed in a theatre of this size. New musical effects never before attempted in any other theatre will be obtained from this instrument.

The entire stage setting will be unique and out of the ordinary. The hangings and draperies are all of silk damask, trimmed with gold brocade and fringes. The carpets were all specially woven for this theatre. The main carpet is in Jasper stripes of black and gold. The ladies rest room is beautifully furnished and carpeted and the walls are hung with colored damask laid out in panels. French mirrors are built in the walls at both ends. The men's smoking room is finished in antique oak with furniture to match, all upholstered in Spanish leather. Of course the Karlton has been provided with the latest types of projection machines and with a screen of the most approved sort.

Building Mesa House

A $85,000 theatre is being put up at Mesa, Ariz., by George A. Johnson. It will be built to take care of moving pictures and road shows.

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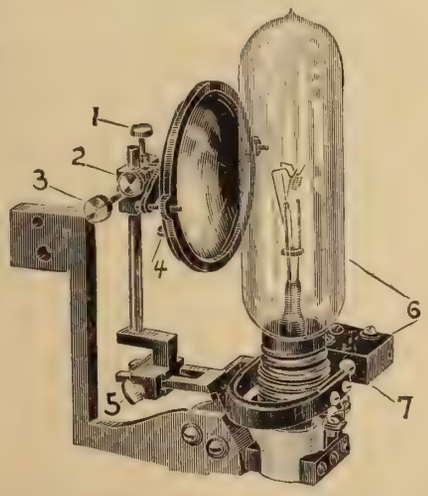
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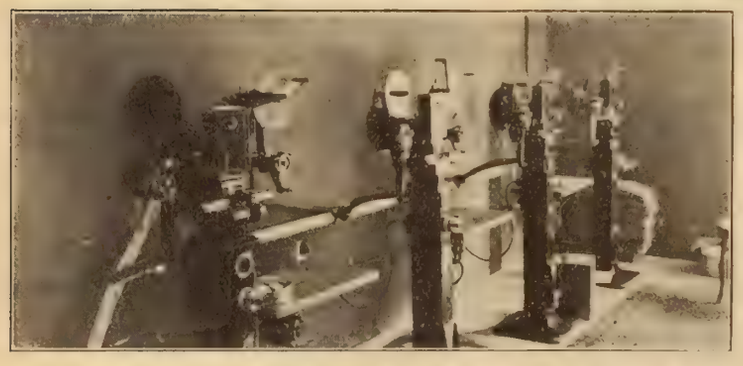
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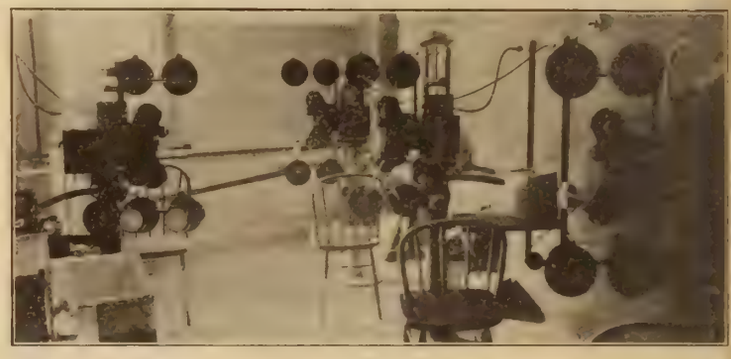


Left—
Drying Room
Center top—Negative Room

Right—
Drying Room
Center—Printing Room



Perforating Room



Printing Room

Views of the Thomas H. Ince Studios' Laboratories

Thomas H. Ince Utilizes Latest Inventions in His Film Laboratories

"Hail the Woman" Receives Special Care by Experts to Insure Photographic Perfection

That Thomas H. Ince has utilized the most intricate and efficient inventions of modern motion picture science to guarantee the photographic perfection of "Hail the Woman," his pulsating drama of American life, is convincingly indicated by a brief description of the Ince Studios Laboratories and a glance at the expert technicians in charge.

These laboratories, a unit of the studio plant, boast of as excellent equipment and as great a capacity for production as any in America or abroad. The men in charge include many of the darkroom's most proficient experts to whom the attainment of superior results and the production of consistently perfect prints is not a matter of guess work, but of scientific precision.

While all Thomas H. Ince productions receive the most painstaking attention in these laboratories, "Hail the Woman" was accorded that additional amount of care that was characteristic of its entire production.

The film for every one of the more than a hundred prints of "Hail the Woman" was perforated by the most accurate machines, new and superior improvements but recently installed in the Ince laboratories. The new machines are said to be a positive guarantee against torn sprocket holes, the constantly recurring fault of so many inferior prints. The precision with which the sprocket holes are cut is also an assurance of the utmost screen-steadiness and the elimination of jumpy projection.

Every foot of the hundreds of reels of "Hail the Woman" that will circulate to the nation's exhibitors was printed in ultra-modern machines but under the eyes of seasoned workers of years of experience who gauged the exposure of every scene, thereby eliminating the possibility of over-timed or under-timed prints. This unusual attention to detail assured faithful transference to the theatre screen of the splendid original photography.

Equal efforts to secure uniformity in the development and tinting of the prints were made in the darkrooms and the washing tanks. The prints of "Hail the Woman" have been delicately and artistically printed, with several innovational color effects an added feature.

Fully appreciating the annoyance of that chronic bugbear of the past, broken film, Thomas H. Ince some months ago installed in his laboratories a battery of the latest design automatic splicing machines and trained a staff of special workers to operate them. Hand splicing, and its unsatisfactory results, are a thing of the past with Ince films. The various lengths of the "Hail the Woman" prints are securely cemented together and exhaustive tests have demonstrated that defective splices have been entirely eliminated.

Polishing and inspection are the two remaining processes that are given the utmost attention in the Ince laboratories.

Every foot of print is inspected before it is permitted to leave the laboratories. This work is accomplished by specialists, who review each print, running at normal speed, on miniature screens. If a blemish is detected, or an imperfectly exposed length of film, it is immediately marked and new film substituted. Sprocket holes are also inspected and no print is sent out unless it bears these inspectors' O. K. of one hundred per cent perfection.

The final process, polishing, is completed on automatic machines, the film being washed with alcohol and polished by camel's fleece buffers.

Alfred Brant, one of the best-known authorities on photographic chemistry in the United States, who has been with the Ince Studios for more than a decade, is superintendent of the laboratories. His chief assistant is A. Schmid, also a noted chemist. More than eighty experts comprise the laboratory staff.

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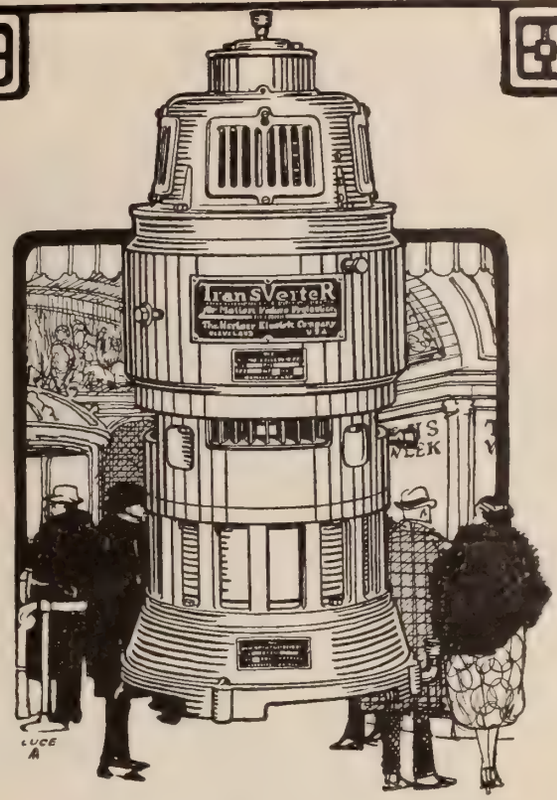
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National Anti-Misframe League Forum

318 N. W. 10th Street, Washington, Ind.

Dear Ed:

Here goes for a write up for our News and Discussions Column.

I think the column will fill a long-felt want and will be of value to every projectionist who wants to be up to date on all new ideas and suggestions.

Now to help Andrew Compton in his difficulty; I can't say that I have any suggestion that would help him unless he put his lights in the floor around the edge the same way that footlights are built in theatres.

I am going to send in a picture of my projection room and motor generator room soon. I also have a motor rewind that I designed myself which I will describe.

I am enclosing a membership application for my assistant. He is anxious to join the league.

Yours truly,
R. L.
Chief Projectionist,
Grand Theatre, I. A. T. SE Local No. 554
N. A. M. L. No. 1125.

Richmond Theatre, Alexandria, Va.

Dear Sir:

Please send a supply of film can labels and also a league button, as I have mislaid mine. My membership number is 1094. I have been a member for some time and have always worked hard to help my brother projectionists.

I have been chief projectionist at the Richmond theatre here for five years running Simplex machines. Am enclosing view of theatre and a photograph of myself; will send more news later.

Wishing all the members the best of luck, I am,

Very truly yours,
F. JONES, No. 1094.

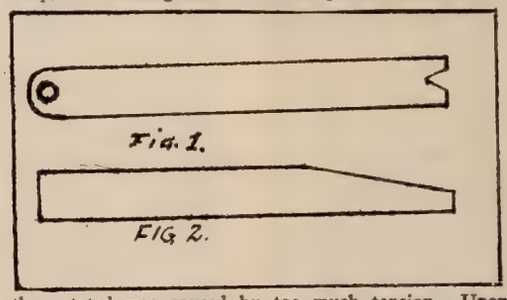


F. Jones, and the Richmond theatre, Alexandria, Va., of which he is chief projectionist

Oatka Theatre, Warsaw, N. Y.

Gentlemen:

I am strong for the N. A. M. L. and am enclosing a membership application which I have filled out. It was only today that I was accused by the Fox Films Corp. of returning film with torn sprocket holes which



they stated was caused by too much tension. Upon close examination of the film I found that from the nature of the tear that it must have been torn from losing the lower loop, as undue tension would never have done it. The particular piece of film was from the 1922 series, and as we started it but three weeks ago, and in that time I have lost no loop, I am sure that I am not to blame. Then, too, as direct proof that my machines were in proper adjustment, today I ran a Goldwyn 1922, almost first run, and upon the completion of the show found that the film was in first class condition.

In my eight years as projectionist I have never returned film to any exchange with a poor splice or misframe . . .

I made a very satisfactory light for splicing by inserting a piece of ground glass 2x4 inches in my rewinding bench, and underneath placed a 40 watt lamp enclosed in a box. Near the edge of the bench I placed a snap switch. For a scraper for removing emulsion I took a piece of a hacksaw blade, ground the teeth off and the end square and in this end ground a V-shaped opening. (See Fig 1.) As a guide for a scraper I used a block of wood 3x1½ and ½ in. thick with a beveled end. (See Fig. 2.)

Trusting that this will be of some benefit to brother projectionists, I am,

Very truly yours,
FRANCIS E. BAKER, projectionist,

Box 193, Easley, S. C.

Dear Sir:

I am a member of the N. A. M. L. No. 949 and I am out of a job at present. Can you do anything to help me to get one. I have had six years experience as a projectionist and I certainly enjoy that kind of work. I can operate Powers, Simplex and Motiograph machines.

Will you send me a new membership card as I have mislaid mine. I sure am lost since I have quit taking the News. I am going to subscribe again when I get back on the job. Hoping that I hear that one of the members can help me soon, I am

Yours truly,
J. B. Barr.

Forum Continued on Page 2726

National Anti-Misframe League Pledge

AS motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and whe nfilm is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

NATIONAL ANTI-MISFRAME LEAGUE N A M L

Attention N. A. M. L. Members

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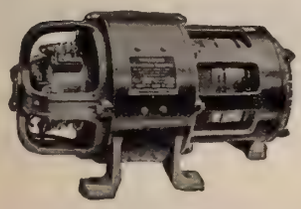
We invite correspondence with a view of bettering your projection.



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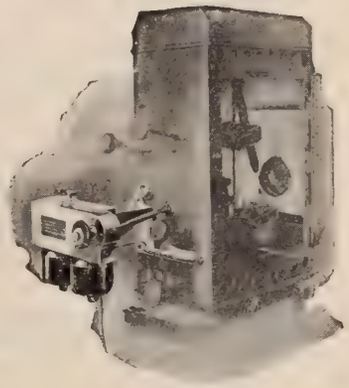
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N. A. M. L. FORUM

(*Continued from page 2724*)

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Frederick, Maryland.
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Enclosed please find application blank for membership in your league. Hope to hear from you by return mail. I am

Fraternally yours,
AL. H. STINE.

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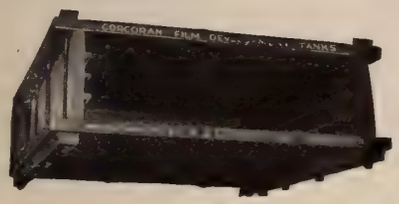
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109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

Music and the Picture



Showing the stage setting and the members of the musical stock company who appeared in a prologue for "Polly With a Past," when this picture played the Palace theatre, Wichita, Kansas, managed by Stanley Chambers

Metropolitan Season Opens

Many Aspire to Caruso Roles; 31 Sopranos Engaged for New York Opera

THE Metropolitan's annual season of opera begins next week, with every prospect bright for another year of success.

The whole music world is especially interested in what promises to be a race among aspiring tenors who would sing the roles of the immortal Caruso. There are three of his countrymen, Crimi, Gigli and Martinelli, who will bid for public favor.

Two are Americans, Chamlee and Harrold. Further, George Meader, Aureliano Pertile and Manuel Salazar are new, and there may be "dark horses" yet among a field of fifteen.

Of thirty-one sopranos, eight are newcomers, and of fourteen contraltos, but one. Besides Galli-Curci and Jeritza, the added foreign prima donnas include Selma Kurz of Vienna, to be heard later, and Angeles Ottein, a Spaniard, who sang with the Scotti company on its recent tour to California. Five American girls win a Metropolitan debut. Yvonne d'Arle, born in France, has lived in this country since her second year; educated in Denver, she sang in light opera in "The Lilac Domino" and was "discovered" for grand opera while engaged on a New York roof garden cabaret. Suzanne Keener, a young colorature soprano from Pittsburgh, appeared with Sousa's Band and assisted during the war in Liberty Loan drives. Grace Anthony and Viola Philo are New Yorkers who coached for opera respectively with Giulio Setti, the opera chorusmaster, and a former tenor of the house, Carl Jorn. Last of the young Americans is Myrtle Schaaf, mezzo-soprano, another of those recruited for opera by Antonio Scotti.

In a list of fifteen baritones, the newcomers are Titta Ruffo, a star of magnitude, and Louis Rosza of Budapest. Among nine basses there is Fedor Chaliapin.

It has been hinted that Chaliapin will make a limited number of Metropolitan appearances in "Boris," acting possibly both the drunken monk, Varlaam, and the usurping Czar. Mr. Ruffo is announced with Rosa Ponselle in Verdi's "Ernani," to be revived in the season's fourth week, narrowly preceded by Massenet's "La Navarraise," with Farrar, and followed by "Die Walkure," with Matzenauer. Frances Alda returns late in December in the production of Lalo's "Le Roie d'Ys," Lucrezia Bori in January in Rimsky-Korsakoff's "Snow Maiden," the later novelties being Catalani's "Loreley" in February, and in March a possibly first local production of Mozart's "Cosi Fan Tutte,"

"Chopin Suite" Brooklyn Mark Strand Specialty

THE "Chopin Suite" interpreted in rhythmic motion served as one of the most pleasing numbers on a recent Brooklyn Mark Strand bill.

The dance numbers for the Chopin suite were staged in a Grecian set with cut out pillars and a drop of the early century motif. The prelude, light airy music was interpreted by an appropriate quiet dance of the same type as the musical theme, the girls wearing Grecian robes and wreaths. Four girl dancers were in the next number "Valse" which was more spirited. In the third number "Nocturne," the dancing took on a lively playful spirit with the dancers using veils to good effect with colored lights playing on the filmy veils from the booth. During this dance number Jeno Sevely, concert master of the Mark Strand Symphony orchestra played the Chopin text in a solo number. The final dancing number of the suite was "Polonaise" with the dancers in drill formations and posings.

Folk Music Compilations Excellent for Theatre Use

THE death by accident of Mrs. Natalie Curtis Burlin recalls to memory the fact that this authoritative and ardent worker in the domain of folk music, especially the music of the American Indian and the negro, has contributed at least three musical compilations that should be in the library of every organist or conductor who is under the necessity of building scores for the motion picture.

Her publication of "The Indians' Book," in 1907, contained a collection of some 200 songs and chants of eighteen different Indian tribes, of her own collection. "Songs of Ancient America" presents Pueblo Indian corn-grinding songs. In 1918 she published a series of "Hampton Negro Folk-Songs" containing notations of "spirituals" and work and play songs for male quartet, harmonized as the negroes sing them without retouching. Her latest publication was a volume entitled "Songs and Tales from the Dark Continent," which appeared last year, in which Mrs. Burlin had recorded and studied the singing and sayings of two native-born Africans who were students of the Hampton Institute and who repeated for her songs and stories they had learned in their native land.

Symphony Recital Given at Grauman's Theatre, Los Angeles

MISCHA GUTERSON, a musical director at Grauman's theatre, Los Angeles, recently accepted a challenge of the severest music critics and presented an "all-symphony program" at a Sunday concert, the quality of which could not be bettered in the schedule of any of the world's greatest orchestra's repertoire.

It was not, as Mr. Guterson explained through various mediums prior to his venture, a symphonic concert—that is, a concert merely partaking the nature of a symphony recital, but rather an authentic recital, the individual numbers of which were standard in the world of great music.

Beethoven's immortal Fifth Symphony was played in its gorgeous, appealing entirety. Every movement given characteristic interpretation. In superb contrast with the purities of Beethoven in his noblest moods was a presentation of Tschaikowsky's "Romeo and Juliet" symphonic composition. This is the creation that the composer himself once asserted was his favorite of all his works. Laidow's piquant and humorous "Musical Snuff Box" was the other orchestral offering.

The soloist of the occasion was Alfred Kastner, harpist, who offered Saint-Saens' "Fantasie."

Buffalo Musician Conductor at New Loew House

Emmet G. Luedeke, well known Buffalo musician, formerly a member of orchestras in the Shea and other houses, has been appointed conductor of the new Loew State Theatre in the Queen City of the Lakes. Mr. Luedeke has a personnel of 15 in the State orchestra. A large Moeller organ is used by the State.

Feature Subjects of Short Length

"The Dog and the Bone"

(Aesop Fables—Pathe)

IT'S like taking candy away from a baby and cream away from a cat to take a bone away from a dog. This is some comparison but it serves in pointing the very excellent moral of the latest animated fable brought up to date from the ancient Mr. Aesop. The venerable gentleman contended that "a bone in the mouth is worth two in the brook." Paul Terry the cartoonist shows a dog playing Narcissus with himself. He sees the reflection of the bone in his mouth and thinks it belongs to another. And straightway commits an error by dropping it. He then registers grief in losing his valuable meal ticket.

There is some good comic effort displayed in the antics of a miserly hound secreting the treasure plans in the safe. The safe is mapped out on a paper and attached to the wall, but a peg-leg pirate dog of the French poodle breed enters and burglarizes the safe and steals the precious plans and by putting two and two together or perhaps three and three, he locates the buried treasure. The strip is cleverly conceived and executed and the moral is well emphasized. — Length 1 reel. — *LAURENCE REID.*

"On Location"

(Snub Pollard—Roach Comedy—Pathe)

THEY are kidding picture production in this latest Snub Pollard comedy as its title would indicate. The author has thought up a really clever burlesque which may be said to be the comedian's best bet in many moons. The director has spared no one in his exaggerations. He puts the satiric touch to the picture conception of the man with the megaphone and includes them all—even the extras. The irrepressible Snub plays the part of a caretaker in a certain cozy home. Along comes a director and commandeers the house for picture purposes, with the big scene being a battle which is to be staged upon the front lawn.

Snub objects to this high-handed business, but becomes so interested in the proceedings that he is enlisted for a part. The comedy travels merrily along and it is compact with ridiculous fun. The old Union suits (no pun intended) are dragged out and some of the extras appear in them as Northern soldiers, while others put on the regalia of the Indians. Marie Mosquini lends the charming touches through a fragrant personality which is emphasized through a fetching crinoline costume. This is a capital filler anywhere.—Length 1 reel.—*LAURENCE REID.*

"Late Hours"

(Eddie Boland—Hal Roach Comedy—Pathe)

THE dream situation is used in this latest opus from the Hal Roach lots starring Eddie Boland and his "sidekick," lil' Sunshine Sammy. Eddie arrives home late in the wee sma' hours to discover that his wife and the ever-faithful mother-in-law are waiting up for him. He sneaks into the cellar to avoid them and stumbles over the cat and falls down a flight of stairs. When the bottom is reached he finds a trap door which leads into a cave (after the Arabian Nights idea) and his eyes feast upon a group of Oriental maidens.

And at this point the comedy enters and proceeds with plenty of snap and ginger. Eddie awakens from his dream with the shock that the girls are hastening upstairs to mother-in-law. The author and director have injected some rattling good incident, besides giving it a tone of novelty and a praiseworthy setting. Book it and watch your crowd swallow it hook, line and sinker.—Length 1 reel.—*LAURENCE REID.*

"Great American Authors"

(Kineto Reviews—Series of Single Reel Subjects)

KINETO is offering here a series which is sure to have a successful reception by schoolmen and educators. Each reel deals with a single author, and illustrates one or more of his poems, quoting them in the subtitles. No subject of botany or science could be so acceptable to the non-theatrical field, and at the same time the pictures have the elements of general entertainment which will make them acceptable in the higher class theatres.

The first three reels deal with Longfellow, Lowell, and Whittier. These reels (and presumably those to follow) are developed in the same manner. First comes a photograph of the author, then the scene of his birthplace and other landmarks, such as the college where he studied, followed by a view of his grave.

Longfellow's "The Village Blacksmith" is the poem selected for screen illustration. The poem is quoted in couplets, and the scenes are illustrated in pictures. "The Courtin'" is chosen from Lowell's "Bigelow Papers" and shown on the screen in the same burlesque fashion in which the poem was written. Two of Whittier's well-loved poems are quoted and illustrated. They are "The Barefoot Boy" and "Maud Muller." This reel, we believe, is superior to the other two viewed, largely because more interesting scenes can be made from these poems.

The "Great American Authors" series, judging from the three already seen, will fill a want in a truly satisfactory way. They should enjoy a hearty reception in the entire educational field, and in the better class theatres.—*MATTHEW A. TAYLOR.*

"The Adviser"

(Mermaid Comedy — Two Reels — Released Through Educational Exchanges, Inc.)

LLOYD HAMILTON enters the profession of law in this comedy, which is up to the usual standard of Mermaids and developed along the usual lines. The opening shot is unusual, showing Ham in conference with Mr. Wilson and Mr. Bryan, who are not caricutured in any way, but merely carefully impersonated. For the rest, there is a court room scene with Hamilton defending a criminal. Of course his defense is a joke and the man is convicted. To supply a chase finale, the criminal escapes, and there is some pummelling and hokum supplied by a Ford or two. But it isn't very funny when the oil tank empties itself on Ham's upturned face.—*MAATHEW A. TAYLOR.*

Advance Feature Review

"Red Hot Romance"

(Emerson—Loos)

AUDIENCES inclined to enjoy comedy in any form, combined with drama, dependent upon travesty, polite slap-stick or any kind of mirth provoking screen lore will be unanimous in three cheers for "Red Hot Romance," the very acme of comedy perfection. Laughs come one a minute in expeditious spontaneity without the introduction of any unclean or objectionable method, relying upon a snappy story, perfect continuity and scintillating subtitles, a production that could hold its own in a race with the heralded "specials" and stand a good chance to win. Action is swift, situations colorful, scenic value of superior merit.

First honors are due John Emerson and Anita Loos. They have created a veritable Rolls Royce screen offering, which will increase their already enviable reputation a hundred fold. It evidences their combined knowledge of audience psychology and screen technique in addition to the well known sense of humor of each contributor.

From a point of direction, Victor Fleming has scored heavily with the selection of a bullet proof cast, each an artist as well as a type. Basil Sidney, Mae Collins, Roy Atwill, Frank Lawlor, Tom Wilson, Frank Stockdale and Snitz Edwards and many others whose names deserve creditable mention, each give excellent proof of their worth, also a Miss Valerie, the "vamp." Camera work, credited Frederick Palmer and Oliver Marsh will put bright new feathers in both their caps.

Story hinges on son of deceased insurance magnate. Father leaves a most unkind will obviously with hope of inducing luxury living offspring to become acquainted with work. Financial position is embarassing, especially since he is in love with girl whose father believes in son-in-law with visible means of support. Girl's father, aspirant for political assignment for forty years, is detailed to "Bunkonia," where lawlessness reigns supreme, vicinity of islands in the Caribbean Sea. King and his court drink up everything but the acquatic surroundings.

Hero, forced by father's will to sell life insurance for one year, huge fortune depending upon success as salesman, follows to "Bunkonia." Plan is laid to ruin him by rival suitor, one of a group of plotters intent upon stirring up revolution, who learns of proviso in will. Villain then makes it possible for hero to sell policies to King and his attaches, just before revolution is to break, threatening the life of all hero's clients. If insurance company suffers loss account of boy's endeavors, entire fortune is scheduled to revert in favor of home for feeble minded. It is therefore up to the American's wit and energy to save the situation.

There are sequences absolutely new, novelty inserts heretofore overlooked that might have saved many failures. It is a picture first aid in treating the tired business man, the perpetual grouch, amusement searching youngsters—the public at large. One corking comedy that would get a broad smile from the Sphinx. Six reels.

—*LILLIAN R. GALE.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

APRIL

Feature	Star	Distributed By	Length	Reviewed
Bucking the Tiger	Conway Tearle	Selznick	5,533 ft.	
Cabinet of Dr. Caligari	Special Cast	Goldwyn	5,100 ft.	April 16
Charming Deceiver, The	Alice Calhoun	Vitagraph	5 reels	April 16
City of Silent Men	Thos. Meighan	Famous Players	5 reels	April 16
Dangerous Moment	Carmel Myers	Universal	5 reels	April 16
Deception	Henry Porten	Famous Players	10 reels	April 30
Desperate Youth	Gladys Walton	Universal	4,506 ft.	April 30
Diana of Star Hollow	Bernard Durning	Prod. Security—S. R.	6 reels	April 23
Dollars and Destiny	Special Cast	Joe Horowitz—S. R.		
Ducks and Drakes	Bebe Daniels	Realart	5 reels	April 9
Every Woman's Problem	Dorothy Davenport	Plym'th Pic.—S. R.	5 reels	April 16
Freeze Out, The	Harry Carey	Universal	4,400 ft.	April 9
Ghost in the Garret	Dorothy Gish	Famous Players	5 reels	April 16
Girl in the Taxi, The	Carter De Haven	First National	5,420 ft.	
Great Day, The	Arthur Bourchier	Famous Players	5 reels	April 16
Hands Off	Tom Mix	Fox	5 reels	April 16
Heart of Maryland	Catherine Calvert	Vitagraph	6 reels	April 16
Her Lord and Master	Alice Joyce	Vitagraph	5 reels	April 16
Jim the Penman	Lionel Barrymore	First National	6,100 ft.	April 2
Know Your Men	Pearl White	Fox	5 reels	April 2
Little Clown, The	Mary Miles Minter	Realart	5 reels	April 16
Old Dad	Mildred Harris	First National	5 reels	May 28
Partners of the Tide	Jack Perrin	Pathe	6 reels	April 2
Passion Flower, The	Norma Talmadge	First National	6,700 ft.	April 16
Poor Dear Marg. Kirby	Elaine Ham'rstein	Selznick	5,500 ft.	April 16
Roads of Destiny	Pauline Frederick	Goldwyn	4,955 ft.	April 9
Society Snobs	Conway Tearle	Selznick	5 reels	April 2
Three Sevens	Antonio Moreno	Vitagraph	5 reels	April 2
Wakefield Case, The	Herbert Rawlinson	World—S. R.	6 reels	April 16
What Happened to Rosa	Mabel Normand	Goldwyn	5 reels	April 23
What's a Wife Worth?	Casson Ferguson	Robertson-Cole	5 reels	April 23
What's Worth While?	Claire Windsor	Famous Players	5 reels	April 16
What's Your Reputation Worth?	Corinne Griffith	Vitagraph	5 reels	April 16

MAY

Feature	Star	Distributed By	Length	Reviewed
Big Adventure, The	Breezy Eason	Universal	5 reels	April 23
Black Roses	Sessue Hayakawa	Robertson-Cole	6 reels	April 30
Blazing Trail, The	Frank Mayo	Universal	5 reels	May 7
Bob Hampton of Placer	James Kirkwood	First National	7 reels	May 14
Call From the Wild	Special Cast	Pacific Film—S. R.		
Call of the Blood	Special Cast			
Cheated Love	Carmel Myers	Universal	5 reels	May 28
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Coincidence	Special Cast	Metro	5 reels	May 21
Colorado Pluck	William Russell	Fox	6 reels	May 28
Courage	Naomi Childers	First National	6,244 ft.	
Divorce of Convenience	Owen Moore	Selznick	5,000 ft.	
Don't Leave Your Husband	William Desmond	Federated Film	6,200 ft.	May 7
Dream Street	Special Cast	United Artists	9 reels	April 23
Forbidden Love	Creighton Hale	Wistaria—S. R.	6 reels	April 16
Garden of Resurrection	Special Cast	Pathe	6 reels	April 2
Gilded Lies	Eugene O'Brien	Selznick	5,500 ft.	May 21
Good Women	Rosemary Theby	Robertson-Cole	6 reels	May 21
Hearts and Masks	Elinor Field	Federated Film	5 reels	April 30
Highest Bidder, The	Madge Kennedy	Goldwyn	5 reels	May 14
His Greatest Sacrifice	William Farnum	Fox	5,200 ft.	May 14
Home Stretch	Douglas MacLean	Famous Players	5 reels	May 14
House That Jazz Built	Wanda Hawley	Realart	5 reels	May 21
I Am Guilty	Louise Glaum	Associated Prod.	6 reels	May 7
It Can Be Done	Earle Williams	Vitagraph	5 reels	May 14
Lamplighter, The	Shirley Mason	Fox	5 reels	April 30
Lavender and Old Lace	Marguerite Snow	Hodkinson	5 reels	May 7
Lure of Egypt, The	Claire Adams	Pathe	5 reels	May 21
Made in Heaven	Tom Moore	Goldwyn	5 reels	April 30
Magic Cup, The	Constance Binney	Realart	5 reels	May 7
Miracles of Manhattan	E. Hammerstein	Selznick	5,000 ft.	May 14
Mother Eternal	Vivian Martin	Graphic Films—S. R.	9 reels	April 30
Oath, The	Miriam Cooper	First National	7,806 ft.	April 23
On the Trail	Irving Cummings	Prod. Security—S. R.		
Peck's Bad Boy	Jackie Coogan	First National	5 reels	May 7
Proxies	Jack Crosby	Famous Players	5 reels	April 23
Puppets of Fate	Viola Dana	Metro	5 reels	April 30
Queen of Sheba	Betty Blythe	Fox	10 reels	April 23
Reputation	Priscilla Dean	Universal	7 reels	May 14
See My Lawyer	Roy T. Barnes	Robertson-Cole	6 reels	May 14
Sentimental Tommy	Gareth Hughes	Famous Players	8 reels	April 9
Seven Years' Bad Luck	Thelma Percy	Robertson-Cole	5 reels	May 7
Skirts	Clyde Cook	Fox	6 reels	April 30
Sky Pilot, The	John Bowers	First National	5 reels	April 30
Tomboy, The	Eileen Percy	Fox	5 reels	April 30
Traveling Salesman	Roscoe Arbuckle	Famous Players	5 reels	May 7
Uncharted Seas	Alice Lake	Metro	6 reels	April 30
Wallop, The	Harry Carey	Universal	5 reels	May 14
Wild Goose, The	Mary McLaren	Famous Players	5 reels	May 21
Wolves of the North	Herbert Heyes	Universal	5 reels	May 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Beach of Dreams	Edith Storey	Robertson-Cole	5 reels	June 11
Beautiful Gambler	Special Cast	Universal	5 reels	June 11
Beyond Price	Pearl White	Fox	5 reels	May 21
Big Town Ideas	Eileen Percy	Fox	5 reels	May 28
Black Panther's Cub	Florence Reed	Equity Pic.—S. R.	7 reels	June 11
Boys Will Be Boys	Will Rogers	Goldwyn	5 reels	May 28
Butterfly Girl, The	Marjorie Daw	Pathe	5 reels	June 4
Charge It	Clara Kim. Young	Equity Pic.-S. R.	6,900 ft.	June 11
Cold Steel	Special Cast	Robertson-Cole	6 reels	June 4
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Get Your Man	Buck Jones	Fox	5 reels	June 4
Girl from Nowhere, The	Elaine Ham'rstein	Selznick	5 reels	
Gypsy Blood	Poli Negri	First National	6 reels	May 21
Heart Line, The	Leah Baird	Pathe	6 reels	June 4
Home Stuff	Viola Dana	Metro	5 reels	June 18
Idols of the North	Dorothy Dalton	Famous Players	5 reels	May 28
If Women Only Knew	Robert Gordon	Robertson-Cole	6 reels	June 4
Keeping Up With Lizzie	Enid Bennett	Hodkinson	5 reels	May 21
King Queen Joker	Sydney Chaplin	Famous Players	5 reels	June 11
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Last Card, The	May Allison	Metro	5 reels	June 4
Lessons in Love	Constance T'lmdge	First National	5 reels	June 18
Live and Let Live	Harriet Hammond	Robertson-Cole	6 reels	June 4
Lost Romance, The	Conrad Nagel	Famous Players	7 reels	May 28
Love's Penalty	Hope Hampton	First National	5 reels	June 4
Lure of the Orient, The	Special Cast	Aywon Film—S. R.	6 reels	May 28
Man of the Forest	Special Cast	Hodkinson	6 reels	May 28
Man Tamer, The	Gladys Walton	Universal	5 reels	June 4
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod.	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Rider of the King Log	Frank Sheridan	Pathe	7 reels	May 28
Ridin' Romeo	Tom Mix	Fox	5 reels	June 11
Road to London, The	Bryant Washburn	Pathe	5 reels	June 11
Sacred and Profane Love	Elsie Ferguson	Famous Players	5 reels	April 30
Salvage	Pauline Frederick	Robertson-Cole	5 reels	May 28
Scarab Ring, The	Alice Joyce	Vitagraph	5 reels	June 4
Scrambled Wives	Marguerite Clark	First National	6 reels	June 4
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Sham	Ethel Clayton	Famous Players	5 reels	May 28
Sheltered Daughters	Justine Johnston	Realart	5 reels	May 28
Silver Car, The	Earle Williams	Vitagraph	6 reels	June 4
Snow Blind	Russell Simpson	Goldwyn	6 reels	June 4
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Ten Dollar Raise, The	Peter B. Kyne	Associated Prod.	6 reels	May 21
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Two Weeks With Pay	Bebe Daniels	Realart	5 reels	June 4
Two Wise Wives	Louise Calhern	Famous Players	6 reels	June 4
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Whistle, The	William S. Hart	Famous Players	5 reels	April 9
White and Unmarried	Thos. Meighan	Famous Players	5 reels	June 11
Wise Fool, A	James Kirkwood	Famous Players	6 reels	June 11
Wom. God Changed, The	Seena Owen	Famous Players	6 reels	June 4

JULY

Feature	Star	Distributed By	Length	Reviewed
Appearances	Special Cast	Famous Players	5336 ft.	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16
Broken Doll	Special Cast	Associated Prod.	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod.	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30
Foolish Matrons	Hobart Bosworth	Associated Prod.	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft.	July 2
Heart to Let	Justine Johnston	Realart	5249 ft.	Aug. 6
Home Talent	Ben Turpin	Associated Prod.	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod.	5312 ft.	May 7
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9

(Continued on page 2732)

"BUCKING THE LINE"
(Fox)

Lefty Flynn Makes Debut as Star in Lively Melodrama

FOX is uncovering new stars these days. Lately the screen public has been introduced to the Murphy-Walker combination, to be followed by Barbara Bedford, and now comes Maurice (Lefty) Flynn making his debut as a star after some seasons spent around as handy man to heroines in distress. The erstwhile Yale fullback has doubled in brass, has played the oily villain and the straightforward hero, thus giving him plenty of experience to cope with the duties of stellar rank.

"Bucking the Line" is simply made to order for him. The Flynn who crashed into the Harvard line crashes into this picture with plenty of abandon and enthusiasm. He has his work cut out for him, but receives the signals from the director and obeys them by scoring several dramatic touchdowns—most of which have to do with rescuing three individuals and a train load of young picnickers.

It is an adventurous melodrama, perhaps a trifle obvious and arbitrary, but the action is so lively that one has no time to hunt for flaws. Carl Harbaugh, the director, has paid special attention to the various elements. The note of humor is ever cropping out to give it a balance and this note is sharply emphasized by Norman Selby, otherwise known as Kid McCoy. The celebrated pugilist enacts the part of a tramp to the manner born, and it is exceedingly good fun to see him take life easy. The plot revolves around the extraordinarily simple theme of moulding character. Flynn is a small town social lion as the story begins and when his sweetheart upbraids him for his nine o'clock ideas, and a shady partner causes him to flee town through a trumped up charge of appropriating funds, the erstwhile Yale football player catches a side-door Pullman attired in evening dress and hits out for some unknown spot. He rescues the Kid from the rods beneath the car and they jump off at a place which is the scene of a railroad fight.

The plot at this point concerns certain railroad magnates who are fighting for a right of way. And Flynn enters the situation with unbounded enthusiasm. He beats up the section crew, rescues the daughter of the president from a mad ride on a gasoline hand-car, punishes a social pirate from his old-home town, pilots an engine in a mad race to reach the draw bridge in time to save the picnic train from leaping the tracks, and does divers and sundry other things which may be catalogued under the word "excitement." It goes with a bang from inception to conclusion. With succeeding pictures as clever as this Flynn will be popular in no time. It carries adventure, suspense and thrills in abundance.—Length, 5 reels.—*Laurence Reid.*

THE CAST

John Montague Smith	Maurice Flynn
Corona Baldwin	Molly Malone
Jerry, Monty's Pal	Norman Selby
Col. Dexter Baldwin	Edwin B. Tilton
Verda Richlander	Kathryn McGuire
Dave Kinsey	J. B. Farrell McDonald
Watrous Dunham	James Farley
Tucker Jibbey	Lesly Casey
Rand Barlow	George Kerry

By Francis Lynde.
Directed by Carl Harbaugh.
Photographed by Frank B. Gould.

PRESS NOTICE—STORY

Maurice (Lefty) Flynn, erstwhile Yale football star, has reached stardom in another direction. His work as leading man and character actor for various screen companies has been so uniformly good that Fox has made him into a stellar figure and he comes to the ———— theatre next ———— in his first feature, "Bucking the Line." The story is written by Francis Lynde, a popular author, and translated for this screen proves a stirring vehicle for the exploitation of Mr. Flynn's acting talent and athletic ability.

It revolves around the struggle for possession of a valuable railroad right of way, with a four-cornered love theme interwoven through the rapid and exciting action. The story begins with the hero contentedly performing the duties of a small town bank cashier. A false charge of appropriation of funds sends him away a fugitive, and plunges him into a series of adventures which are thoroughly adventurous. There are many exciting scenes which build fine suspense. The cast, including Molly Malone and Norman Selby (Kid McCoy), is excellent.

PROGRAM READER

Maurice Flynn, formerly a star of the gridiron, has become a star of the silver screen, with many adventures in between. The famous Yale fullback deserves stardom through his uniform good work as leading man and character actor for various companies. In "Bucking the Line" he has an ideal vehicle for the display of his talent and athletic ability. It is a stirring picture saturated with fast-moving action which is always exciting and interesting. The picture carries some sensational incident and is interwoven with a fine romance. Come and see this famous football player, adventurer, cattle-man, aviator, and social lion. You will like him and the picture, too. At the ———— theatre next ————.

SUGGESTIONS

Here is your opportunity to make the most of a new star. Maurice Flynn has become a well known figure on the screen through his good work as leading man and character actor. Now that he is a star the chance is yours to build up a popularity for him. The screen public is always eager to see new personalities. And they will flock to see Flynn, because being an exceptionally good actor and an athlete of ability, he will provide full entertainment. The picture is rich with action and adventure. Describe its thrills and fascinating points. Play up Flynn and describe something of his career.

"THE LURE OF JADE"
(R-C Pictures)

Pauline Frederick Has Emotional Opportunities in Unconvincing Story

THIS picture gives Pauline Frederick another opportunity to reveal her emotional capabilities, although the substance of the plot and the characterization do not appear convincing. The premise upon which the heroine flees civilization and takes up her abode in the South Sea Islands seems faulty and rather stupid inasmuch as the quarrel concerned defamation of character which a little explanation from either one of the two characters involved would probably satisfy the gossips. The scene is a naval base, with the star enacting the daughter of the commander.

Some years previously, according to the flashback, the young woman had carried on a liaison with a certain officer in a retreat of the South Seas. When he proffered his love, she calmly advised him to remain steadfast in his devotion to his promised fiancee. She forgets her own words and refuses to entertain his apologies after he had played the gentleman by defending his gossipy wife. She accuses him of causing the death of her father, and the next seen of her, she is presiding over a colorful "dive" in the South Seas. The story is quite involved but is easy to follow. But it never rings genuine. The star's dramatic opportunities arrive when she catches the gossipy wife in the identical situation in which she herself was caught, although the former's liaison is dishonorable.

Ten years or more have elapsed when the heroine is shown in her South Sea retreat, and Miss Frederick is careful enough actress to show the traces of time. However, the gossipy woman, an elderly looking figure in the first place, passes through the years lightly. It seems strange to see a villain lurking about making love to a woman with a grown son. The story is really one of unrequited love. The commander and the heroine never quite get over their erstwhile romance. The dramatic fireworks arrive when the crazed youth kills the villain, with the emotional priestess of the "dive" assuming the guilt to save his mother and father from worry and distress. The ending is truly tragic for the death wagon is taking the unhappy woman on her last journey, much after the fashion of Joan of Arc and Sidney Carton.

The picture carries good atmosphere, with the sets being uniformly good and the extras looking like genuine derelicts, Kanakas, and habitues of out-of-the-way places. Leon Bary makes a slippery villain, while Thomas Holding carries himself too stiffly, even for a naval officer. The best work of the assisting cast is contributed by Arthur Rankin. Miss Frederick dominates the picture throughout.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Sara Vincent	Pauline Frederick
Captain Louis Corey	Thomas Holding
Allan Corey (his son)	Arthur Rankin
Stuart Beresford	Leon Bary
Commodore Vincent (Sara's father)	Hardee Kirkland
Captain Willing	L. C. Shumway
Alida Corey (Louis Corey's wife)	Clarissa Selwynne
Sara's servant	Togo Yamamota
Willing's servant	Goro Kino

By Marion Orth.
Scenario by Marion Orth.
Directed by Colin Campbell.
Photographed by Dev. Jennings.

PRESS NOTICE—STORY

Pauline Frederick has an occasion to flash her extraordinary talent as an emotional actress in her latest feature entitled "The Lure of Jade," which comes to the ———— theatre next ————. The talented star plays a heroine of unrequited love, whose passion and devotion for her father cause her to leave civilization because of certain evil gossip. She returns to the South Sea Islands, a country where she had experienced her great romance. Utterly disillusioned over the turn of events, she is satisfied to lose her self-respect in a notorious sailor's dive.

And years later the naval officer who had wed the woman who started the evil gossip comes to the South Seas, bringing his wife and son, the latter a youth of some twenty years. It is the star's privilege to show a fine spirit of self-sacrifice for the sake of the youth's mother and father when the boy kills a man. The picture is filled with dramatic scenes and carries appropriate atmosphere. In the cast are Thomas Holding and Arthur Rankin.

PROGRAM READER

A fascinating romantic drama which travels over two hemispheres and which permits the emotional star, Pauline Frederick, an opportunity to reveal her talent at its highest development is "The Lure of Jade," which comes to the ———— theatre next ————. This story of unrequited love, of hope destroyed, of gossipy tongues which wreck character, of atmosphere and dramatic events is said to be one of the best vehicles in which Miss Frederick has ever appeared. The spectator follows her adventures with the keenest attention, for it is a story which carries sufficient elements for popular appeal. So come next ———— and be royally entertained.

SUGGESTIONS

A Pauline Frederick picture is always one which is well equipped with good acting. Rest assured of that. So emphasize the fact that the emotional star has a vehicle which entitles her to the greatest praise. Tell your patrons that the star rises to emotional heights again in this fascinating romantic drama of the Occident and Orient. Play it up as a story of mystery, love, pathos, sentiment, honor, and self-sacrifice. Tell of the cast and mention the important players. Your house can be decorated in a green color scheme, and a prologue can present idol dancers with buddhas and incense providing the atmosphere. The figures can be garbed a la Oriental.

(Continued from page 2730)

Feature	Star	Distributed By	Length	Reviewed
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft	July 9
Live Wires	Edna Murphy	Fox	5200 ft	July 9
Love Time	Shirley Mason	Fox	4800 ft	July 23
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft	July 9
Ten Dollar Raise	Special Cast	Associated Prod.		May 21
Thunder Island	Edith Roberts	Universal	4279 ft	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft	July 2
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod.	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft	Aug. 6
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod.	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft	
Rainbow Trail	William Farnum	Fox	6 reels	
Remorseless Love	E. Hammerstein	Selznick	5,000 ft	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Trip to Paradise	Bert Lytell	Metro	5,800 ft	Aug. 27
Wealth	Ethel Clayton	Famous Players	5,141 ft	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
What's Your Reputation Worth?	Corinne Griffith	Vitagraph		April 16
Who Am I?	Special Cast	Selznick	5,000 ft	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Bar Nothing	Buck Jones	Fox		Oct. 22
Beating the Game	Tom Moore	Goldwyn	5058 ft	Sept. 17
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Famous Players	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Infamous Miss Revell	Alice Lake	Metro	5 reels	Sept. 10
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 5
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Handcuffs or Kisses	Elaine Hammerstein	Selznick	6 reels	Oct. 15
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Lady from Longacre, The	William Russell	Fox	5 reels	
Ladies Must Live	Special Cast	Famous Players	6 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Molly O	Special Cast	First National	6 reels	
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rainbow, The	Alice Calhoun	Vitagraph	5 reels	
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Sheik, The	Agnes Ayres	Famous Players	7 reels	Oct. 29
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Steelhart	William Duncan	Vitagraph	5 reels	Sept. 24
Speed Girl, The	Bebe Daniels	Realart	6 reels	
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
Virginia Courtship, A	May McAvoy	Realart	5 reels	
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Footfalls	Special Cast	Fox	7 reels	Sept. 24
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	
Hush Money	Alice Brady	Realart	6 reels	
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 12
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	
Knight of the West, A	Olive Francis	W. B. M. Photoplay—S. R.	5 reels	
The Idle Rich	Bert Lytell	Metro	6 reels	Nov. 12
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	
Love Never Dies	Special Cast	First National	7 reels	
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Ma'mselle Jo	Special Cast	Robertson-Cole	7 reels	
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	
Riding With Death	Buck Jones	Fox	5 reels	
Silent Call, The	Special Cast	First National	7 reels	
Sin of Martha Queed, The	Special Cast	Associated Exhib.		
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Tol'ble David	Rich. Barthelmess	First National	6 reels	

"HER FACE VALUE"
(Realart)

Enjoyable Romance in a Hollywood and Broadway Setting

WHEN Earl Derr Biggers' story, "The Girl Who Paid Dividends," appeared in the Saturday Evening Post, it did not take an astute mind to guess that the tale would soon find its way to the silver sheet. When a new phase of American life is offered in fiction, and a new type of character presented, it is doubly welcome. We have had countless stories of chorus girls and eventual theatrical fame—here is a story of a chorus girl who reaches motion picture stardom. There is a glimpse of the workings of Hollywood producers and a sequence showing the taking of a stunt picture. While only the professional side of the producing industry is shown, there is no revelation of the intimate producing secrets.

We consider the story and its development the best thing about this Wanda Hawley picture, and to the story should go the credit of providing a program feature which is an example of the highest class heart interest drama—wholesome, real and fascinating. Suspense is held. To many the final surprise will be a real surprise. There is romance—enough to satisfy them all—and a neat characterization in the person of "Jimmy Parsons," a carefree, light-hearted, loveable rogue of a press agent. And Wanda Hawley carries an interesting part with her usual charm.

"Peggy Malone" is a chorus girl with a grafting father and brother, and no job, when the story opens. "Jimmy" is the show's press agent, and in his characteristic impulsive manner decides to abandon the lure of Broadway, settle down, and marry. It is the in-laws who do most to disrupt the love nest. They always call at dinner hour and spread themselves over the most comfortable chairs. "Jimmy" drifts back to Broadway; "Peggy" returns to the footlights—her wealthy admirer once more applauds from out in front. Then comes the doctor's ultimatum to "Jimmy"—"Arizona—immediately." Shattered in health, he goes to a ranch alone and Peggy climbs to the top in the picture game. Father and brother continue to sponge. Then when the star is injured making a dangerous scene, she is forced to choose between her wealthy admirer or Jimmy, who has recovered and come to Los Angeles to fight for her. We leave Jimmy returning her the money which she has sent him during his illness. In his solitude he has written scenarios—and sold them. They plan their second honeymoon. Father and brother begin to look through the want ads.

While we dislike to be Pollyannaish, we would call "Her Face Value" delightful entertainment. It is well directed by Thomas Heffron—filled with clever character touches. T. Roy Barnes is the press agent, and excellent.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Peggy Malone	Wanda Hawley
Pop Malone	Lincoln Plumer
Eddie Malone	Dick Rosson
Jimmy Parsons	T. Roy Barnes
Laurette	Winifred Bryson
Martin Fox	Donald McDonald
F. B. Sturgeon	Harvey Clark
Jack Darian	Eugene Burr
James R. Greenwood	George Periolat
Chinaman	Ah Wing

By Earl Derr Biggers.
Scenario by Percy Heath.
Directed by Thomas N. Heffron.
Photographed by William E. Collins.

PRESS NOTICE—STORY

Wanda Hawley, the dainty Realart star, is said to have one of her finest portrayals in her newest feature, "Her Face Value," which comes to the ———— theatre next ————. The story is essentially a tragedy of in-laws in the home, and proves conclusively that all young married people ought to be left alone to work out their own plans. Miss Hawley in her portrayal of the chorus-girl heroine who attempts matrimony without first dislodging the family leeches who have always fed off her generosity, is an appealing and delightful figure throughout.

The spectator sort of wishes she would show more firmness in handling her shiftless father and brother, who have always imposed on her good nature and continue to do so after she marries, until they have succeeded in wrecking her little dove cote. The conclusion of this little domestic tragedy is unusual but convincing. T. Roy Barnes plays the part of the press-agent and young husband, while the rest of the cast is up to standard. The picture is adequately staged and directed.

If you don't want to experience the same sensations that Peggy did when her show company suddenly failed without warning, don't miss Wanda Hawley, the charming Realart star in "Her Face Value," which comes to the ———— theatre next ————. It is a story which tells the thrilling events behind the scenes of a famous star's life. Her father was a motorman while she was Peggy Malone of the chorus. When she became famous the old man took life easy. And relatives and in-laws butted in to make things unpleasant for her. They couldn't leave her alone in domestic bliss. Come and see "Her Face Value." A human and humorous story.

SUGGESTIONS

A teaser campaign would be a good angle to exploit this feature. Hitting upon the idea that young married couples have a difficult time finding happiness through the interference of relatives should be made the basis of your argument. Advise your patrons that the chance is theirs to see a picture which serves a mighty effective lesson and at the same time entertains. Tell of the star's other attractions, most of which have been uniformly good. Describe it as a domestic drama which pulsates with life. Tell that it is unusually human. Tell that the author is the playwright of "Seven Keys to Baldpate." Play up T. Roy Barnes who is in the cast.

"FALSE KISSES"
(Universal)

Contains Dramatic Material But Runs Excessively to Titles

AS material for Miss du Pont's second starring vehicle, Universal has selected a one act play by Wilbur Daniel Steele, published under the title of "Ropes." The play contains undenied dramatic material, but it is the drama of words and the situations of the stage, rather than action and incident that the sketch provides and in consequence "False Kisses," as the picture is titled, is more largely titled than any photoplay should be and more restricted in episodes than are most features which stick their head up above the average.

The action of the picture after an introductory prelude is confined entirely to a lighthouse and the little island on which it is located. Here three people, hero, heroine and villain, work out their particular domestic problem in which a wife is forced to accept the kisses of an erstwhile lover, in order to save her blind husband his job as keeper of the lighthouse. The husband's blindness is caused by a fall on the jagged rocks of the island and his sight is restored by another blow delivered when he runs into the winding stairway of the lighthouse in attempting to protect his wife from the advances of the villain.

Miss du Pont has been shorn of the clothes and luxurious surroundings of her first stellar vehicle and appears in calico, as the wife of the lighthouse keeper. Pat O'Mally is the husband and has what is really the leading role of the feature. Lloyd Whitlock is the villainous inspector of the lighthouse. All three give consistent performances and if the picture fails somewhat as entertainment the fault should not be placed at the door of either cast or director.

The photography and lightings are exceptional, and the few settings needed adequate for the story.—Length, 4,335 feet.—*J. S. Dickerson.*

THE CAST

Jennie	Miss duPont
Paul	Pat O'Malley
Jim	Lloyd Whitlock
Pauline	Camille Clark
John Peters	Percy Challenger
Mrs. Simpson	Madge Hunt
Mrs. Glimp	Fay Winthrop
Mr. Glimp	Joe Hazelton
Mary	Mary Philbin

By Wilbur Daniel Steele.
Directed by Paul Scardon.

PRESS NOTICE—STORY

Miss duPont, the new Universal star, who created such a sensation in "The Rage of Paris," because of her extraordinary beauty and talent, comes to the ———— theatre next ———— in her latest feature entitled "False Kisses." This is from a play by Wilbur Daniel Steele which Paul Scardon directed. And the charming star has a part which enables her to flash her individual beauty and talent. The story revolves around the finding of expression in a lonely seacoast town. Jennie, the character played by the star, has come there to teach school. And being a new type to the village she is dsired by the eligible males.

Jennie marries Paul, and Jim goes away, only to return some years later. He discovers the little family in distress and offers them assistance. Paul is assigned the job of lighthouse keeper in an isolated place ten miles out at sea. The young wife is lonely except for the visits of Jim, who still proffers his love. The picture builds through dramatic scenes to a climax of undeniable power, the sweep of which invites the greatest suspense. The story is a rugged one and is laid in picturesque settings. Miss duPont is assisted by a clever cast that includes Pat O'Malley and Lloyd Whitlock.

PROGRAM READER

A story of a rugged coast village where the natives live primitive lives—a story of dramatic clashes and conflicts and passionate storms of love is "False Kisses" which comes to the ———— theatre next ———— with the charming Miss duPont as the star. This talented actress and beauty has a part which calls for the utmost in dramatic feeling and the star rises to the occasion successfully. "False Kisses" will compel your closest attention. Its action is rugged, its characters dominant and forceful, and its elements of romance, pathos, heart interest, and sentiment and thrills are equally balanced, thus making a picture which is thoroughly compelling. In the cast are Mary Philbin, Pat O'Malley and Lloyd Whitlock.

SUGGESTIONS

Here you have Miss duPont as the star of a picture. In her first stellar vehicle, "The Rage of Paris," she created a good impression through her talent and extraordinary good looks. And here she has a vehicle which again calls for the display of her talent. Make mention that she is one of the most beautiful actresses on the screen. Play up that it is a rugged drama which calls for the closest attention. Play up its rugged character, that it builds keen action and suspense. Make mention of Pat O'Malley and Lloyd Whitlock as appearing in the cast. Also Mary Philbin. These players are all well known. Play up the director, too. Bill the picture as a dramatic document which is thoroughly interesting.

CATCH LINES

See Miss duPont in "False Kisses." A picture of rugged characterization and powerful drama.

A picture of sea-faring men. A picture of the storm and stress of lighthouse life. See "False Kisses" with Miss duPont as the star. A fitting companion picture to "The Rage of Paris."

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Afraid of His Wife		Educational	1 reel	
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assault and Flattery		Educational	1 reel	
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard	Jimmy Aubrey	Vitagraph	2 reels	April 28
Bakery, The	Larry Semon	Vitagraph	2 reels	June 11
Bang	Lloyd Hamilton	Educational		
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	
Between the Acts	Larry Semon	Vitagraph	2 reels	April 30
Blacksmith, The	Buster Keaton	First National	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Broom	Billy Quirk	Reelcraft	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Devilish Romeo		Fox	2 reels	
Dew Drop Inn	Larry Semon	Vitagraph	2 reels	
Dizzy Dumbells	Art Bates	State Rights	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Doggone Torchy		Educational	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Dummy Love		Educational	1 reel	May 7
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Detective	Johnny Jones	Goldwyn	2 reels	June 18
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Fall Guy, The	Larry Semon	Vitagraph	2 reels	
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
For Land's Sake		Educational	2 reels	
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Greenhorn, The	Lloyd Hamilton	Educational	2 reels	May 28
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Hayseed, The	Al. St. John	Fox	2 reels	May 28
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hey Rube	Bobby Vernon	Educational	2 reels	May 28
Hick, The	Larry Semon	Vitagraph	2 reels	April 16
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold Your Breath	Chas. Dorety	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In for Life	Viora Daniels	Educational	2 reels	Aug. 6
It's Your Move		Educational	1 reel	
Jockey, The	Clyde Cook	Fox	2 reels	April 9
Just in Time		Educational	2 reels	June 25
Let Me Explain	Special Cast	Educational	2 reels	May 21
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Man vs. Woman	Dorothy Devoe	Educational	2 reels	June 18
Money Talks	Henry Murdock	Educational	1 reel	May 28
Moonshine	Lloyd Hamilton	Educational	2 reels	April 30
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Movie Mad	Special Cast	Educational	2 reels	April 30
Mr. Fatima	Eddie Barry	Educational	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Stop Over	Snub Pollard	Pathe	1 reel	July 23
Nothing Like It	Dorothy Devore	Educational	2 reels	Aug. 6
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Oh Buddy	Neal Burns	Educational	2 reels	Aug. 6
On Their Way	Eddie Boland	Pathe	1 reel	Sept. 10
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playmates	Brownie (Dog)	Universal	2 reels	
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Rent Collector, The	Larry Semon	Vitagraph	2 reels	April 8
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Roman Romeos	Lyons & Moran	Universal	2 reels	May 21
Saving Sister Susie		Educational	2 reels	
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
Say Uncle		Educational	1 reel	
School Days	Larry Semon	Vitagraph	2 reels	
Scrappily Married	Harry Gribbon	Educational	2 reels	July 2
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
See America Thirst	Cissy Fitzgerald	Producers Secu		
She Sighed by the Sea Side	Ben Turpin	Associated Prod	2 reels	June 18
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Singer Midgets Scandals	Slim Somerville	Fox	2 reels	July 9
Single Handed	Edgar Jones	Pathe	2 reels	June 3
Skipper Treasure Garden	Special Cast	First National		June 15
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Snookey's Wild Oats	Snookey	Educational	2 reels	July 2
Society Dogs	Brownie (Dog)	Universal	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Sportsman, The	Larry Semon	Vitagraph	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Standing Pat	Teddy Sampson	Educational	1 reel	July 30
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Sweet Revenge	Thornton Edwards	Educational	1 reel	June 11
Take Your Time	Earl Rodney	Educational	1 reel	June 18
Their Dizzy Finish	Sid Smith	Federated Film	2 reels	June 11
Three Good Pals		Fox	2 reels	June 18
Toonerville's Fire Brigade		First National	2 reels	May 4
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
What a Whopper	Snub Pollard	Pathe	1 reel	Aug. 6
Why They Love Cave Men		Celebrated Players		
Wild & Willy	Jos. Hill	Educational	1 reel	Aug. 27
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8
Zero Love		Educational	1 reel	May 14

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adventures of Tarzan (Serial), Elmo Lincoln		State Rights		
American Badger (Bill and Bob Series)		Pathe	1 reel	July 23
Analysis of Motion (Novelty)		H. Levy Ser. Corp.	1 reel	July 16
An Angle in Idaho (Educational Scenic)		Educational	½ reel	June 11
Andy and Min (Cartoon)		Celeb. Play. Film.	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor		Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Biology—the Microscope and Its Use (Educ.)		National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Boy Scouts of America (Topical)		Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers		Vitagraph		
Cairo in Egypt (Kineto Review)		Urban	1 reel	July 9
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
Collectors of Craniums (Educational)		Educational	1 reel	
Combatting the Elements (Novelty)		Kineto Review	1 reel	
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cyclone Smith's Vow (West. Drama)		Universal	2 reels	Sept. 24
Day with Jack Dempsey (Novelty), Jack Dempsey)		Pathe	1 reel	
Day with the Giants		State Rights		
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Dexterity and Mimicry of Insects, Acrobatic Flies (Educational)		Kineto Review	1 reel	May 14
Do or Die (Serial), Eddie Polo		Universal	2 reels	May 21
Down in Dixie (Scenic)		Kineto Review	1 reel	
Dreams Come True (Educational)		Educational	1 reel	
Eden of the Pacific (Scenic)		Prizma	1 reel	Sept. 3
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Eskimo Picture, An (Educational)		Educational	1 reel	May 7
Feathers (Scenic)		Selznick	1 reel	Aug. 13
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex	1 reel	Sept. 24
Hitting the Spots (Scenic)		Educational	1 reel	May 28
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Sanchi		Pathe	2 reels	
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 episodes	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	

(Continued on page 2737)

"THE WONDERFUL THING"
(First National)

Slender Story Made Entertaining by Good Production and Appealing Star

"THE WONDERFUL THING" originally was a whimsical little stage comedy in which Jeanne Eagles played a sort of French "Peg o' My Heart" character and provided most of the entertaining qualities of the show.

"The Wonderful Thing" in pictures tells the same story as the stage play, with a little more logical ending, but the whimsical part of the original is missing and therefore the photoplay becomes a rather ordinary vehicle in plot for Miss Talmadge and presents a very considerable number of the original lines of the stage production, as titles, in order to help the star get over the general idea of the role she is portraying.

The plot of "The Wonderful Thing" concerns a titled Englishman who marries a convent-bred French girl for her money, the necessity being a scrape a younger brother has gotten into. The girl finally finds out about the trick which has been played upon her and becomes estranged from her husband. A reconciliation is effected by the girl's father after both husband and wife have come to Iowa, U. S. A., where dad owns a big hog ranch.

A generally fine production in which no expense has been spared, the beauty and popularity of Miss Talmadge and the smooth, well developed continuity provided by Director Herbert Brenon and Clara Beranger give the picture a considerable audience value, in spite of the obvious and slender plot. The dialect titles probably will not register with the average fan, but the star and her supporting cast will. It is a perfectly safe, absolutely clean, piece of screen entertainment in which technical and acting skill make up for lack of action and incident or originality of plot.

In support of Miss Talmadge is a fine cast of types, among whom is Harrison Ford as the hero. The photography and lightings are unusually fine and the atmosphere of both the English and "hog" episodes of the story excellent. Miss Talmadge gives a performance quite unlike that of Miss Eagles in the stage version, but nevertheless appealing and artistic.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Jacqueline Laurentine Boggs.....Norma Talmadge
Donald Mannersby.....Harrison Ford
Catherine Mannersby Truesdale.....Julia Hoyt
James Sheridan Boggs.....Howard Truesdale
Laurence Mannersby.....Robert Agnew
Dulcie Mannersby Fosdick.....Ethel Fleming
Lady Sophia Alexandria Mannersby.....Mabel Bert
Angelica Mannersby.....Fanny Burke
"Smooth Bill" Carser.....Walter McEwen
General Lancaster.....Charles Craig

By Lillian Trimble Bradley.
Directed by Herbert Brenon.

PRESS NOTICE—STORY

A wholesome study in romance and sentiment is "The Wonderful Thing," which comes to the ———— theatre next ———— with Norma Talmadge as the star. This exceptionally clever picture is said to be ideal for the expression of the star's talent and personality since it permits her to portray a role which is widely different from any in which she has appeared before. The story carries a breath of humor which coupled with the romantic entanglement spells a heart interest drama which is bound to entertain the picture patron.

The heroine interpreted by Miss Talmadge is one that calls upon her resourcefulness. This heroine is much sought after by an impoverished Englishman and she marries him. His family immediately takes it upon themselves to make life unpleasant for her. There mercenary conduct is exasperating to such a point that she leaves her husband. In the end there is a reconciliation. The picture unfolds a pretty story and is well staged and acted. Herbert Brenon directed. In the cast are Harrison Ford, Howard Truesdale and Walter McEwen.

PROGRAM READER

Any announcement that Norma Talmadge is coming to the ———— theatre in a new picture is an occasion of much interest. This popular and talented actress has a sure hold upon the public through her gifts of expression and her wonderfully charming personality. Those who attend the ———— next ———— to see "The Wonderful Thing," will see this gifted star in a role which is widely different from anything she has heretofore portrayed. It will cause the spectator to remark over her versatility which seemingly knows no limitations. She has the role of a vivacious young French girl whose wealth causes her to be ardently courted by eligible and ineligible males. How she proves to be sincere and a worthy "catch" is brought out with plenty of sentiment and romance. The picture is finely acted and staged.

SUGGESTIONS

The combination of Norma Talmadge and Herbert Brenon is a good one to exploit for this feature. The first-mentioned is a wonderfully talented star, the other, one of the most gifted directors. So feature their names above any other line of argument. State also that the picture is widely different from any vehicle that the star has had. Mention that it scored a decided hit upon the speaking stage with Jeanne Eagles in the cast. Play up Julia Hoyt, who, as the wife of Lydig Hoyt, is a member of the elite of New York society, and that she makes her debut here. Play up the picture as one that stimulates attention because of its wholesome charm and romance. Bill it as a clever romantic drama and feature Harrison Ford.

CATCH LINES

What is the Wonderful Thing? Is it love, or self-sacrifice, or hope, or charity, or honor? See Norma Talmadge in her latest picture drama. See "The Wonderful Thing."

"THE IRON TRAIL"
(Whitman Bennett-United Artists)

Faithful Adaptation of Famous Beach Novel

"THE IRON TRAIL" in picture form is a faithful adaptation of the popular novel by Rex Beach, relating how "Murray O'Neil," an Irish-American civil engineer, against uncompromising elements and crooked rivals, built an Alaskan railway and won a newspaper woman employed on a sheet owned by his enemy as his bride.

The picture is melodrama of the sort that the Beach stories have made famous, with an occasional bit of comedy relief. The building of the railroad is an important part of the story, and when rival gangs clash in an attempt to get a right of way through a certain pass, the picture provides the sort of action that certain audiences eat up and which have characterized most of the Beach productions.

The development of the story concerns itself principally with the part of the plot relating to the building of the railroad, with the romance treated as incidental.

The principals of a large cast are excellent types and adequate for their respective roles, except Wyndham Standing, who fails to look or enact the part of the energetic, indomitable young engineer, so vividly described by Mr. Beach in his novel.

The best acting of the feature is contributed by Thurston Hall as "Curtiss Gordon" and Harlan Knight as "Tom Slater." Both present characterizations of unqualified strength and originality. Alma Tell is a pretty heroine, but is provided with little to do except wait for the end of the picture.

A number of scenic shots of the Alaskan country are interesting and all the exteriors selected are in keeping with the story. The picture was directed by R. William Neil and produced by the Whitman Bennett Pictures Corporation.—Length, 7 reels.—*J. S. Dickerson.*

Murray O'Neil.....Wyndham Standing
Curtis Gordon.....Thurston Hall
Dan Appleton.....Reginald Denny
Eliza Appleton, his sister.....Alma Tell
Natalie, Gordon's stepdaughter.....Betty Carpenter
Dr. Cyrus Gray.....Lee Beggs
Tom Slater, O'Neil's foreman.....Harlan Knight

Adapted from Rex Beach's novel of the same title.
Directed by R. William Neil.
Produced by Bennett Pictures Corp.

PRESS NOTICE—STORY

Rex Beach's famous story of Alaskan life and especially of the perils and thrills of building an Alaskan railroad, "The Iron Trail" has been transferred to the silver sheet and will be the attraction at the ———— theatre for a ———— days' engagement beginning ————.

The cast engaged for the various roles of the "Iron Trail" is all star and such players as Wyndham Standing, Betty Carpenter, Alma Tell are in the roster.

"Iron Trail" is a picture of red blooded action typical of the Beach stories and is a worthy successor of such features as "The Girl From Outside," "The Silver Horde" and "The Spoilers."

The feature was directed by R. Richard Neil under the supervision of Whitman Bennett. It screens in seven reels.

SUGGESTIONS

"The Iron Trail," one of the best known and most popular of the Rex Beach stories, has been transferred to the screen and will be the feature attraction at the ———— theatre for a ———— days' showing beginning ————.

The picture tells the story of the trials and thrills attendant on the building of an Alaskan railroad and the love story of "Murray O'Neil," the big Irish engineer who succeeds against such great odds as uncompromising elements and a crooked railway king attempting to construct a rival road.

In the cast, a long one, are such well known players as Wyndham Standing, Thurston Hall, Betty Carpenter and Alma Tell. Action and thrills are the outstanding features of "The Iron Trail." There are fights that will bring the spectator to his feet and some wonderful shots of ice breaking up in the Alaskan rivers.

The feature was directed by R. Richard Neil and was produced in the Whitman Bennett studios. United Artists Corporation, the firm releasing the productions of Mary Pickford, Douglas Fairbanks and Charlie Chaplin, is presenting the feature.

SUGGESTIONS

Bill as a Rex Beach story, following the lines of the other pictures by the author. For lobby display, if you play the feature during the winter, stick to ideas that will not stress the "snow" part of the story. Prologues in which the "anvil chorus" idea is carried out with your music alleged to be made by striking the rails of the road under construction would be novel and effective. The picture is one for 24-sheet stands and book store tie-ups.

CATCH LINES

Another of Rex Beach's red-blooded stories of the last American frontier transferred to the screen in all its grandeur and with all its thrills. A great picture of a great story. As fine a photoplay as "The Girl From Outside," or "The Barrier." The tale of a big red blooded Irish engineer who built a railroad in Alaska in spite of the uncompromising elements and a gang of crooked rivals.

The Complete Release Chart. A Real Aid to Every Exhibitor. In This and Every Week's Issue of the Motion Picture News

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Love, Hate and a Woman (Grace Davison)..... 5
Dangerous Paths (Neva Gerber)..... 5
The Girl From Porcupine (Faire Binney)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES

(One Released Every Week)

MURIEL OSTRICHE COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW-GERBER PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

Never Weaken 3

PLAYGOER PICTURES, INC.

(Distributed through Pathe)

No. 20—Anne of LiLttle Smoky..... 5
Nov. 13—Father Tom..... 5
Oct. 23—Tropical Love..... 5

ASSOCIATED PHOTOPLAYS

Too Much Married (Mary Anderson)..... 5
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

ASSOCIATED PRODUCERS, INC.

(Released through First National)

Dec. 5—The Sea Lion (Hobart Bosworth).....
Nov. 28—Hail the Woman (Ince).....
Nov. 14—Love Never Dies (King Vidor).....
Nov. 7—The Silent Call (H. O. Davis).....
Oct. 24—Molly O (Mack Sennett).....

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES

(Two Reels Twice a Month)

SCREEN SNAPSHOTS

(One Reel Twice a Month)

STAR RANCH WESTERNS

(One Two-Reeler Every Two Weeks)

GEORGE H. DAVIS

Oct. 15—The Heart of the North (Roy Stewart)... 6

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)

Jan., 1922—His Nibs (Charles (Chic) Sale).....
Jan., 1922—Jungle Adventures (Martin Johnson).....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

(January Releases)

Rent Free (Wallace Reid).....
The Romance Booster (Will Rogers, Lila Lee).....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....
Three Live Ghosts (Geo. Fitzmaurice Prod.).....

(December Releases)

The Little Minister (Betty Compson).....
Miss Lulu Bett (Wm. de Mille).....
Under the Lash (Gloria Swanson).....
White Oak (William S. Hart).....
Her Final Payment (Pola Negri).....
Don't Tell Everything (Special Cast).....
Exit the Vamp (Ethel Clayton).....
A Prince There Was (Thomas Meighan).....

(November Releases)

The Call of the North (Jack Holt).....
The Sheik (Geo. Melford Prod.).....
The Bonnie Briar Bush (Donald Crisp Prod.).....
Ladies Must Live (Betty Compson).....
Three Word Brand (William S. Hart).....

(October Releases)

Oct. 30—Beyond (Ethel Clayton).....5248
Oct. 30—After the Show (Wm. de Mille).....5884
Oct. 23—Experience (Geo. Fitzmaurice)..... 6
Oct. 9—The Great Impersonation (Geo. Melford Prod.) 6

FIRST NATIONAL EXCHANGES

All For a Woman (Special Cast).....
The Invisible Fear (Anita Stewart).....
Wife Against Wife (Whitman Bennett Prod.).....
Nov. 28—Tol'ble David (Richard Barthelmess).....
Nov. 14—Alf's Button (Special Cast).....
Oct. 24—Her Social Value (Katherine MacDonald)..
Oct. 17—Woman's Place (Constance Talmadge).....
Oct. 17—Two Minutes to Go (Charles Ray).....

BUSTER KEATON COMEDIES

The Boat 2
The Blacksmith 2
The Playhouse 2

FOX FILM EXCHANGES

SPECIALS

Footfalls .....
Shame (Special Cast).....
Thunderclap (Special Cast).....
Over the Hill (Special Cast).....
A Connecticut Yankee (Special Cast).....
The Last Trail (Special Cast).....
Queen of Sheba (Special Cast).....

WILLIAM FARNUM SERIES

Perjury .....
His Greatest Sacrifice.....

PEARL WHITE SERIES

A Virgin Paradise.....
Beyond Price .....

DUSTIN FARNUM SERIES

The Primal Law.....

TOM MIX SERIES

Oct. 30—The Rough Diamond.....
Oct.—The Night Horsemen.....
After Your Own Heart.....

WILLIAM RUSSELL SERIES

Oct. 2—The Lady From Longacre.....
Sept.—Singing River .....

SHIRLEY MASON SERIES

Oct.—Jackie .....
Oct.—Queenie .....
Sept.—Lovetime .....

20TH CENTURY BRAND

Dec.. 4—Whatever She Wants (Eileen Percy).....
Nov. 27—The Last Trail.....
Nov. 20—The Jolt (Walker-Murphy).....
Nov. 13—Riding with Death (Buck Jones).....
Nov. 6—Bucking the Line (Maurice (Lefty) Flynn).
Oct. 23—Cinderella of the Hills (Barbara Bedford)...

SERIALS

Fantomas (20 episodes).....

SUNSHINE COMEDIES

The Happy Pest.....
Love and War..... 2
A Perfect Villain..... 2
One Moment Please..... 2
Singer Midgets' Side Show..... 2
The Book Agent..... 2

FOX NEWS

(Twice a Week)

CLYDE COOK COMEDIES

The Chauffeur .....
The Toreador .....
The Sailor .....

MUTT AND JEFF CARTOONS

Long Live the King.....
The Big Mystery.....
Turkish Bath .....

GOLDWYN EXCHANGES

SEASON 1921-1922

FIRST GROUP OF GOLDWYN PICTURES

Oct.—Pardon My French.....
Oct.—The Grim Comedian (Lloyd) .....
Oct.—A Poor Relation (Will Rogers).....
Oct.—Be My Wife (Max Linder).....
Oct.—The Night Rose .....
Oct.—From the Ground Up (Tom Moore).....
Oct.—Poverty of Riches (Barker).....
Oct.—The Man from Lost River (Lloyd).....
Oct.—The Old Nest (Hughes).....
Oct.—Dangerous Curve Ahead (Hughes).....
Oct.—The Invisible Power.....
Oct.—For Those We Love.....
Oct.—Ace of Hearts.....
Oct.—Beating the Game (Tom Moore).....
Oct.—All's Fair in Love.....

HODKINSON CORP., W. W.

Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)....
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions) .....
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)..
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.).....
Nov. 20—The Light in the Clearing (T. Hayes Hunter Prod.) .....
Nov. 13—The Beggar Maid (Triart Pictures Corp.)....
Nov. 6—Jane Eyre (Hugo Ballin Prod.).....
Oct. 23—The Mysterious Rider (Benj. B. Hampton)..
Oct. 2—Rip Van Winkle (Ward Lascelle Prod.)

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....
The Battling Kid .....

KREMER FILM FEATURES, VICT.

(Released on States Right Basis)

The Stampede (Texas Guinan).....
I Am the Woman (Texas Guinan).....

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

Jan., 1922—The Prisoner of Zenda.....
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)....
Dec. 12—The Golden Gift (Alice Lake).....
Dec. 5—Turn to the Right (Special Cast).....
Nov.—Fightin' Mad (William Desmond)..... 5
Nov.—The Idle Rich (Bert Lytell)..... 6
Oct.—There Are No Villains (Viola Dana).....
Oct.—The Conquering Power.....

C. E. SHURTLEFF PRODUCTIONS

NAZIMOVA PRODUCTIONS

Sept. 26—Camille .....

S-L PRODUCTIONS

Jan. 23, 1922—Little Eva Ascends (Gareth Hughes)..
Nov. 28, 1922—The Hunch (Gareth Hughes).....

ROWLAND WEST PRODUCTIONS

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....
The Lotus Blossom .....
The Four Seasons (Urban)..... 4

KINETO REVIEW

(One Reel Issued Weekly)

SERIALS

PATHE EXCHANGES

FEATURES

Dec. 18—The Power Within.....6

SERIALS

The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)

THE SKY RANGER

(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

AESOP'S FABLES

Dec. 18—The Wolf and the Kid.....
Dec. 11—The Conceited Monkey.....
Dec. 4—The Fly and the Aunts.....
Nov. 27—The Frogs That Wanted a King.....
Nov. 20—The Woman and the Hen.....
Nov. 13—The Owl and the Grasshopper.....

ERNEST TRUEX COMEDIES

The Bashful Lover..... 2
Stick Around..... 2
Little, But Oh My..... 2

BILL AND BOB SERIES

Dec. 11—Trapping the Weasel.....
Nov. 13—A Day in the Wilds.....

TOM SANTSCHI DRAMAS

Nov. 13—The Heart of Doreon.....
Oct. 30—The Spirit of the Lake.....

HURRICANE HUTCH

(Fifteen Episode Serial—Starring Charles Hutchinson)

(Continued on following page)

COMING RELEASES

(Continued from page 2736)

EDGAR JONES PRODUCTIONS
GAYLORD LLOYD COMEDIES
Oct. 23—Trolley Troubles
Oct. 16—Dodge Your Debts

HAL ROACH COMEDIES
Dec. 18—Shake 'Em Up (Snub Pollard)
Dec. 11—Sink or Swim (Snub Pollard)
Dec. 4—The Hustler (Snub Pollard)
Nov. 27—The Joy Rider (Snub Pollard)
Nov. 20—Penny in the Slot (Snub Pollard)
Harold Lloyd Reissues

HOLMAN DAY PRODUCTIONS
Cupid, Registered Guide
Nov. 20—Dangerous Dollars
Oct. 9—Wings of the Border

EDDIE BOLAND COMEDIES
Oct. 23—Late Hours
Oct 9—Sweet By and By

MAJOR ALLEN SCENICS
Nov. 20—Roping the Black Panther
Oct. 23—Capturing Lions by Aeroplane

NEWS REELS
Sundays—Topics of the Day
Wednesdays—Pathe News
Saturdays—Pathe News

REALART PICTURES CORP.
Morals (May McAvoy)
Dec.—A Virginia Courtship (May McAvoy)
Nov.—Her Face Value (Wanda Hawley)
Nov.—Hush Money (Alice Brady)
Oct.—The Speed Girl (Bebe Daniels)
Oct.—The Case of Becky (Constance Binney)

R-C PICTURES CORP.
Possession
Nov. 27—Ma'mselie Jo (Gasnier)
Nov. 13—The Lure of Jade (Pauline Frederick)
Oct. 30—The Swamp (Sessue Hayakawa)
Oct. 16—The Foolish Age (Doris May)

RUSSELL PRODUCTIONS
FRANK BRAIDWOOD SERIES
The Frame Up 2
The Sheriff of Campo 2
The Western Thoroughbred 2
Arizona Ranger 2
Wolves of the Camp 2
The Cattle Rustlers 2

AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES
Lone Hand Wilson 5
Ranger and the Law 5
Witches' Lure 5

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
EUGENE O'BRIEN STAR SERIES
Oct. 20—Clay Dollars
OWEN MOORE STAR SERIES
CONWAY TEARLE STAR SERIES
SPECIAL PRODUCTIONS
Dec. 15—Conceit
Oct. 1—A Man's Home
REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS
The Whirlwind

TIFFANY PRODUCTIONS, INC.
Peacock Alley (Mae Murray)

UNITED ARTISTS CORP.
Nov.—The Iron Trail (Rex Beach Prod.)

UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
Nov. 21—False Kisses (Miss Du Pont) 5
Nov. 14—The Millionnaire (Herbert Rawlinson)
Nov.—Sure Fire (Hoot Gibson)
Nov. 7—Conflict (Priscilla Dean) 7
Oct. 31—The Fox (Harry Carey)
Oct. 31—Nobody's Fool (Marie Prevost)
Oct. 24—High Heels (Gladys Walton)
Oct. 17—Go Straight (Frank Mayo)
SERIALS
Terror Trail
(Eighteen Episodes—Featuring Eileen Sedgwick)
Do or Die
(Eighteen Episodes—Starring Eddie Polo)
Winners of the West
(Eighteen Episodes—Starring Art Accord)
JEWEL PRODUCTIONS, INC.
Jan. 1, 1922—Foolish Wives (Stroheim)
Oct.—No Woman Knows (Special Cast)
JEWEL COMEDIES
A Monkey Schoolmaster (Joe Martin) 2
P. D. Q. (Lee Moran) 2
Robinson's Trousseau 2
CENTURY COMEDIES
A Nervy Dentist 2
Teddy's Goat 2
A Muddy Bride 2
Playing Possum 2
STAR COMEDIES
Ice Box Pirates 1
Line's Busy 1
Should Stepmothers Trifle 1
RAINBOW COMEDIES
An Oil Can Romeo (Dorety-Byron) 2
Won by a Nose (Dorety-Byron) 2
UNIVERSAL WESTERNS
A Blue Jacket's Honor (Jack Perrin) 2
A Woman's Wit (Eileen Sedgwick) 2
Fair Fighting (Art Accord) 2
Call of Duty (Larkin-Hill) 2
Beauty and the Bandit (Larkin-Hill) 2
The Honor of the Mounted (Larkin-Hill) 2
Square Deal Cyclone (Eddie Polo) 2
NEWS AND MAGAZINE REELS
Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES
VITAGRAPH SPECIALS
Oct.—The Son of Wallingford
ALICE JOYCE PRODUCTIONS
Oct.—The Inner Chamber
WILLIAM DUNCAN PRODUCTIONS
EARLE WILLIAMS PRODUCTIONS
Nov.—Lucky Carson
Oct.—Bring Him In
CORINNE GRIFFITH PRODUCTIONS
The Single Track
Moral Fibre
ANTONIO MORENO PRODUCTIONS
Nov.—The Secret of the Hills
ALICE CALHOUN PRODUCTIONS
Oct.-Nov.—The Rainbow
Sept.-Oct.—The Matrimonial Web
LARRY SEMON COMEDIES
JIMMY AUBREY COMEDIES
SERIALS
Breaking Through
(Starring Carmel Myers and Wallace MacDonald)
Fighting Fate
(Fifteen Episodes—Starring William Duncan and Edith Johnson)

WARNER BROS.
Her Daughter-in-Law (Vera Gordon)
Ashamed of Parents (Special Cast)
School Days (Wesley Barry)
SERIALS
The Lost City 15 episodes
Miracles of the Jungle 15 episodes
MONTY BANKS COMEDIES
(One released every month)

F. B. WARREN CORPORATION
Nov.—The Old Oaken Bucket
Nov.—What Do Men Want
Nov.—Our Mutual Friend
POST NATURE SERIES
(One Every Two Weeks)

SHORT SUBJECTS

(Continued from page 2736)

Feature	Star	Distributed By	Length	Reviewed
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
It's a Bear (Mutt and Jeff Cartoon)		Fox	½ reel	May 21
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's See the Animals (Educational)		Kineto Review	1 reel	May 21
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Modern Centaurs (Educational)		Educational	1 reel	
Morocco, the Mysterious (Educational)		Kineto Review	1 reel	May 7
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chat No. 40 (Educational)		Urban-Natnal Ex.	1 reel	Sept. 24
Movie Chat Nos. 49 and 56 (Scenic)		Urban	1 reel each	June 25
Movie Chat No. 52 (Educational)		Urban	1 reel	July 16
Movie Chats, Ninth Series		National Ex.	1 reel	Sept. 17
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor		Pathe	2 reels	Sept. 10
Naturalist's Paradise, The (Scenic)		Kineto Review	1 reel	May 28
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
No More Gasoline (Scenic)		Educational	1 reel	Oct. 1
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Panama (Scenic)		Kineto Review	1 reel	
Paris the Beautiful (Scenic)		Kineto Review	1 reel	May 21
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Peculiar Pets (Educational)		Kineto Review	1 reel	May 7
Philippine Futurity, The (Scenic)		Educational	1 reel	May 14
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Polo (Educational)		Educational	1 reel	
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	May 28
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Red Trail's End, The (Scenic)		Educational	1 reel	May 14
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Science at Home (Kineto Review)		National Ex.	1 reel	Sept. 10
Screen Snapshots No. 24		C. B. C. Film Sales	1 reel	May 14
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	
Seven League Booters (Scenic)		Educational	1 reel	
Sheriff of Mojave, The (Wes. Dr.), T. Sanchi		Pathe	2 reels	June 3
Skipping the Pen (Cartoon)		Affiliated Distr.	1 reel	July 9
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stratford on Avon (Scenic)		Hepworth	1 reel	June 25
Swat the Fly (Educational)		Kineto Review	1 reel	June 11
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Thrills (Sport Topic)		Kineto Review	1 reel	
Tongue Sandwich, A (Mutt and Jeff Cartoon)		Fox	½ reel	Sept. 24
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac.	2 reels	July 2
Training Woodpeckers (Mutt & Jeff Cartoon)		Fox	1 reel	June 25
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Valley of Ten Thousand Smokes (Scenic)		Educational	1 reel	
Vegetarians (Educational)		Kineto Review	1 reel	
Venice (Scenic)		Kineto Review	1 reel	June 25
Venus and the Cat (Aesop Film Fable)		Pathe	2/3 reel	Oct. 8
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watering the Elephants (Mutt & Jeff Cart.)		Fox	½ reel	July 2
Water Babies (Educational)		Kineto Review	1 reel	
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel	June 18
Yellow Arm, The (Serial), Juanita Hansen		Pathe		June 2

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CLEVELAND

Metro film men held a district convention here this week. Among those present were District Manager W. C. Bachmeyer, General Sales Manager E. M. Saunders, Managers Kahn, of Buffalo; Townsend, of Detroit; Atkinson, of Pittsburgh; Roland, of Cincinnati; and C. E. Almy, of Cleveland.

For the first time in the history of the organization a photoplay was shown as a feature of a Teachers' Convention, Last Friday the Ohio State Teachers' Convention was held at the State theatre. During the session the Charles Chaplin film, "The Idle Class," was shown on the screen during a break in the regular proceedings.

The musicians' strike in Akron came to a close this week when the musicians agreed to accept a ten per cent wage cut. They went out on strike some weeks ago as a protest to the proposed fifteen per cent strike.

Mrs. Barnes, one of the members of the Ohio Board of Review, was so taken by "The Old Oaken Bucket," an F. B. Warren production, that she notified local Warren manager C. E. Holah to send the film down to Columbus again for a second viewing. Mrs. Barnes said that she had looked it over too cursorily the first time. She wanted an opportunity to see it unprofessionally because she liked it so well.

"The Blot" opened the Marvin theatre, Findlay, Ohio, last week. The Marvin theatre, recently taken over by Mr. C. D. Bellinger, has been made all new inside and out, and will play only high class first run attractions.

The Knickerbocker theatre is closed. The Knickerbocker has been one of the leading high class neighborhood motion picture theatres for almost ten years. It has always maintained a high moral tone under the management of Emery Downs. Now, after all these years, it finds itself sandwiched in between the million dollar houses at Euclid and East 105th street and the big downtown theatres. So, in the march of progress the Knickerbocker passes out.

UTAH

Ogden Theatre Corporation has taken over the Utah theatre of this city, according to the announcement of H. W. Perry, general manager of the Ogden theatre corporation which controls the Ogden theatre and the new White City dance hall. Mr. Perry states that the entire holdings of Joseph S. Campbell and family were acquired.

Mr. Perry announced the Utah theatre would not be closed, but would continue during the period of redecorating and renovating.



Joseph F. Goss, manager of the Orpheum theatre, a franchise holder of the First National Exhibitors, attended the conference of franchise holders in Chicago. He was one of three delegates to represent Utah, Idaho, Colorado and Wyoming.

Motion picture men of Ogden and the state generally are much elated over the election of H. E. Skinner, manager of the Alhambra theatre of Ogden, as president of the Utah Motion Picture Theatre Owners. President Skinner is one of the live wires of the industry in the state.

CANADA

T. A. D. Bevington of Winnipeg, superintendent of amusements for the Manitoba Provincial Government, has announced that the Manitoba Government has received approximately $300,000 under the Amusement Tax Act during the past twelve months, this statement appearing in a report just issued.

The statistics of Mr. Bevington indicate that the people of Manitoba spent $3,300,000 for theatre amusement during the year, as compared with $3,763,380, during the previous twelve months. The slight falling off was due to economic tendencies on the part of the people because of depressed financial conditions.

The Family theatre, Ottawa, Ontario, was re-opened permanently on Saturday, October 29, after being on the dark list for about four months. The theatre, which is owned by Harry Brouse of Ottawa, one of the best known exhibitors in Eastern Canada, is again under the management of Mr. MacDonald.

E. C. Stueler of New York, special representative of the Selznick Corporation, visited Ottawa, Ontario, on October 24 and 25 to negotiate with Raymond S. Peck, director of the Exhibits and Publicity Bureau of the Department of Trade and Commerce for the distribution rights for Canadian Government scenic and industrial one-reel releases for Australia and New Zealand. Announcement was made that negotiations had been successful.

The Selznick Corporation has now asked for the distribution rights for the United States of all Canadian Government releases known as the "Seeing Canada" series, it has been announced.

KANSAS CITY

Samuel Harding, of Kansas City, president of the Associated Exhibitors and owner of the Liberty and Doric theatres in Kansas City, returned from a trip to New York last week.

L. C. Montgomery, formerly a Vitagraph representative at Dallas, Tex., is now representing that company in the Kansas City territory.

Among the changes in management of theatres in Kansas City district in the last week are:

Reel theatre, Oswego, Kan., purchased by N. W. Huston, of Columbus, Kan., from H. H. Daniel; Highland theatre, Kansas City, purchased by S. K. Williams; Eureca theatre, Weston, Mo., leased by C. R. Rugg; Belmont theatre, Eldorado, Kan., purchased by H. G. Ramsey; Rigney theatre, Albany, Mo., purchased by I. W. Maple from H. Flader; Princess theatre, Stanbury, Mo., purchased by H. Flader.

The sale of the First National two-reel comedy features has been placed in charge of J. F. King in western Missouri and Kansas territory, according to E. C. Rhoden, manager of the Kansas City First National branch.

A lively interest is being displayed in the Robertson-Cole Pictures Corporation's "26-picture contract," according to R. E. Churchill, Kansas City branch manager.

W. P. Bernfield, formerly assistant manager of the Kansas City Select office, is now sales manager of the Crescent Film Company of Kansas City and is planning a "big drive."

D. J. McGowan, Associated First National auditor, was in Kansas City last week examining records.

R. H. Fairchild, formerly a Vitagraph representative, is now Kansas City representative and booker for the Federated and Crescent film companies.

WESTERN NEW YORK

Morris Taitus, the shipping clerk who disappeared at the same time about 40 reels of films from the Buffalo United Artists', Educational and Nu-Art exchanges, has been arrested in Fort Worth, Texas. He will be brought to Buffalo for trial on two theft charges, one the stealing of "The Three Musketeers," and the other "Dream Street."

Buffalo police have traced the bandits who robbed the safes in the Victoria and Elmwood theatres, Buffalo, and the Strand, Syracuse, to New York City. The clue to the whereabouts of the men came through some clothing purchased in the Buffalo and New York George's stores. The men got over $1,700 in Buffalo and much more in Syracuse.

Walter Price, manager of the Buffalo Associated Producers' office before it was taken over by First National, and who has been handling the product at the F. N. office, has resigned to accept a position at the Select Exchange handling the Selznick special "A Man's Home."

The personnel of the new Hodkinson office staff in Buffalo is about complete. It will be as follows: Manager, Howard Boyle; office manager, J. L. Dale; Booker, Marion Gueth; salesman, Ed Hochstin. Other office assistants will be added soon. The location of the new exchange will be either in the R-C Pictures corporation or the old A. P. office, temporarily.

Clara Kimball Young appeared at Shea's Hippodrome all week in person. She was also the guest at many social events and spoke at several meetings of local clubs.

J. G. Fater has resigned as a First National salesman to accept a similar position with Paramount. H. L. Levy has won second prize in the F. N. Statewide sales contest. Malcolm Williams has taken charge of the F. N. short subject department.

E. J. Hayes has signed up the entire A. P. product at the new Loew theatre, Buffalo. The Hippodrome, Niagara Falls, has been added to the franchise list.

Franklyn Farnum is making a series of personal appearances throughout Western New York under the guidance of Bill Fickeisen, manager of the Buffalo Merit exchange. Mr. Fickeisen is now plugging on "The Bible," his newest feature.

MICHIGAN

The Tuxedo theatre, after a week's delay, opened to tremendous crowds on the first day. Wanda Hawley in "Her Face Value" was the picture used to open. The Tuxedo will change programs twice weekly.

Byron D. Bailey has resigned as manager of Butterfield's Regent theatre, Flint, to assume the management of the new million dollar theatre erected in Scranton, Pa., by Charles H. Miles, of Detroit.

Joseph R. Denniston, of Monroe; James C. Ritter, of Detroit; W. S. Butterfield, of Battle Creek, and H. S. Gallup, of Marquette, delegates, have returned from the get-together of First National franchise holders at Chicago.

Harry Hobolth, of Imlay City, Mich., has taken over the Majestic theatre at Brown City, which was formerly operated by the Davenport brothers. Hobolth now has three houses, one at Imlay City and another at Marlette. All are within a radius of 25 miles and accessible by machine.

"The Three Musketeers" is now on its third week at Kunsky's Adams theatre, with the crowds still holding up good. "Way Down East" is playing its second week at the Fox Washington.

INDIANAPOLIS

Some downtown houses reported the week ending October 29 as one of the worst this season. The old bugaboo of the business depression, aided and abetted by the spectre of a rail strike, was responsible, some exhibitors said.

Police captured a burglar who broke into the North Star, neighborhood theatre, one night last week and recovered $240 and a revolver he had stolen.

Manager Ralph Lieber, of the Circle, came back from the New York and Chicago meetings of First National men last week with a bag full of new ideas which the folks are waiting for him to spring.

Tampa Business on the Mend after Storm

It is two weeks since the hurricane hit Tampa, Fla., on Tuesday, Oct. 25th, and the effects are being rapidly effaced. All theatres are now in operation again. None were damaged to any extent by the storm but were forced to close through the fact that they could get no electricity. The last one to receive juice was the Maceo, located at Scott street and Central avenue. They did not get lights until Saturday night, Oct. 29th, suffering a loss of four days' business.

The street car service was resumed to some extent on Thursday noon, and all lines are being rapidly extended so that the city lines are nearly normal again. The interurban line to Ballast Point and Port Tampa will hardly be in operation for two weeks at least, as the million dollar Bayshore Boulevard was badly damaged.

All of this has its effect upon the business of the theatres. People were too busy getting over the storm, fixing up their homes, their roofs, fences and trees to think of amusement.

THE WILLIAMS PRINTING COMPANY, NEW YORK

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Do you know— that the

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NOVEMBER 26, 1921

Motion Picture News

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is not only playing the best theatres, bui

will pack them in



JOHNNY HINES is taking his place among the foremost comedians of the screen.

Has already played such representative theaters as

GRAND THEATRE, Cincinnati
" Did largest week's business of entire summer."
Ike Libson

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" Great picture. Am holding over."
Maurer, Mgr

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" Audience laughed themselves sick. Critics pleased. Personal opinion, great box-office attraction." *W. N. Skirboll*

LIBERTY and SAVOY, Pittsburgh
" Good week's business in face of very heavy competition." *Rowland & Clark*

STATE, Minneapolis
" Put ' Burn 'Em Up Barnes ' in our best theater. Did good business against ' 'Way Down East,' ' Camille,' ' Musketeers,' ' Fauntleroy,' etc."
Finkelstein & Rubin

CIRCLE, Indianapolis
" On the whole as good as Chaplin's ' Idle Class.' "
Walter Witworth

LYCEUM, Winnipeg
" Broke house record for week."
O. D. Cloakey, Mgr.

Literally packed with Laughs. —***Loew's Weekly.***

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112,625 People—

Saw

"The Sheik"

In One Week in New York!

IN all the history of entertainment, no such record has ever been made.

That is the entire population of a city as large as Albany, or Salt Lake City, or Trenton.

The first three games of the last World Series played to 105,403.

"The Sheik" beat that by 7,222.

The record hitherto for the Rivoli and Rialto Theatres was 97,713, made by "The Affairs of Anatol."

"The Sheik" beat that by 14,912.

The Dempsey-Carpentier fight took in 90,000 paid admissions.

"The Sheik" beat that by 22,625.

The Yale-Princeton game played to 75,000.

"The Sheik" beat that by 37,625.

Draw Your Own Conclusion.
"The Sheik" will draw the Crowds!

---

a George Melford Production

with

Agnes Ayres and Rudolph Valentino

By E. M. Hull. Scenario by Monte M. Katterjohn. Presented by Jesse L. Lasky.

A Paramount Picture



Gloria Swanson

in

"UNDER THE LASH"

HER second picture — bigger than her first!

When you showed "The Great Moment" you found out how popular Gloria Swanson was to start with. And you know that that picture more that doubled her following.

Here she is in a different kind of role—tremendous, vital, in an action picture that sparkles and sizzles with excitement.

From the novel "The Shulamite" by Alice and Claude Askew, and the play by Claude Askew and Edward Knoblock. Scenario by J. E. Nash. Directed by Sam Wood.

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION







Adolph Zukor presents

Betty Compson

in

J. M. Barrie's play

"THE LITTLE MINISTER"

A picture that has everything!

Gypsy love and village scandal, surging crowds, the clash of men against men, heart-interest that makes you laugh and weep all at once—and the romance of a girl who was braver than a thousand men.

Your audience is ready made. Book-lovers, play-lovers—and lovers of life at its brightest and best will pack your house at every showing.

A Penrhyn Stanlaws production
Scenario by Edfrid Bingham

A Paramount Picture



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PRESENT
RUBYE DE REMER
IN
"THE UNCONQUERED WOMAN"
STATE RIGHTS
NOW AVAILABLE
LEE-BRADFORD 701-7TH AVENUE, N.Y.


Six rushing reels of unforgettable thrills!
"CONFLICT"
Starring PRISCILLA DEAN
Directed by STUART PATON the Man who made "Reputation"
Universal Jewel de Luxe
FROM THE FAMOUS RED BOOK STORY BY CLARENCE BUDINGTON KELLAND

Cuddle up

HOUSE PETERS AND MABEL JULIENNE SCOTT

Sign Up For

"HUMAN HEARTS"

Famous Play That Has Shown In Every Town In The Land Soon To Be A

JEWEL PRODUCTION

NEW YORK, Nov. 8.—Here's big news for the screen. Hal Reid's famous play, "Human Hearts," which has been

BUFFALO BILL IS COMING!

Gee Won't the Kids Eat It Up!

ART ACORD

Famous Hero Of That Great Historical Knockout

"WINNERS OF THE WEST"

Soon To Make Another Dramatic-Educational Chapter-play

SCHOOL-TEACHERS JUST AS HAPPY AS THE CHILDREN OVER UNIVERSAL'S PLANS

"Winners of

PRISCILLA DEAN

In Her Greatest Triumph Is Making Records That May Never Be Broken

"CONFLICT"

Her Newest Universal-Jewel Is The Talk Of The Town And The Joy Of Exhibitors Everywhere

HARRY CAREY in "THE FOX"

Breaks Every Past Record at the

CLEMMER THEATRE, SEATTLE

Although Never A House for "Westerns", The Clemmer Did Its Biggest Business on This First

SUPER-WESTERN JEWEL

Directed by Robert Thornby

A NATIONAL SUCCESS!

"No Woman Knows" Jams 'em In All Day at the Park in Youngstown, Ohio, Wire Schagrin Bros.

YOUNGSTOWN, O

Bros. to Univers

Knows' breaks ho

attendance. Thea

doors all day. A g

excellent feature fo

BIG JEWELS CON

Directed by Tod Brow

Universal City, Nov. 8.—A bi

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that TOD BROWNING, the ma

made "The Virgin of Stambou

"Outside the

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everywhere

LEE MORAN A BIG HIT IN CENTURY COMEDIES

CITY, Nov. 8.—Begin

The Best Friend th

o Universal

U. B. O. BOOKS "CONFLICT" AND "THE FOX"

For A Total of 196 Days!

NEW YORK, Nov. 8.—This town is rtainly going to see Priscilla Dean l Harry Carey within th... ks, for th...

HOORAY FOR RAWLINSON!

At Last One of the Three Greatest Leads on the Screen has His Own Company and His Own Kind of Picture in

"THE MILLIONAIRE"

First of His Eight Big UNIVERSAL SPECIAL ATTRACTIONS

NEW YORK, Nov. 8.—Released Nov. 14th, Herbert Rawlinson in "Th... Millionaire" is sure to... to houses ever... country's... pictures t... nces have... hy this s... r his sup... an and o... en the ch... it rem... popular...

A-N-O-T-H-E-R WONDERFUL HISTORICAL SERIAL ON THE WAY!

"Stanley in Africa"

STARRING

EILEEN SEDGWICK

...Made Soon By Universal ...Meet The Great Dem...

A SERIAL KNOCKOUT!

Art Acord, famous King of the Cowboys and Star of "The Moonriders" makes the biggest hit of years in Edward Laemmle's

"WINNERS OF THE WEST"

A Red-Blooded American History Chapter-play which has got every School-board and Censor Rooting for it.

CHICAGO, Nov. 2.—V. K. Br... Supt. of Playgrounds and Sports, ... South Park Commission, writes ...

$22,500 PAID FOR "THE STORM"

UNIVERSAL SPECIAL ATTRACTIONS

G. W. Yeaton of Exeter, N. H., Asks a Shrewd Question.

Ioka Theatre, Exeter, N. H.—G. W. Yeaton of this house asks: "If Universal can give us pictures as good as this at half what others ask, who gets the difference?" To date, this query ... not been answered by ... producer.

...An-...ture ...ay

...h.—"The ... which ...ly at the ...has been ... Carey

FAMOUS NOVEL BOUGHT FOR DEAN

"Wild Honey" From The Pen of Cynthia Stockley, Soon To Become A Thrilling Dean Jewel

Universal City, No. 8.—A great, big, vivid, popular novel has been sewed up for Priscilla Dean by the purchase of Cynthia Stockley's famous "Wild Honey," already in production. With this brilliant star now crowding houses everywhere to the fire limits with "Conflict," nothing has been spared to make "Wild Honey" ...

Exhibitor ever Had

Century Comedies

The Biggest, Cleanest, Surest Laugh on the Once-a-Week Market

HARRY SWEET

Don't miss his current Release

"PLAYING POSSUM"

Released thru
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PRODUCTION

"MORALS"

A PICTURE YOUR
BOX-OFFICE WILL REMEMBER

MAY M'AVOY

AS THE HAREM GIRL





MORALS

Bizarre Oriental setting

Tense, swift-movin scenes—

Drama that throbs an thrills—

A glorious spectacle—

May McAvoy as th lovely harem girl-

A story that brings th heart to the thro

A wonder picture wit every crowd appea



A DISTINGUISHED CAST—

Including:

WILLIAM P. CARLTON, leading man of "Inside the Cup;" KATHLYN WILLIAMS, one of the foremost actresses in pictures; WILLIAM E. LAWRENCE, who was Wanda Hawley's

MORALS

THE STAR—

Realart's "Wonder Girl" of whom the critics said:

"There is no limit to what may be expected of her", and who proves it in her role of the lovely harem girl.



A Turkish harem, with all its pretty women, strange costumes, lavish settings—

—A marriage bargain made in true Oriental fashion—

—The whipping of a harem girl who tries to escape—

—The plot of the two false friends which almost succeeds—

—The tremendously dramatic scene where the harem keeper comes to claim the girl—

—*These, and many other scenes are what place* MORALS *in the* SPECIAL *class.*

MORALS



THE STORY—

Adapted by Julia Crawford Ivers from William J. Locke's novel "The Morals of Marcus" which has thrilled millions of readers, and the play of the same name that was the sensation of a few years ago and brought stage stardom to Marie Doro.

OUT of the seclusion and security of a harem—

Out of the warmth and languor of the East, to be dropped suddenly into the chill of a London fog—

Into the bachelor household of a man she had never seen—

And so into his bewildered, lonely heart.

And there to dwell like some wild exotic flower until a friend's perfidy, another woman's jealous plotting, and a great danger brought the realization of love—almost too late.

That's the story of MORALS!





'MORALS'

A Special Production!

But only one way to get it.

Not held out from the regular releases for *greatly increased rentals.*

It's part of your *Realart Star Franchise.*

Get it *now* by signing *now!*





HERE'S a picture that you could make money on at *Special* prices, but *on which you can make a killing* at your Realart Star Franchise price!

There's a powerful fan following behind Constance Binney!

Are you cashing in on it?

Here's your chance with a story that goes straight to the heart and straight to the home!

Story by Sonya Levien
Directed by Maurice Campbell
Scenario by
Percy Heath and Aubrey Stauffer



Another Truly Big Production

CONSTANCE BINNEY

in

"FIRST LOVE"

Fans are shopping for entertainment, are they?

Well, here is one you can *guarantee*.—

For swift-moving drama with a heart-punch;

For suspense that grips and holds;

For all of the romantic qualities people have come to look for in Constance Binney's Productions.

A Special Production in every way!



WANDA HAWLEY

in

"THE LOVE CHARM"

HERE'S another rollicking, sure-fire comedy-drama—just such a story as millions of fans have come to expect from Wanda Hawley.

Talk about versatile! One minute she's a down-trodden seamstress, and then—zip—she's a bird of paradise, shaking a wicked plume!

They'll *like* it, and call for more.

It has a "*come-again*" tag on it.

It's a box-office bracer!



Story by Harvey O'Higgins
Scenario by Percy Heath
Directed by Thomas N. Heffron

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PICTURES CORPORATION

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EXIT QUIETLY

Featuring

BOBBY VERNON With VERA STEADMAN

Exhibitors Trade Review Says:—

"Bobby Vernon's rapid shifts from one character to another in this comedy are funny, and his exits and reappearances will offer many laughs. This is a comedy of the better class, and it would make a corking short subject for a house in the residential section."

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"A PASTE BOARD CROWN"

Adapted from the novel

by

Clara Morris

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HAS BOOKED SELZNICK'S

"A MAN'S HOME"

FOR THE

CAPITOL, NEW YORK

THE WORLD'S LARGEST THEATRE

Just Completed—
the greatest triumph of

KATHERINE MACDONALD'S

screen career—

"THE INFIDEL"

by Charles A. Logue.
Directed by James Young.

In Course of Production—

The American Beauty

in

"DOMESTIC RELATIONS"

a tense, timely drama of the home
by Violet Clark.
Directed by Chet Withey.

In Preparation—

"WHITE SHOULDERS"

the popular novel first published in
The Saturday Evening Post
by George Kibbe Turner

First National Attractions

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"The Man of Stone"

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The Most Elite and Novel Entertainment Ever Conceived

Ted Lewis
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(Courtesy of "Greenwich Village Follies")

And Other Novelties Just As Grand

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MAKES THE

ELAINE
HAMMERSTEIN
STAR SERIES

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"THE WAY OF A MAID"

BY REX TAYLOR
SCENARIO BY LEWIS ALLEN BROWNE
DIRECTED BY W. P. S. EARLE

THE YEAR'S MERRIEST STORY









"Silent Years"

Directed by *Louis J. Gasnier*

The dramatization of Harriet T. Comstock's powerful novel, " Mam'selle Jo."
An unusual picture interpreted by an unusual all-star cast, against a background of unsurpassable beauty.

Presented by R-C PICTURES

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ALL-STAR CAST

Rose Dione
Tully Marshall
George McDaniel
George Seigman
Will Jim Hatton
Jack Mower
James O. Barrows
Jack Livingston
Ruth King
Kate Toncray
Lillian Rambeau
Jean O'Rourke
Pauline Starke
Ruth Ashby

A Cosmopolitan Production



A COMEDY ABOUT
A MONEY MAKER

THAT WILL MAKE MONEY
FOR EVERY EXHIBITOR ~

"GET-RICH-QUICK WALLINGFORD"

The Adventures *of* Blackie Daw *and* Get-Rich-Quick-Wallingford

from the Original World-Famous Play *by* Geo. M. Cohan

Directed by Frank Borzage

Scenes by Joseph Urban

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production



MR. WELLS



EDDIE LAMB

G. W. BATTLE





JUDGE LAMPTON



J. RUFUS WALLINGFORD

'GET-RICH-QUICK

Eddie Lamb
Who possesses $11,000, gets his clothes and ideas from a mail order catalog.

Judge Lampton
Leading Notary Public and Auto Agent.

Mr. Wells
Who amassed a gigantic fortune in Battlesburg Real Estate, $40,000.

G. W. Battle
Who knows every dollar in town by its first name and owns most of them.

REMEMBER, the public from Maine to California knows "Get-Rich-Quick Wallingford."

The original stage play by Geo. M. Cohan, from which this authorized Cosmopolitan Super Feature Special Production was screened, played a record business on Broadway as a stage success, and has been seen across the footlights for years.

You get it *now* as a Cosmopolitan Super Special Feature—on a silver platter!

Don't figure that you will have to sell this picture to your patrons — you can't—it sells itself.

And the public is waiting *right now* for this picture.

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production



CLINT HARKINS



MR. DEMPSEY



ABE GUNTHER

WALLINGFORD"

Picture audiences have been reading again the "Get-Rich-Quick Wallingford" story as it appears daily in the Hearst papers.

The characters in the story are known on every Main Street in forty-eight states.

Seen in every small town hotel, barber shop and grocery store—and your audience will stand in line to see them living before them on the screen of *your* theatre.

"Get - R i c h - Quick Wallingford" gets the money because it gets away straight to the every day people themselves.

Mr. Dempsey
Proprietor, Sole Owner, Director and General Manager of Palace Hotel.

Abe Gunther
All aboard for the 12 o'clock train. Bus at the Main Entrance.

Clint Harkins
Leading and Head Reporter of Battlesburg Blade.

Hon. T. Battle
Battlesburg's One and Only Mayor.



HON. T. BATTLE



BLACKIE DAW

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production





From A One-Horse Town to A Thriving Industrial City?

"GET-RICH-QUICK WALLINGFORD"

You can't beat those four words across your theatre lobby! Every word means hard, cold CASH to *you!*

Those four words will pay you better than any other four words you ever saw in a picture title.

Because back of these four money making words are the famous reputations of Cosmopolitan Productions and Geo. M. Cohan, known the world over.

If they can't make money for you, YOU can't make it.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation


"I Accuse"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
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A Picture to Satisfy Your Patrons' Demands for New Scenes and New Thrills!

A Sensational Alaskan Railroad Melodrama!

BENNETT PICTURES CORPORATION

presents
a picturization of

REX BEACH'S

famous railroad novel

"The IRON TRAIL"

Directed by
R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller

Cast includes

WYNDHAM STANDING
THURSTON HALL
REGINALD DENNY
and
ALMA TELL





MARY PICKFORD

in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

THE WORLD'S BEST-LOVED ACTRESS IN THE BEST-LOVED STORY OF A FAMOUS WRITER; MISS PICKFORD'S GREATEST PHOTOPLAY IN WHICH SHE DOES HER GREATEST WORK IN A DUAL ROLE

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
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LOIS WEBER'S
Greatest Picture

What Do Men Want?

"MASS APPEAL"



"What Do Men Want?" Film of Powerful Mass Appeal

LYRIC THEATRE—"What Do Men Want?" A Lois Weber production, presented by Wid Gunning.

THE CAST:

Hallie (The Girl).....Claire Windsor
Frank (The Youth).....J. Frank Glendon
Arthur (His Brother).George Hackathorne
Yost (The Evil Influence)..Halam Cooley
Bertha (The Unfortunate)...Edith Kessler

By JOSEPH MULVANEY.

THERE isn't any use trying to guess the answer to the interrogative title of Lois Weber's latest film, and

Humor flashes through it, here and there, and Miss Weber has drawn almost a score of types remarkably true to life. She has made her characters look and act like real people of their respective classes in a small town; they are not always pleasant to look at, but they ring true to the forms of humanity they are intended to represent.

Claire Windsor as the heroine is altogether appealing, with a dignified beauty that makes

There is the phrase that tells the whole big story for the exhibitor—"*MASS APPEAL.*"

Never were the New York newspapers so unanimous in their praise as they were following the opening of Lois Weber's greatest production at the Lyric Theatre, Broadway and 42nd Street, Sunday, November 13th.

The *New York Times* declared: "Lois Weber's knack of making moving pictures with the spark of life in them is again evident in her latest production." The *New York Tribune* found it "charming." The *Daily News* said "Immensely interesting, I enjoyed every minute of it." The *Evening Telegram*, "Absorbing and admirably made." The *New York Telegraph*, "Very sincere and done with remarkable fidelity to detail."

Never before had the famous *New York American* given a two-column head to a motion picture review. And such a head! It shouts—"A Million Dollar Box Office."

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A RUSSELL PRODUCTION

RIGHTS MARKET



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IT'S AN AMERICAN CLASSIC

THAT *Next* STORY

The new Palmer Story Service brings it to your studio door

EDITORS and DIRECTORS: The system, the plan of which you have dreamed, for which you have fondly wished but imagined too vague, Utopian, has been perfected by the Palmer Photoplay Corporation. Daily summarization of the entire literary market *is* possible. The Palmer Story Service has made it possible and offers it to you.

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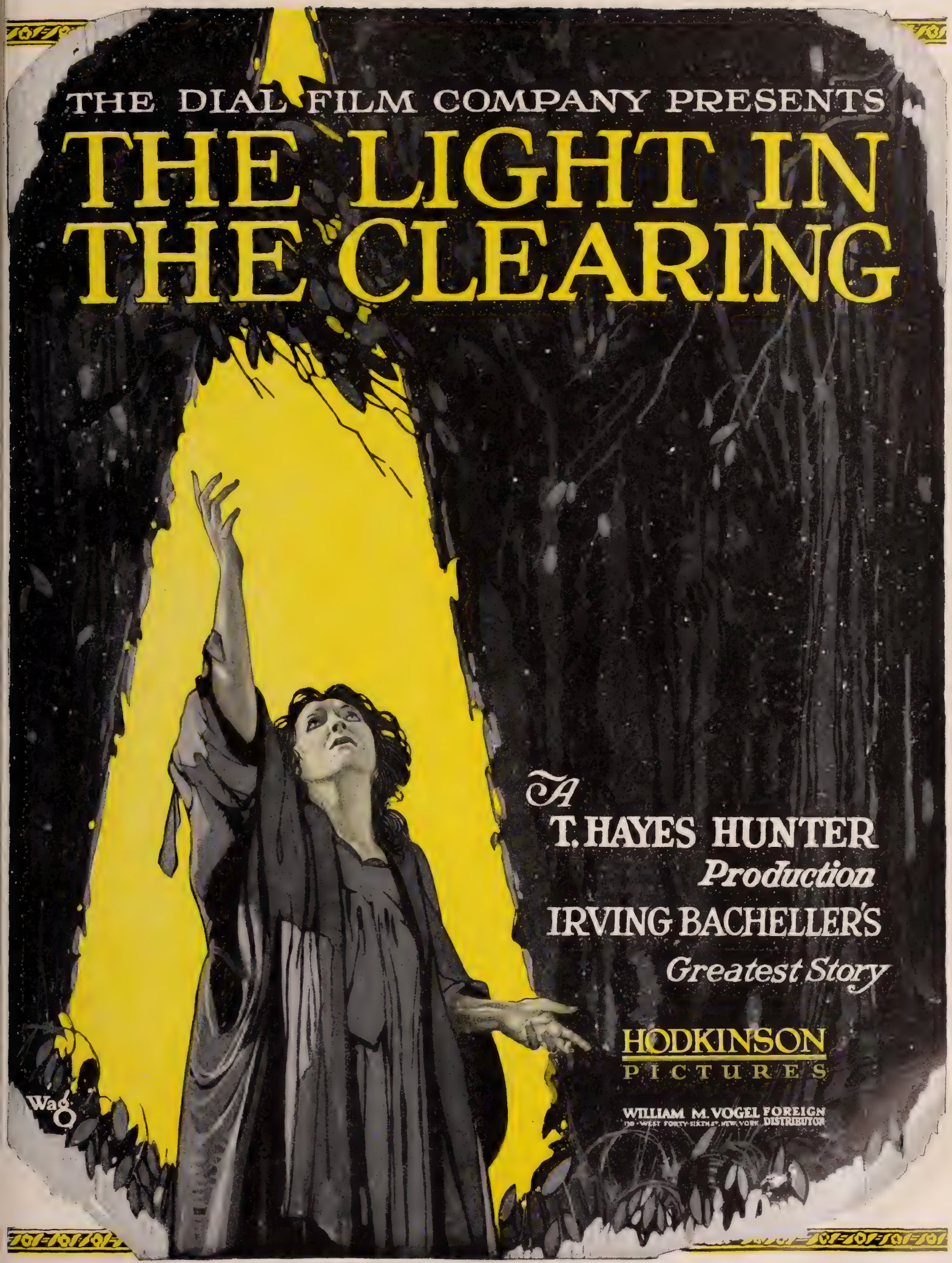
BESIDES synopsizing all current literature, a staff of 20 expert readers is synopsizing and commenting upon all the novels, short stories and plays written by recognized literary artists in the past several centuries. Another staff of 15 is engaged daily in typing, mimeographing and mailing the synopses.

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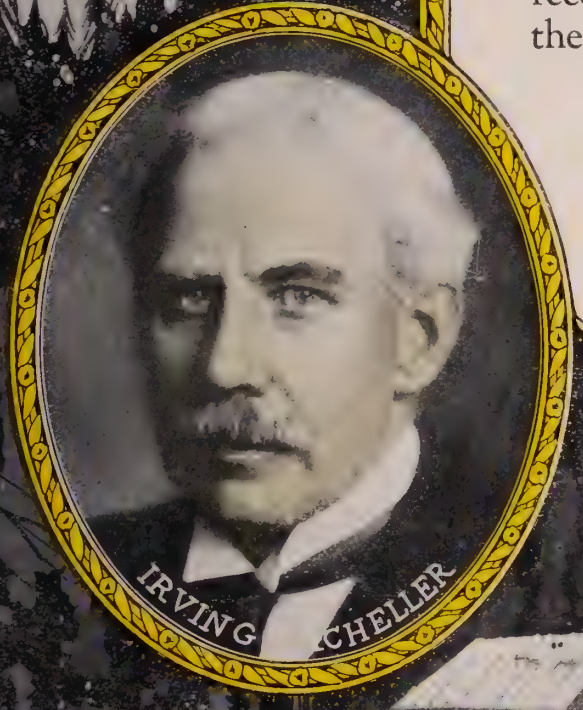
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THE CLEARING

"'The Light in the Clearing' shone upon many things and mostly upon those which, above all others, have impassioned and perpetuated the spirit of America."

Irving Bacheller.

With a hand inspired by the spirit of Irving Bacheller's wonderful story, T. Hayes Hunter has adapted it to the screen -- a living, throbbing portrayal of human life, so tense, so gripping that it will go into the records of this industry as one of the greatest productions ever made.



It's a **HODKINSON**
SELECTED PICTURE



THE DIAL FILM COMPANY
Presents

"The LIGHT IN THE CLEARING"

T. Hayes Hunter's unerring directorial mastery is exemplified again in the cast to which he entrusted the difficult character work called for by "The Light in the Clearing"

Seldom has the screen witnessed so finished a performance as that given by Eugenie Besserer as "Roving Kate"--a portrayal of auguish and defeated hopes that will stir the hearts of any audience.

From all box office angles "The Light in the Clearing" is a great production.

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LOIS WEBER'S
Greatest Picture

What Do Men Want?

THE WOMEN LOVE IT!

It is a treat to see the women pouring forth from the Lyric Theatre, New York, where "What Do Men Want?" is enjoying a sensational special engagement.

The women *love* Lois Weber's greatest picture, they talk about it, boost it—send their friends, and come again to see it with *their* men.

No need to tell any exhibitor what this appeal to women—*the greatest direct appeal ever made by any motion picture production*—means to the box office.

No need to tell any exhibitor what it means to start the women *talking*—as they talk, and talk, and *talk* about "What Do Men Want?"

From every angle—title, exploitation, quality of production, and word of mouth advertising, here is the year's *million-dollar winner.*

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3617 Washington Ave—ST. LOUIS
525 13th St., N W—WASHINGTON

Phenomenal Service That Cost You Nothing Extra!

On Friday, Nov. 11th, on the third anniversary of the Armistice that brought peace after years of bloodshed, the Nation bowed in silence before the coffin that contained our cherished and Unknown Dead.

Foch, Beatty, Diaz, Jacques, Pershing, the great leaders of an Allied cause, united with the distinguished guests of many nations in reverent tribute to the soldier who lost not merely his life but his very name in his duty to his country.

Here was something in which every man, woman and child who claims Americanism shared, in spirit if not in presence.

Is it strange that the Pathe News, ever foremost in presenting events of interest, should have given phenomenal service without extra cost, thereby living up to its high traditions?

Was it not in keeping with the Pathe News quality that the pictures issued of this notable happening were wonderful, impressive, and complete?

PATHE

What Was Done
How It Was Done

The funeral procession left Washington for Arlington at 8.30 a. m. At 10 a. m. a special aeroplane was in the air, bound for the Pathe factory at Jersey City with complete negatives of the procession.

The impressive services at Arlington were finished at 1.30 p. m. At 1.45 p. m. another special aeroplane was in the air, also bound for Jersey City.

Special messengers in swift cars delivered the finished special editions to the leading Broadway and Brooklyn theatres so that they were being shown at 7.30 p. m. the same evening.

But Pathe News service is not for Broadway only. *Special messengers* went with prints by fast train to Boston, Pittsburgh, Albany, Buffalo, Washington, Philadelphia, New Haven and Newark at 10 o'clock the same night. Airplanes took prints to Cleveland, Chicago and points west. Fast mail took prints to Atlanta, Charlotte and New Orleans. To show the tremendous speed, prints were due *in San Francisco on Monday the 14th, at 3 p. m.*

This is SERVICE, gentlemen, the kind you have always had from Pathe News, the kind you will always get. *And it costs you nothing extra.*

NEWS

"The greatest ever," says New York!
"The eighth wonder," says Cleveland!
"$3,000,000 and worth it," says Detroit!
"Ten pictures in one," says Pittsburg!

Goldwyn's *Sensation*

Theo

Victorien Sardou's Spectacular Drama

Produced by the

Unione Cinematografica Italiana

New York

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."

—*Alan Dale in N. Y American*

"Theodora" a wonder spectacle. To adequately describe it would tax even the vocabulary of a P. T. Barnum"

—*DeFoe in the Morning World*

"As a spectacle, this picture is truly magnificent. Most of the Hollywood products seem like small-town stuff besides this tremendous production from Italy."

—*N. Y. Times*

"The scenes open with an earthquake, rush madly on through a chaos of battle, murder and sudden death, and culminate in the most realistic arena scene that ever let very real and obviously starved lions loose on thousands of terrified Italian extras." —*N. Y. Globe*

"Outdoing for sheer magnificence, thrills and spectacular splendor any motion picture ever seen here, "Theodora" offers a new film sensation." —*Evening Mail*

"There is always room for one more, it seems, especially at the top. 'Theodora,' presented by Goldwyn last night, holds the altitude at the present writing." —*Evening Sun*

"It is through its stupendous settings, far excelling anything seen here before, that it is likely to become one of the sights of New York."

—*N. Y. Herald*

Cleveland

"Of almost unbelievable magnitude and surpassing beauty is "Theodora," the Italian film spectacle. Its settings are dream fabrics. Real, of course, but the astounding size of the structures and the countless throngs that are forever peopling the scenes are finally the stirring elements of the story."

—*Cleveland Plain Dealer*

"One cannot over-praise this film, in fact, cannot adequately describe or criticize it. It is beyond anything that I expected from producers of films for years to come. A triumph, and not only a triumph of cinematography, but an alluring, remarkable play that does not permit interest to flag during eleven reels.

Palaces, circus, spectacle, tumult of huge mobs of people, all are splendidly represented in a manner that will exhaust your adjectives of surprise and appreciation. It is believed that it will score the American record for receipts."

—*Archie Bell, Cleveland News*

Detroit

"Griffith is out-Griffithed. Hollywood is made to look like a child's paste-board town."

—*Detroit Free Press*

"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth." —*Detroit Journal*

"Nothing so dramatic has been seen in motion pictures, and almost alone this would be enough to stamp the Italian production as one of the most unusual that has ever been produced." —*Detroit News*

"In 'Theodora,' master photoplay,

dora

Playing in all cities at $2.00 top, "Theodora" opened in Chicago, November 11th at the La Salle Theatre—in Boston, November 21st, at the Shubert Theatre

the screen comes into its own, if it ever will. The picture dwarfs the efforts of the biggest American film producers of the day."

—Detroit Evening Times

Pittsburg

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."

—Chronicle Telegraph

"Most stupendous scenes ever thrown upon the screen. Rita Jolivet is adorable."

—Pittsburgh Post

"It abounds with startling and vivid scenes that excel the thrilling visualization of gathering klansmen in the 'Birth Of A Nation.' It is more spectacular than 'Civilization' and its love theme more impressive than 'Broken Blossoms.' "

—Pittsburgh Sun

" 'Theodora' is the most satisfying screen spectacle and sets a mark of excellence."

—Gazette Times

A Few Trade Opinions

"Impossible to do justice to this stupendous picture. It seems incredible that the camera could have visualized all this grandeur, this tumultuous, whirling, riotous action. The silence was broken only by fervent outbursts of applause. The picture will net a fortune. The whole country should be given an opportunity to see it." *—The Billboard*

"'Theodora' has been selling out right along.

You leave the theatre bewildered, and it takes moments to compose yourself to picking out the "smash" of the production, and then you are embarassed by a confusion of choice, for there are so many big passages one can set down only a few." *—Variety*

"This massive spectacle dwarfs other achievements of its kind."

—Motion Picture News

" 'Theodora' is magnificient, an epic of the screen." *—Moving Picture World*

"As a money-maker for exhibitors it is sure to be as big an attraction—or bigger —than any of the spectacle productions yet offered to the American buyers."

—Exhibitors Herald

"Theodora" Now Booking

For details—

address

JACK WELSH
469-5th Avenue
New York City

ABSOLUTELY NEW

A booking guide to all pictures

For a year **MOTION PICTURE NEWS** has been getting together material for this great reference book--All data on ALL PICTURES released between SEPTEMBER-1-1920 and SEPTEMBER-1-1921

No more frantic searches through scattered press sheets—

No more booking in the dark—know in advance what you are getting.

No more wondering, "How shall I advertise this picture?"

Don't work in the dark.

Work with the proper tools.

The BOOKING GUIDE gives you everything you want in compact, handy form.

In addition, used as a reference index to Motion Picture News' advertising and exploitation pages it places at your disposal all the experience of other live exhibitors in presenting the picture.

Write for yours today.

LIMITED EDITION

The BOOKING GUIDE places in handy form and at your finger tips every fact you want about every picture.

The BOOKING GUIDE will save you hours of weary labor and add dollars to your box-office.

"Is the picture suited to my audience?" How can you tell by the title?

No more booking without knowing. The BOOKING GUIDE tells you in half a minute.

With the BOOKING GUIDE at your elbow you are as strongly fortified as the lawyer with his shelves of court decisions.

Write for yours today.



Righto! it's

CHARLES (CHIC) SALE

as

"HIS NIBS"

EXCEPTIONAL PICTURES

IN ADDITION TO GETTING A MONEY-MAKER

EVERY EXHIBITOR AND EXCHANGEMAN

who signs a contract for

CHARLES (CHIC) SALE

living seven different characters

in

"HIS NIBS"

Helps to unify the great field of independent endeavor in the motion picture industry

encourages not only Exceptional Pictures, producer of "His Nibs," and the Syndicate which is handling the distribution. . . .

. . . but offers to every other such producer and distributor concrete evidence of the only thing they desire to know—that they will find a ready market for their product when it is of a calibre to warrant support

and when those producers co-operate with the buyers and exhibitors to the full extent Exceptional Pictures has done, the State Rights market will have added another factor toward the solidifying of the foundation upon which it now stands in the industry.

"HIS NIBS" SYNDICATE, Inc.
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City

THE PICTURE WITH A WORLD-WIDE APPEAL

JACKIE COOGAN

AUDIENCES EVERYWHERE



"MY BOY"

Furnishes sunshine and happiness to the toddling three-year old and to the toddling one hundred-and-three-year old.

He has that something so very different that pleases old and young alike.

LOIS WEBER'S
Greatest Picture

What Do Men Want?

ANOTHER CLEAN-UP!

The remarkable reception at the big Lyric Theatre, New York, proved it!

Lois Weber has given motion picture exhibitors the greatest clean-up picture recorded in her career.

And that means even a greater, bigger, better, box office bet than such sensational Lois Weber successes as "Shoes," "Where Are My Children?," "For Husbands Only," "The Price of a Good Time," "Hypocrites," "Jewel," etc.

Get on the band-wagon now! **All the big money in motion picture history has been made by riding while the big ones are snow-balling to success!**

Here's the one that will mean the happiest, Happy New Year in the history of your house!

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525 13th St., N.W..WASHINGTON


WINIFRED WESTOVER
JOE KING
DOLORES CASSINELLI
FRANK SHERIDAN
PLAYGOERS PICTURES Presents
ANNE OF LITTLE SMOKY
A WISTARIA PRODUCTION
Distributed by PLAYGOERS PICTURES
through PATHÉ EXCHANGE, Inc.
foreign Represetative for Playgoers Pictures
SIDNEY GARRETT





Adventure and Romance!

This five reel feature has caught them both!

IMAGINE the action when the muttered threats of a fearless mountain clan takes form against a lone Government Ranger sent to patrol their lands, the mountain called Little Smoky.

Imagine the romance between Anne, wild-rose daughter of the clan, and the Ranger. A romance clouded by the coming of a strangely beautiful gypsy lass, and glorified by the sacrifices of the mountain maid when she discovers her lover's danger.

In brief, "Anne of Little Smoky" is a rousing and romantic out-door story of intense hates, strong loves, spectacular fights and suspenseful situations enacted against a magnificent background of rugged mountains.

Its cast includes Winifred Westover, exquisitely charming in the title role; Joe King as the two-fisted Government Man; Dolores Casinelli as the flaming gypsy beauty and Frank Sheridan as the hard-fighting mountaineer.

Here is a perfect audience picture—big in every sense of the word.

It is an admirable offering on any program.



READ WHAT NEW YORK CRITICS SAY OF - - -

FOOTFALLS

"Footfalls" is remarkable not only for the excellent acting of Tyrone Power, but because it is unlike anything ever screened before - - *New York Mail*

In "Footfalls" William Fox has presented another stirring cinedrama - - *New York World*

"Footfalls" has a spick, span new idea! - - *N.Y. American*

Direct from its Broadway Run at the Park Theatre

William Fox presents another of the special super-productions~now ready for release-

FOOTFALLS

from the story by Wilbur Daniel Steele

Staged by Charles J. Brabin

A worthy addition to this list of specials-

OVER THE HILL

A VIRGIN

PARADISE

A CONNECTICUT YANKEE

IN KING ARTHUR'S COURT

THUNDERCLAP

SHAME

PERJURY

ZANE GREY'S

The LAST TRAIL

QUEEN OF SHEBA

A picture with an absolutely new idea

LOIS WEBER'S

Greatest Picture

What Do Men Want?

BUILDS - and BUILDS - and BUILDS!

Thousands saw it the opening day at the Lyric Theatre, New York, and then—when the women started talking—it started building and building and BUILDING—even breaking beyond the bounds of the sensational opening day.

It's great to have a picture that every woman goes away boosting and praising.

They carry the word like wild-fire—for here is *the woman's picture of the century.*

Be sure you book "What Do Men Want?" for enough extra days, for in no other way will you get full advantage of the word of mouth advertising that makes each day's box office receipts step higher than the day before.

The million-dollar question is ready for showing now for the year's million-dollar clean-up.

Go to it!

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NATIONAL TR

Wednesday, Nov. 30—At All

We don't want you to book it until you see it—so extraordinary is this picture! So we have arranged this spectacular showing for all exhibitors. Get in touch with your nearest exchange NOW!

H. O. DAVIS

presents the most remarkable dog story ever screened

The Silent Call

From the Saturday Evening Post story,
"THE CROSS PULL," by Hal G. Evarts

Directed by Laurence Trimble. Adapted by Jane Murfin

A Laurence Trimble and Jane Murfin Production

Distributed by Associated
First National Pictures, Inc.

Released On The Open Market—

ADE SHOWING

First National Exchanges

Exploitation Prizes to Theatres

$150.00 - - - First Prize
$100.00 - - Second Prize
$ 50.00 - - Third Prize



There are such unusual exploitation angles and such opportunities to put this picture over in a big way that Al. Lichtman has personally offered the above prizes to the theatres putting over the best exploitation stunt. Send photographs of your lobby or clippings on special stunts to Al. Lichtman, 6 West 48th Street, New York City. Contest closes March 1st, 1922.

Available To All Exhibitors!

Let The Exhibitor Tell You About This Money Maker!



Never had better box-office record.—*Herbert Johnson, Luna Theatre, Lafayette, Ind.*

Fine attendance at all shows. Patrons delighted.—*Will Mack, Grand Theatre, Jonesboro, Ark.*

Went unusually well.—*A. C. Raleigh, Columbia Theatre, Portland, Ore.*

Big box-office records.—*A. G. Schade, Majestic Theatre, Bloomington, Ill.*

Good attendance. Patrons pleased.—*A. G. Hittesheimer, Orpheum Theatre, Cincinnati, Ohio.*

Audience captivated—especially held by storm scenes.—*Stanley Chambers, Palace Theatre, Wichita, Kas.*

Patrons liked it very much.—*William E. Drumbar, Riviera Theatre, Knoxville, Tenn.*

Very good—all liked it.—*A. G. Stolte, Des Moines Theatre, Des Moines, Ia.*

Well liked. Good business.—*William Freedman, Metropolitan Theatre, Cleveland, Ohio.*

Speaking of

Louis B. Mayer's presentation of

ANITA STEWART

the inimitable star in

"Playthings of Destiny"

By Jane Murfin and Larry Trimble; Directed by Edwin Carewe; Scenario by Anthony Paul Kelly

A First National Attraction

Released on the Open Market

Coming!



This is the magic button. Rub it, and like Aladdin's lamp it will bring whatever you wish

Yes, it will fill your house!

FIRST NATIONAL PICTURES

The Funniest Picture You Ever Did See!



Stardust Is Gold Dust For Your Box Office!

Col. Fred Levy found this out when he opened the New Kentucky Theatre in Louisville with this picture.

And the Colonel congratulates Hope Hampton on her wonderful success.

Col. Levy booked the picture for one week. It made more money each day, so he had to hold it over for a second week's run to satisfy his patrons.

It will do the same for your theatre.

Hobart Henley Productions

present

HOPE HAMPTON

in

"Stardust"

Suggested by the famous story of

Fannie Hurst

author of "Humoresque"

A First National Attraction

FIRST NATIONAL PICTURES

Motion Picture News

Seeing It Through

AN exhibitor, speaking of the present tenseness of the business situation, refers to the "random-shooting" optimism of the trade papers.

He did not refer to this publication; he could not for the simple reason that we haven't shot at random because we haven't shot at all.

Our own feelings in the matter may be had from the following editorial, written several weeks ago and thus far crowded out of print:

"The New York Evening Post is publishing an interesting and valuable series of articles on the business situation outlook. The consensus of opinion from leading bankers and business heads is that we are emerging slowly but surely from the period of depression; that improvement from now on, while not pronounced this Fall, will be soundly upward. A few look for prosperous times next Spring; the majority say next Autumn. Some go so far as to say that the Fall season of 1922 will see complete return to normal times.

"The credit situation is fast approaching normal. The farmer is economizing in an effort to meet reduced prices of his commodities. The railroads are in better shape. The liquidation of labor will be difficult and slow but it is inevitable.

"The motion picture business, according to the latest government tax returns, reflects this general upturn. Admission taxes for August increased $103,846.08 and film rental taxes $34,860.91 over July. And September, of course, will show a much greater increase.

"We see nothing discouraging in the outlook, but only a lesson to practice economy, good sense, hard work—and showmanship!"

Of course, the above refers only to general business conditions, but it is pertinent to this field because the show business is always a sharp reflex of general business conditions.

We are fully aware that the motion picture trade situation is more or less acute. By that we mean particularly the exhibiting business, upon which the whole trade structure rests. But we say "more or less" advisedly. The situation is spotty. While we have a bad report from an agricultural section (and little wonder when it takes a bushel of wheat to buy one theatre admission) we have a good one from a coal mining region; and industrial centers that were hard hit at first are better off today and see still better times ahead. And so it goes. The situation at large is slowly on the mend. That is certain.

There is no question at all however but that the exhibitor today is, on the whole, considerably demoralized.

And naturally so.

The war situation is completely reversed. Where people formerly spent money regardlessly (some exhibitors must realize that it wasn't their showmanship that did it) they are now economizing and shopping. They haven't soured on pictures, they are not "bilious"; they will never turn from the picture entertainment so long as the admission is kept cheap. But they are no longer just drifting in through the doors. They are buying entertainment, making up their minds before they go in. And the big picture with the big advertising gets the money. So we hear, on all sides, that the big picture, even with a high rental price, is the only one that pays. The exhibitor, in his blind effort to make something pay, evidently overlooks the fact that a lot of other carefully chosen pictures would also pay if he put the same advertising force back of them.

In what we are about to say we are not criticizing the exhibitor. He has our sympathy, as has any business man these days; we'd appreciate some, ourselves. Nor are we overlooking the fact that some rental prices today are selfishly, blindly and outrageously high, and some exhibition values set on weak pictures are due solely to the other fellow's waste and war inflation and bad judgment generally.

But we do believe that the exhibitor today, many a one at least, is too slow to adjust himself to the new and evident order of things.

He is not looking the issue squarely and coolly in the face. He wants—naturally, of course—to cling to the days of an easy-spending public. He won't realize that this era is utterly gone, never to return; and that in its place there's the other extreme of the thin or the closed purse. He won't realize that today, as never before, two things are necessary, if he is to stay in business till the better days a year away; one is judicious economy, the other is extreme effort.

The writer recently asked a man high up in the New York commercial world what was mostly wrong with business today. He got the unexpected reply: "The trouble today is fundamentally with the retailer in all lines. He is stubbornly clinging to war conditions, war prices and volume and ease of trade. He will not deflate himself—get down to normal bedrock—put his shelves in order, and especially his own business mind, to fit the normal order of things. He won't go out and get it—get trade; he's still waiting for it to pour in."

The exhibitor is the motion picture retailer. Is he in this category?

We don't say he is.. And if he is—he is not alone to blame, by a long shot. But we suggest the thought—for the benefit of the exhibitor himself and therefore the trade at large. What is it that the exhibitor can do today to "see it through"—through the present stiff business condition and into the better times that are assuredly ahead?

Wm. A. Johnston.

Chicago Police Head Gives Permit for Fight Film

Chief of Police Fitzmorris, of Chicago, has directed the censor in charge of the Police Department Motion Picture Bureau, to approve an application for a permit for the exhibition of the Jeffries-Johnson fight pictures, which have been barred in Chicago for more than ten years.

The chief's action followed the opinion rendered by the City Law Department, which held that he had no power to refuse a permit to exhibit the Dempsey-Carpentier films in Chicago.

The chief had assumed that no fight pictures could be shown in states where boxing is not permitted, the Illinois law governing pictures, for instance, barring the showing of films portraying unlawful acts.

The opinion of the Corporation Counsel, however, overruled this contention of Chief Fitzmorris, who then stated that he could not give a permit for the Dempsey-Carpentier pictures and withhold a permit for the Jeffries-Johnson pictures.

Censors Reject but Mayor and Minister Approves

Should a picture, approved by the chairman of a censorship board, the mayor of a city and one of the city's leading pastors, be rejected by a censorship board? Evidently Mrs. B. L. Short and Mrs. J. M. Miller of the Kansas State Board of Review think so. "The Sheik," a Paramount production, was rejected last week by the "majority" of the board, but approved by Dwight Thatcher Harris, chairman. Thereupon Mr. Harris invited Mayor Harry Burton of Kansas City, Kans., and Rev. Carl Nau of St. Paul's Episcopal church to view the picture, which was approved. Still the two women members of the board refused to change their decisions.

Chas. Ray Reaches Chicago, Due in New York Nov. 23

The big event, long looked forward to by Charles Ray and long anticipated by his admirers has taken place. The star for the first time in his life is headed for New York City and the East, having left Los Angeles on Tuesday, November 15th, together with Mrs. Ray, Richard Willis and Albert A. Kidder, Jr., executives of the Charles Ray Productions, Inc., and George Rizard, his chief camera man.

The party was met upon its arrival in Chicago by Arthur S. Kane, business associate of the star, who will initiate the distinguished visitor into the wonders of the East. Mr. Ray and his party are scheduled to arrive in New York City on Wednesday, November 23rd, when the star will take up his headquarters at the offices of the Arthur S. Kane Pictures Corporation.

A. Kirkpatrick Made Gen'l Manager of Exceptional

A. S. KIRKPATRICK, a familiar name in the industry wherever the really big executives are spoken of, has become associated with Exceptional Pictures Corporation, as vice-president and general manager.



A. S. Kirkpatrick, vice-president and general manager of Exceptional Pictures Corp.

This position was left open by the elevation of Alexander Beyfuss to the presidency of the Corporation a short time ago. The filling of the vacancy with a man of the capabilities of Mr. Kirkpatrick adds one of the keenest minds in motion pictures to the executive management of this newly-formed organization.

He will be an invaluable asset in the growth of the young company which since its inception less than three months ago, has unusual accomplishments to point to as the basis upon which it is building its future. The experience he has had in every branch of the business will serve well as a guide in overcoming the obstacles and in solving the problems which are certain to arise in the progress which Exceptional Pictures is making.

Mr. Kirkpatrick's record is too well known to require repeating, except to state that he has served as an executive in every department of motion pictures, from their initial production to their ultimate sale to the exhibitor, he having been in command of some of the industry's most important national distributing organizations.

In a wire to Motion Picture News, President Alexander Beyfuss declares: "Exceptional Pictures is happy in the association with it of one of the industry's keenest and able minds."

Improvements for Brunton Plant Under New Regime

A wire received during the week from Los Angeles conveys further details of the transaction whereby, as announced in last week's issue of the News, M. C. Levee takes over Robert Brunton's interests in the big Brunton plant on Melrose Avenue, Los Angeles. Mr. Levee arrived in Los Angeles on Wednesday, November 10th, from New York, where he had arranged with Joseph Schenck, Watterson Rothacker, Louis Selznick, Allen Holubar, Joseph Aller, Ben Goldberg, Gus Frank, Bennie Ziedman, and H. J. Havous of Chicago, for the purchase of the Brunton stock.

The name under which the studios will operate hereafter is the United Studios. Mr. Levee will serve as president and general-manager of the studio organization. It is planned to enlarge the plant and improve the facilities. Upon the arrival of Mr. Rothacker and Mr. Schenck in Los Angeles early this week it was planned to select new officers for the company and to formulate definite policies.

Robert Brunton, according to the telegram from the Coast, will devote all his time to production work.

British Theatre Managers Here to Study Theatres

F. E. Adams, managing director of the Provincial Cinematograph theatres of Great Britain, together with Robert Atkinson, architect, Hugh Turtle, contractor, and Stanley Ball, in charge of programs for the P. C. T. theatres, have arrived in this country to make an intimate study of American theatre construction and operation. They are at present in New York and will go West from here on a tour of the country. They will spend some time in Chicago looking over the Chicago and Tivoli theatres. It is also Mr. Adams' intention to make a close study of the picture market in New York City. The P. C. T. theatre at Brighton, England, is said to be on a par, from every standpoint with the latest and best American picture theatres. Illustrations and details of this theatre will appear in the forthcoming issue of Motion Picture News.

Missouri Exhibs Continue Fight on Blue Laws

Gradually but surely, Missouri exhibitors are triumphing over "blue law" factions of the state which oppose Sunday motion-picture shows. In Chillicothe, Mo., recently, the Motion Picture Theatre Owners of Missouri, with the aid of the M. P. T. O. A., won a signal victory and forever silenced self-appointed censors.

Important meetings, attended by high officials of the state and exhibitors, are being held in each of the Congressional districts of Missouri. The next district meeting, one which promises to be of vital importance, will be held at Kirksville, Mo., November 22. At present, Sunday motion picture shows are prohibited in that town. Nothing has been overlooked in the arrangements of the meeting, which is in charge of a committee composed of I. N. Wright, Bevier, Mo., chairman; D. J. Michael, Kirksville, Mo.; G. W. Summers, Unionville, Mo., and S. M. Kennedy, Kirksville, Mo. In addition to the personnel of the M. P. T. O. M., including Charles T. Sears, president; G. W. Summers, vice-president; Lawrence E. Goldman, secretary and counsel, and Jack Truitt, treasurer, several state officials will attend the meeting, among them being Senator David M. Proctor of Kansas City. And, to add color to the event, the mayor of Kirksville will preside at a luncheon to be given by the exhibitors.

No Referendum on Sunday Opening in Rome, N. Y.

The referendum on Sunday motion-picture shows, which was to have come before the residents of Rome, N. Y., at the general election held on November 8, failed to materialize. This was due to an injunction secured by a number of persons opposed to Sunday motion-picture shows, with the result that the question not submitted to the voters.

Stricter Censorship the Price of Evasion

"Evade Law and We'll Put Teeth in It," Says Levenson at Warner Bros. Luncheon

DECLARING that it was not purpose or intention of the New York State Board of Censors to inflict any injury on the motion-picture industry and that it stood ready to co-operate in the advancement of the screen especially as an education medium but warning at the same time that any effort to evade the censorship law would result in "putting teeth into it," Joseph Levenson, secretary of the censorship commission of the Empire State, delivered his first address before representatives of the trade at the Claridge Hotel, New York City, on Monday afternoon, November 14th.

A luncheon given the members of the trade-press by the Warner Bros. was the occasion of Mr. Levenson's appearance before the trade gathering. H. M. Warner acted as host and in a speech preceding that of the censorship commissioner told of the difficulties attendant upon the production of the latest Warner Bros. success, "Why Girls Leave Home." He outlined the history of the production and the repeated efforts to secure a screen story, based on the well-known play, which would emphasize the good found in the theme and make for an artistic as well as a commercial success. Mr. Warner also referred to the company's earlier success, "My Four Years in Germany," declaring that here again commercial considerations were subordinated to the paramount purpose of putting on the screen vividly and accurately the patriotic spirit of Ambassador Gerard's famous story. He pleaded for greater co-operation between the various factors of the industry, saying that it was this very motive that had prompted this "get-together" luncheon, and urged reviewers to adopt a more sympathetic attitude in passing upon productions submitted for their criticism.

Mr. Levenson was then introduced to the diners. The commissioner without delay launched into the work of the State Board of Censors and its relation to the industry. He said he had been more than once amused by the attitude of the trade press, which, he declared, had sometimes written of the New York censorship statute as though the measure was still pending. "The law is not pending," thundered the speaker. "It is now actually written on your statute books, and it is your part as good citizens to accept it as such and abide by its requirements." It was at this juncture that Mr. Levenson voiced his most forcible utterance. Emphasizing his point with vigorous waves of his forefinger directly at his auditors, he admonished, "I give warning, gentlemen, that any effort to evade the law will result only in our putting teeth into it."

He declared nothing was further from the intention of Governor Miller or the legislature in making the law than to do injury to the film industry and that the members of the commission in passing judgment on motion-pictures always bore in mind the immense financial investments entering into their production. He declared in proof of this that out of the 800 subjects already submitted for the examination of the board only four had been rejected in their entirety. The speaker further asserted that Governor Miller on entering office had been opposed to censorship and had at first declared against all efforts to effect legislation along this line. It was only after the Governor's attention had been called to certain pictures being exhibited and had seen certain subjects on the screen in different parts of the state that he was finally won over, declared Mr. Levenson.

The commissioner also took some pains to define the nature of the New York State law on the question. He affirmed that the law did not give the power to censor in the ordinary acceptance of the term but was purely "regu-

(*Continued on page* 2814)

Suggests Adoption of English Censor Methods

CHARLES E. WHITTAKER, who has spent the last eight months in Europe in behalf of Famous Players-Lasky, returns with the suggestion that the system of censorship in vogue in England could well be copied. Mr. Whittaker deplores the futility of screen stories which will not offend the very young, and their utter lack of anything calculated to induce thought in mature minds. This condition, he states, is making the screen a synonym for silliness.

In England, two forms of certificates are used. A "U" or "Universal" certificate is given to those pictures which can safely be shown to audiences of any age without harming anybody's moral susceptibilities. An "A" or "Adult" certificate is given to those pictures, which, while not wholly improper, are unsuitable for youthful audiences. Only adults are allowed at their showing.

Louisiana and Mississippi Exhibitors Meet

To Convene Again on December 5th and 6th to Complete Re-Organization

AT a meeting of the Louisiana and Mississippi Motion Picture Theatre Owners' Association, held at Grunewald Hotel in New Orleans on Monday and Tuesday, November 14th and 15th, resolutions were passed disbanding the old association and re-organizing under the name of the Motion Picture Theatre Owners of Mississippi and Louisiana.

Speeches were made by Mr. A. J. Bethancourt, president; J. Eugene Pearce, a prominent New Orleans exhibitor; and E. T. Peter, respresenting Sydney S. Cohen, president of the Motion Picture Theatre Owners of America. All these speeches were to the effect that to accomplish the wonderfully constructive program outlined by the national president it was essential that the local association have a one-hundred per cent representation in the two states, irrespective of alignment.

The committee, appointed by President A. J. Bethancourt to formulate ways and means of organizing the new association, submitted the following report which was unanimously adopted by the meeting:

"We, your committee appointed for the purpose of formulating ways and means of re-organizing, recommend that a meeting of all the exhibitors of Louisiana and Mississippi be called to assemble at New Orleans on the fifth and sixth of December for the purpose of completing the organization to be known as the Motion Picture Theatre Owners of Louisiana and Mississippi, to pass upon by-laws and rules, the election of officers and an executive board, and any other matters that may come before the meeting."

The resolution of the New Orleans meeting were the outcome of a growing sentiment among the theatre-owners of both states that a closer organization was highly imperative and concerted action on the part of the exhibitors of the two states greatly needed so as to offer effective resistance against any movement promoted by interests inimical to the industry. It has been the conviction for a long time of many exhibitors in both states that factional alignments should be discarded in order to combat the enemies of the screen as well as to promote the welfare of the independent theatre-owners of all sections in these sister states.

Pledges were received from exhibitors at the meeting, assuring that the new official Urban Movie Chats to be made for the Motion Picture Theatre Owners of America, in accordance with arrangements recently entered into by the national exhibitor organization and the Kineto Company of America, will be given a one-hundred per cent representation on the screens of both Louisiana and Mississippi.

"Friction in Trade but Not Opposition"

By J. S. Woody,
General Manager of Realart Corporation

FRICTION! Does it really exist in the motion picture industry?

Certainly it does; it exists in every other industry as well. There is no business existant that does not have dissensions between the various factors that compose them. From the beginning of time, where one man has had something to sell to another, there has been friction.

There is friction between the producer and the distributor, between the distributor and the exhibitor, and between the latter and his patrons; there is friction also between the departments that make up the various organizations. *But it is not friction in the sense of opposition;* the phenomenal growth and success of the film industry is a direct refutation of that.

Where is the main point of friction between the exhibitor and the distributor?

At what point in our organization should we place the oil cups that will make the machinery of the industry run more smoothly?

Much argument has been advanced of late, both by the trade press and various organized bodies, tending toward a closer harmony among the three main factors of the industry—the producers, the distributors and the exhibitors.

To my way of thinking the three integral parts of the industry should function much the same as departments of one organization, with one purpose in mind—serving the public. It is just as essential to the distributor, speaking as I am for Realart, that transactions with the exhibitors be carried on with the least amount of friction as it is for the departments of any mercantile establishment to cooperate with one another. The idea that exhibitors were fair game for any distributor has been relegated to the dead past along with a lot of other fallacies that were in vogue in the old days. Today there is a better understanding between the distributors and the exhibitors than ever existed before, due not to any manipulation of "the big stick" but to the thrashing out of their mutual problems in the light of a keener appreciation of what it means to the industry as a whole. Perhaps the fact that the industry itself has been the target for many outsiders is partly responsible for the closer integration.

The question of efficient representation is one of the most important factors to the distributor in his dealings with the exhibitors and on the type of men selected as branch managers much depends. Friction is caused by contact, and unless the engineers on the job realize the value of proper lubrication, there is bound to be trouble. The exchanges are the points of contact with the exhibitors and we must look to our branch managers, as engineers, to maintain the same high standards in their respective territories as are maintained in the home office. It is a duty we owe not only to Realart but to the exhibitors to install as managers the most practical and efficient men we can get, men in whom we repose the most absolute confidence. As a general rule these men are drafted from our own organization rather than another. The reasons for this are obvious.

And a man's opportunity to be promoted is not restricted to the possibility of something occurring to a man higher up in his own office, but, if his ability warrants it, he may be transferred to a better position in any one of the various branches. Thus the man who wants to get ahead will always be on his toes, knowing that he needs only to demonstrate his fitness in order to get recognition. For instance, the following examples will show how this has worked out in the past: David R. Blyth, who was our Kansas City manager before being transferred, was formerly an assistant at Detroit; our Omaha manager, Sherman T. O'Brien was a salesman in Philadelphia; Paul R. Aust, assistant at Seattle, became the manager; Louis Reichert, our Washington manager, was an assistant at Chicago; J. S. Hommel, Pittsburgh manager, was assistant at that office; and John R. MacMeekin, our Special Representative, was a manager at Kansas City.

At the present time there is a vacancy in the managership of our Kansas City office and it devolved upon me to appoint a man combining all the necessary qualifications, a man who we knew was not only a good salesman but one who must be able to win the full confidence of the exhibitors and keep things running smoothly in that territory. The names of five such men came up for consideration and it was difficult, nay impossible, to make a decision in the usual way. So the five men are going to decide the matter or themselves in a way which is not only unique but practicable. The superiors of these men were apprised of their selection and their cooperation urged.

The field selected to stage the test of these five men's qualifications was Chicago, and the contest is under the supervision of our manager in that city, Mr. Harry Willard, who is thoroughly familiar with all of the details of the contest. Chicago was the logical office from which to work, principally on account of being centrally situated. There are sufficient towns in the Chicago territory in which the five men can operate without their work conflicting, which is another point in its favor, at the same time presenting enough varying selling problems to thoroughly test their managerial ability. The men, under Mr. Willard's direction, will not work as a crew but individually have been assigned enough towns to keep them on the road several weeks before reporting back to the base. While they are en route, they must make daily reports by wire of their progress and these reports are in turn forwarded by Mr. Willard to the Home Office for my analysis and tabulation.

Aside from alloting the men their routine and giving them their general instructions, Mr. Willard has not advised them, nor will they receive any coaching from him. They are "on their own" and each man must depend solely upon his own ability and initiative in handling the many situations that are bound to develop. When once a man leaves a town, he will not be permitted to return under any circumstances; a competitor of his will be assigned to solve any problem which proved too difficult for the first man's solution. If the second man fails, another will take his place, so you will readily agree that none of them will give a competitor a chance to "show him up" without exhausting every possibility.

The contest is to be decided strictly on merit and I have pledged each man my most critical and unbiased review of his work. The manner in which they solve their problems, considering their sales work and the exercise of judgment, will

(*Continued on page* 2815)

RICHARD BARTHELMESS was the guest of honor at a dinner given at the Hotel Astor, Tuesday evening, November 15th by Associated First National Pictures. A large gathering was present composed of members of the executive committee now in session in New York together with a number of local subfranchise holders. Among those present were: Robert Lieber, J. D. Williams, Harry Schwalbe, Nathan Gordon, A. H. Blank, E. V. Richards, William Brandt, Louis Blumenthal, Harold Franklin.

"Tol'able David," Mr. Barthelmess' first picture for First National was shown to the guests. This picture will be reviewed later in MOTION PICTURE NEWS and we make no effort in that respect here. We offer, however, our sincere congratulations to Inspiration Pictures, Mr. Richard Barthelmess, Henry King, director, Henry Cronjager, photographer, and to all those who were engaged in the making of what in the writer's opinion, is one of the very best results of perfect coordination in picture making and one of the finest pieces of photographic realism ever put upon the screen. W. A. JOHNSTON.

Banker Makes Masterly Analysis of Industry for Financiers

Sees Dawn of New Era for Industry in Bankers' Increased Interest

THE motion picture industry is on the threshold of a new era; boom days have passed and in their stead has come the dawning of a period of real business methods and business efficiency which is beginning to stabilize picture production and distribution and claim the serious interest and aid of bankers and financiers which will enable the industry to attain its maximum possibilities.

Such is the opinion of John E. Barber, of the First National Bank of Los Angeles, after a careful and thorough inquiry and review of present-day facts from a banker's standpoint. In an able analysis of the picture industry, its past, present and future, written for the Banker's Monthly, and appearing in the November issue of that periodical, Mr. Barber, under the caption "Financing Motion Pictures on Reasonable Terms," says unfamiliarity of bankers with the great and growing picture industry is one of the chief obstacles in the reduction of costs and needed readjustments.

Many facts and figures of production and distribution hitherto unknown to many persons in the industry are made public by Mr. Barber, who says that lack of reasonable financial credit has cost some producers from 30 to 60 per cent for the capital required to make their product.

"The chief obstacle today to the reduction in the cost of making pictures and the successful readjustment of this huge entertainment industry is the difficulty of obtaining financial accommodation on reasonable terms. This is due primarily to the unfamiliarity of our bankers with the needs of the industry and its method of operation. With the producer, under present conditions, forced to pay from 30 per cent to 60 per cent for the capital required to make his product—and 100 per cent, or more, is by no means unusual—it is easy to see why the cost of money is one of the chief items in motion picture production; also why the elimination of this condition must precede lower costs and consequently lower admission prices. In fact, the provision of an adequate financial structure under which the financial assistance to which this business is entitled may be obtained at a fair cost is essential to the establishment of the industry on a sound and competitive basis."

Mr. Barber says that the financing of pictures has usually been done in a haphazard, not to say irregular manner and that no real opportunity has ever been afforded the industry for developing a financial system suitable to its peculiar needs such as cotton, wheat or manufacturing industries have adopted by seasonal borrowings from banks. He says that until four or five years ago it was an exceptional production which cost more than $25,000, the average was much lower, and even the most effective distributing organizations at that time were unable to sell a picture for more than $75,000 to $100,000; that as competition grew the distributors began guaranteeing producers an advance of production cost up to a certain amount, agreeing to distribute on a percentage basis and divide profits after advances had been charged off. This system, says Mr. Barber, has frequently led to abuses and arbitrary exercise of power toward many producers who, in order to make pictures at all, have had to accept the conditions offered by the only source of their capital. In one extreme case the producer was left with less than 10 per cent of any possible profit which might accrue from his creation, according to Mr. Barber.

"Let us consider the motion picture industry from a banking standpoint, comparing it in size, stability and risk with other industries, such as the automobile, clothing, iron and steel.

"Size: Based on the records of the Commissioner of Internal Revenue, the American people paid in at motion picture box offices last year $750,000,000, or over $2,000,000 a day. Preliminary figures of the 1919 census indicate a total investment of nearly $500,000,000 in the production of pictures—in real estate, studios, electrical equipment, wardrobes, etc. Approximately 20,000 people are steadily employed in the making of motion pictures alone. The producers' valuation of the cost of their output in 1920 was over $200,000,000. Of this sum $50,000,000 was paid out in salaries and wages alone, $25,000,000 representing cost of materials and supplies. The investment in theatres, distributing facilities, etc., is estimated at over $1,000,000. Exports of film were valued at more than $12,000,000 in 1920.

"Stability: The motion picture industry is firmly grounded on the broad demand of the public for entertainment at a moderate price. Motion pictures have reached their greatest development in the United States and are our most popular form of entertainment. Even under present conditions the gross receipts have fallen off only about 25 per cent, which compares most favorably with the situation in many other industries, like the automobile, cotton, wool, copper, etc.

"Market and Product: Motion picture films command not only a national but an international market; since American films are exported to practically every country on the globe. There are over 16,000 motion picture theatres in the United States and a like amount in the rest of the world. Theatres in this country have a seating capacity of more than 5,400,000, which on the average is filled several times daily.

"Risk and Profitableness: Experience during recent years has demonstrated a most important fact in any banking consideration of the motion picture industry, viz: that even the average motion picture made by any of our nationally known producers and distributed by a capable marketing organization, almost invariably returns its cost. The books of one of our pioneer producers, who has kept records covering over 150 of his productions, show that in only one instance did each picture fail to return its cost and a substantial profit, which on the average amounted to 100 per cent of the money originally invested in that picture. One of our most prominent distributors who has had personal supervision of the distribution of more than 700 pictures, states that less than 2 per cent failed to return their cost, plus a profit.

"Now assuming that the industry's size and importance entitle it to further study and examination, the banker will be interested to consider the elements which distinguish a good motion picture loan. The most important considerations are:

"1—The Producer. His experience and ability (both business and artistic) and his reputation at the box office. Is the studio where the picture will be made effective and economical? Under this head also come the director and his previous successes, his ability to adhere to cost estimates and the time schedule in order that release dates may be met.

"2—The story, whether timely, censorable and feasible of production. Who will write the scenario and continuity? The cast and its adaptability to the characters of the photoplay.

"3—'Release,' i. e., definite arrangements for the sale or distribution through some national organization. Such releasing contracts should provide for acceptance without conditions, as for example, 'subject to screen examination' and should specify release within some reasonable time after delivery."

Booking Guide

Future editions of the MOTION PICTURE NEWS BOOKING GUIDE will be of the greatest value when used in connection with back copies of the NEWS covering the period contained in the volume.

Volume I covers all pictures released by all distributors from September 1, 1920 through September 1, 1921.

Volume II, which will be issued in March, 1922, will cover the six months period beginning September 1, 1921 and running to February 1, 1922.

References in the BOOKING GUIDE are made to all exploitation on each individual picture, reviews of the picture, producer's advertising and all other material essential to properly exploiting each and every picture in your territory.

The BOOKING GUIDE is published in order to make it easy for theatre men to look back over the old releases and pick out good pictures which they have not had an opportunity of booking in the past.

All pictures are good in all territories where they have not been shown before.

Order Volume I now. Write today Motion Picture News, 729 Seventh Avenue, New York City.

Laemmle Kills Rumor of "Foolish Wives" Sale

CARL LAEMMLE, president of the Universal Film Manufacturing Company, issued a statement this week in which he vigorously denied the rumor which was current in the trade recently that Universal was considering a gigantic cash offer for "Foolish Wives," its million dollar film that has already occupied more than a year in production.

Mr. Laemmle states that not only is he confident of the power and greatness of the production, but that he is equally confident of the ability of the Universal selling organization to handle it successfully and to get back its cost and profit. "I would not," stated Mr. Laemmle, "for any amount of money forfeit the chance to offer to exhibitors this wonderful box office attraction myself." Mr. Laemmle stated that several offers have been made for "Foolish Wives," but were given no consideration.

Suit Begun Against Variety Educational Announces

Announcement was made on Wednesday afternoon of this week from the home-office of Educational Films Corporation of America by E. W. Hammons, its president, that a libel suit for $100,000 was started by Harry Kosch, attorney for Educational, in the Supreme Court of New York County against a publication, known as *Variety,* published by Variety, Inc., Sime Silverman, President. This action is based on an article published in a recent issue of *Variety,* according to the statement from the Educational home-office.

When questioned over the phone by a News representative on Wednesday afternoon, Mr. Silverman declared that he had not up to that time been served with any papers in connection with the reported suit.

HE TRIED ANOTHER PAPER!

March 11, 1921.

MOTION PICTURE NEWS, INC.,
729 Seventh Avenue,
New York City.

Gentlemen:

Kindly cancel my subscription to your "MOTION PICTURE NEWS."

I have decided to subscribe to the Exhibitor's Trade Review, as I think it is the *only* trade journal which is the real friend of the exhibitor. They have taken up our side of every fight and we should be the ones to encourage them by our subscriptions. I am of that opinion, however, hence my decision.

Very truly yours,

NICHOLAS F. POWER,
Strand Theatre,
Doylestown, Pa.

Mr. Power sincerely believed (on March 11, 1921) that another trade paper could satisfy his needs.

BUT



Eight months later he was frank enough to admit that MOTION PICTURE NEWS, and MOTION PICTURE NEWS only, could supply his every need and want.

November 5, 1921

Mr. E. K. Gillett, Sec'y.
Motion Picture News, Inc.,
729 Seventh Avenue,
New York City.

Dear Sir:

On March 11th last I wrote you a cancellation on your magazine, "THE MOTION PICTURE NEWS." Since they have stopped coming I am beginning to realize just what I am missing. I would like to again become a subscriber to your valuable magazine, and would ask you to kindly send me back numbers from August 6, 1921 up to present date. If there are any back numbers that I haven't paid for, kindly bill me for same and I will gladly send you check to cover. In reference to new subscription I would like to subscribe for two years if the same price for two years is still in vogue. Kindly send back numbers as early as possible.

In closing allow me to again assure you that in my opinion "THE MOTION PICTURE NEWS" is one of the best trade journals I have ever read and I hope I may never be without it again.

Thanking you for past courtesies, I beg to remain.

Very truly yours,

NICHOLAS F. POWER,
Strand Theatre,
Doylestown, Pa.

P. S.—I will send check to cover payment immediately on receipt of bill.

THE BOOKING GUIDE

400 pages of solid text, with complete information on every picture released from September, 1920, to September, 1921. Arrange to get yours now.

If you are not a subscriber to MOTION PICTURE NEWS—make yourself a present now.

New subscription or renewal 1 year.....$2.00
Motion Picture News Booking Guide.... .50
$2.50

Send check today with this coupon attached.

MAIL THIS COUPON

What A Few of Many Think of THE BOOKING GUIDE

"Am herewith including check as payment for one year's renewal of subscription from May 1922 to May 1923 you will also find subscription blank attached to check properly filled. It is not the renewal of my subscription that I desire so much at present as my subscription does not expire until May 1922 but it is the Booking Guide that I desire which alone is worth the $2.00 to any small exhibitor and should you have another Guide of its nature for the Season of from Sept. 1919 to Sept. 1921 would gladly give you $2.00 for it alone if convenient. Please advise me if you can furnish me same. Have been a subscriber of the NEWS since it was first published and have practically all the numbers in the past on file. Business is slightly picking up but same has been awful light during the summer.

Respectfully,
BARNEY HATKE, Prop. & Mgr.,
Royal Theatre,
Sabetha, Kansas.

"A wonderful magazine Mr. Johnston, and you and associates should feel proud to be connected with such a high class paper. I do not see how any exhibitor can get along without it. Continued success."

Very truly yours,
JAS. V. CHEST,
Capitol Theatre,
Canajoharie, N. Y.

"Enclosed please find money order to cover my renewal for 1922 also a copy of the Booking Guide as per your offer. I could not be without the NEWS nor the GUIDE."

Yours truly,
I. C. WOOLSEY,
Bijou Theatre,
210 N. Main St.,
Xenia, Ohio.

"You can't send that GUIDE too soon either, for I think it will be a great help to me in many ways."

Very truly yours,
MR. E. C. McQUAY,
New Holland Theatre,
New Holland, Ohio.

"Your NEWS is invaluable and $2.00 is only a nominal amount to pay for such valuable information as your 'Exhibitor's Friend' imparts."

Very truly yours,
H. E. CANE,
West St., Theatre,
Coudersport, Pa.

"Please find enclosed check for your first edition of the Booking Guide. It's just what I have wanted!"

Very truly,
A. B. CARTER, Manager,
Park Theatre,
Barre, Vt.

"Congratulations—Looks Good."

MR. L. W. McCUAN,
Kozy Theatre,
Dresden, Tenn.

"Am enclosing check covering one additional years subscription to MOTION PICTURE NEWS which will take me to June 1924 (you see I'm way ahead of the game and playing safe)—also for a Booking Guide (which is just the thing that I have been looking for). Both these amount to $2.00 but I would appreciate it if you will send me an additional Booking Guide which I need as I have two offices and want a copy of each in each office. You see the check is made out for 2 Guides and a years subscription. Thanking you for a speedy reply."

Truly,
V. J. VOTOLATO, Manager.
Myrtle Hall,
Thornton, R. I.

"Enclosed please find money order for 50c for one of your Booking Guides. My subscription is paid to May 1923 so do not care to pay further in advance at this time. But would not be without MOTION PICTURE NEWS. It is one of the finest books of its kind printed. Fair in every respect. That is the reason I am sending for the Booking Guide. Because you recommend it."

Truly,
WALTER KILMER, Manager,
Palace Theatre,
Verona, Ill.

"I have your favor of recent date and note contents. I will be very glad indeed to have one of your booking guides. I am sure it will be a valuable asset to the office. Thanking you for past favors and appreciating to the fullest your desire to assist the exhibitor whenever possible, I am,"

Very truly yours,
FRED G. NIXON-NIRDLINGER,
Nixon-Nirdlinger Bldg.,
Philadelphia, Pa.

"We are just in receipt of your esteemed communication of November 1st calling our attention to your new Booking Guide. This is certainly a mighty bright idea and we wish to congratulate you. Right now our subscription to the MOTION PICTURE NEWS is paid to March 11, 1923, and although it does not seem to be the proper thing to extend the subscription beyond this time, right now, we feel that we need the Booking Guide as soon as we can possibly get it and therefore we herewith enclose two hard earned bucks so send us all we have coming."

Yours with best wishes,
E. C. TRIEB, Managing Director,
Capitan Theatre,
Roswell, N. Mexico.

"Am enclosing two dollars to cover year subscription and copy of Booking Guide. Good idea—hope that returns will justify your continuing it each year."

Respectfully yours,
E. W. HOOVER, Manager,
Strand and Alhambra Theatres,
Knightstown, Ind.

Levinson's Address

(Continued from page 2809)

latory." He discounted any notion that the board was empowered to impose personal and arbitrary opinions. "The law is very simple," declared Mr. Levenson. "We must not license any picture which is obscene, immoral, or indecent, or which would incite to violence." He said he had just witnessed a screen portrayal, tedious and grewsome, and one which he considered to be worthless as a medium of entertainment. Yet, declared the speaker, he could not condemn the picture officially, despite his personal aversion, for the reason that the picture did not fall within the restrictions of the statute.

In conclusion, he expressed it to be his wish to co-operate fully with the trade in the advancement of the screen and he pleaded especially for a product that would offset the radical tendencies of the day and make for better citizens. He professed it to be his belief that the industry as a whole had not yet realized the tremendous educational force in its hands or if realizing had not acted on its realization. To aid this sort of work, he pledged his fullest co-operation, his knowledge, and his influence.

After Mr. Levenson's speech, the diners adjourned taking away with them as souvenirs of the occasion silver fountain pens presented by Warner Bros.

DON'T MISS
READING
PAGES 2812-2813

M.P.T.O. in Successful Fight for Tax Appeal

According to advices from the Motion Picture Theatre Owners of America, the repeal of the five per cent film tax has been favorably reported on by the Conference Committee of the Senate and the House of Representatives at the national capital. Indications are, says the M. P. T. O. of A. statement, that this report will be adopted by both bodies and the Revenue Bill thus shaped will have the approval of President Harding. The M. P. T. O. of A. announcement continues as follows:

"Work looking to the repeal of this measure was started and carried forward by the Motion Picture Theatre Owners of America. Our representatives were present in Washington at every necessary period during the consideration of the Revenue Bill. National President Sydney S. Cohen, National Counsel James J. Walker, and others were on hand representing the Organization before the Ways and Means Committee and later in conference with members of the Senate Finance Committee.

Metro's Western Branch Managers Confer

E. M. Saunders, general sales manager of Metro Pictures Corporation, held a conference of the company's Western branch managers last week in Salt Lake City.

Among those who attended the conference were Harry Lustig, Western division manager; Karl Sterns, Seattle branch manager; G. N. Cloward, Salt Lake City manager; Ben F. Rosenberg, Los Angeles branch manager; Fred Voigt, San Francisco branch manager; and Fred P. Brown, Denver branch manager.

Sandusky Exhibitor Chosen for City Commissioner

George J. Schade, owner and manager of the Schade theatre, Sandusky, Ohio, was elected to the five-man commission governing Sandusky under a charter, Nov. 8th. Schade espoused the cause of the "plain people," who carried him triumphantly to victory.

A few days before the election the opposition of Schade, through a friendly newspaper, asked the question: "What has Schade ever done for Sandusky?"

The answer came from Mrs. Charles E. Cropsey, president of the Sandusky Branch of the Child Conservation League.

"Mr. Schade has given Sandusky and the Sandusky locality one of the finest movie theatres in the country," said Mrs. Cropsey. "Furthermore he has given benefits from time to time for the Child Conservation League and other organizations that meant much to their welfare. When our soldier boys went to the Mexican border five years ago they took with them more than $300, the proceeds of a benefit given by Schade. When they left for Camp Sherman later on, they took close to $1,000 of benefit money. And when, still later, they sailed for the other side, they took still more."

Mrs. Cropsey enumerated numerous other instances of how Schade had "helped Sandusky," citing among these the "free shows" he gives at frequent intervals for the little inmates of the Erie Children's Home.

Temporary Head for Realart Kansas City Office

The Realart Kansas City office has been taken over temporarily by John N. MacMeekin, special representative, owing to the transfer of David R. Blyth, to the helm of another office.



J. S. Woody

As soon as the managership of the Kansas City office is determined by General Manager J. S. Woody, Mr. MacMeekin will take over the Philadelphia office, using that city as his permanent headquarters as he will also act as special representative in the East.

Mr. John W. Thornton, assistant manager, is now in temporary charge of the territory.

The Kansas City offices have just been moved to 1710 Wyandotte street.

J. C. Stille Heads Theatre System on the Coast

J. C. Stille for 12 years prominent in motion picture circles of Portland, Ore., on November 1 began his duties as directing manager of all theatres on the Pacific coast operated by the Universal Film company. His offices are in Denver.

Tie-Up with Kineto Hailed as One of Great Forward Movements of M.P.T.O. of A.

IN connection with the announcement in last week's issue of the News of the arrangements made between the Motion Picture Theatre Owners of America and the Kineto Company of America, whereby Kineto will produce for the M. P. T. O. a weekly release to be known under the title of "Official Urban Movie Chats," both heads of the respective organizations issued supplementary statements during the week. Sydney S. Cohen, president of the M. P. T. O. of A. declares:

"One of the great forward movements of the Motion Picture Theatre Owners of America, is the presentation of 'Official Urban Movie Chats.'

"It affords the great opportunity we have always sought to make the motion picture theatre of the highest constructive value to all communities in carrying forward progressive public programs of all kinds. It is truly the visualized press, which we intend to make in as complete a sense as possible, the servant of the people in every American community.

"Service will be the keynote of 'Official Urban Movie Chats.' Every theatre owner in the United States will be a contributing editor. Through the theatre every person in the country will be brought in close contact with this service. We invite helpful suggestions of every character, as it is through such cooperation that this new screen press can completely fulfill its mission."

The following statement was issued by Charles Urban, president of the Kineto Company of America:

"I appreciate very fully the meaning and responsibility of our new association with the Motion Picture Theatre Owners of America. Looking forward to my new responsibility, it is a source of satisfaction to be among those chosen. I am in perfect accord with the high aims of the Motion Picture Theatre Owners of America. With the combined aid of the officers and members of the Motion Picture Theatre Owners of America and the Advisory Board to be created, 'The Official Urban Movie Chats of the Motion Picture Theatre Owners of America' will be the finest single-reel motion-picture ever produced. The Arts, the Sciences, the Industries, and the finest things in the lives of all nations will be depicted therein."

"Advertise and Gain—Don't and Lose"

By Sidney R. Kent, General-Manager of Distribution, Famous Players-Lasky

CLOSE observers of the picture business are pretty thoroughly agreed that this season the public is "shopping for pictures." In other words, the day has gone when the public just "goes to the movies," without giving thought to the nature of the picture it is going to see.

How to meet this condition of affairs seems to be causing some people considerable concern and bewilderment. Why they should be dismayed at the new turn of affairs is difficult to say, because the solution is obvious. In fact, the whole problem lies in the one word, "Advertising."

By "advertising" I mean all the various forms of bringing the merits of a picture to the public's attention — billboard space, exploitation, lobby displays, publicity in the newspapers and straight advertising—either by the exhibitor or the producer. Remember that last — "either by the exhibitor or the producer."

Of course, any discussion of advertising must be based on the supposition that the product advertised has merit. All the advertising in the world will not make a poor picture successful, and the exhibitor who books weak pictures now in the hope of putting them over by advertising is courting disaster. He not only is flying in the face of all advertising principles but he is deliberately defying the present attitude of the public to shop for pictures. It is of good pictures I am talking, and how they must be handled by the business men of the industry to get from them the maximum of revenue.

Examination of this problem of catching the "picture shoppers" leads us back to first principles. In the first place, we must realize thoroughly the extent of this present disposition of the public to look before it spends its money. That it is nation-wide is being shown daily by the complaints of exhibitors that the little known and weak pictures not only are failing, but are disastrous in the extent of their failure. Everywhere the report is the same: the public flocks in the same old way to the good pictures it knows about, but the weak and unknown pictures are dismal failures.

The only reason the public flocks to the opening of pictures is that the public has heard of those pictures. Not by word-of-mouth advertising, because these pictures are known to the public even before they are shown in a first-run house.

Therefore it is apparent that the picture which is going to be the biggest success to the exhibitor is the picture that has been advertised in advance. This means not only advertising by the exhibitor, but also advertising by the producer. The day has passed when it is sufficient for the producer to make a picture turn it over to an exhibitor and let the theatre do all the work of selling it to the public. The producer owes it to the exhibitor as much as to himself to see that his productions are sold to the public before and also after they are sold to the exhibitor.

If pictures are advertised as extensively as "The Affairs of Anatol" and "The Sheik," on each of which we carried double-truck displays in the Saturday Evening Post, it goes without saying that a tremendous number of people have heard of them long before they are shown in any given town. Therefore when those pictures do get their first-run showings their success is already assured among the "picture-shoppers."

Considerable comment has been caused by our method of advertising pictures before their release. But after all, despite the tremendous success which this advertising has had, it was merely getting back to first principles, and the benefit of it has been as much the exhibitor's as has ours. I want to emphasize, however, that the exhibitor cannot get the full benefit of this advertising unless he takes the principle to heart and applies it to his own theatre.

By that I mean this: Wonderful as it may be to create the initial demand for pictures by turning the attention of the public to them, the producer and exhibitor must continue to work together to get the maximum of results.

By widespread newspaper advertising, by intensive exploitation at the hands of trained exploitation men, the exhibitor should let the people of his city know that it is at his theatre that the "picture shopping public" can see the big production which they have seen advertised in magazines and newspapers.

It would seem to an outsider that the benefits of producer-exhibitor exploitation and advertising would be obvious to all as advertising and exploitation is the very life-blood of the show business. But the panic which some people have shown over the public's new attitude toward pictures indicates that there are still some who have not yet learned this basic principle of successful showmanship.

Those who are not appreciating this fact are the ones who are crying bad times; they who have kept this fact in mind are the ones who have solved the problem of "shopping for pictures."

Paramount District Managers Meet in N. Y.

WITH thirty-four attending, the annual meeting of the paramount district and branch managers opened Monday for a week's session in the home office under the direction of S. R. Kent, general manager of the department of distribution.

The program for the week's session called for two sessions daily, at which plans plans for selling Paramount pictures during the coming months were discussed. A dinner at the end of the week also was on the program.

Those attending the conference were as follows: Adolph Zukor, Mr. Kent, Eugene Zukor, E. E. Shauer, Herbert Elder, Gerald Akers, Jerome Beatty, Claud Saunders, Harry G. Ballance, Frank V. Chamberlin, Henry Salsbury, Mel Shauer, Paul Morgan, Oscar Morgan, G. B. J. Frawley, from the home office; H. H. Buxbaum, New York district manager; J. D. Clark, Philadelphia; C. C. Wallace, Washington; W. E. Smith, Philadelphia district manager; Harry Danto and Harry Swift, New York exchange; H. A. Ross, Detroit district manager; M. W. Kempner, Albany exchange; Allan S. Moritz, Buffalo exchange; F. F. Creswell, Indianapolis district manager; H. W. Given, Chicago exchange; Philip Reisman, Minneapolis district manager; R. C. Lei-Beau, Kansas City district manager; Louis Marcus, district manager, Salt Lake City; George W. Weeks, general manager, Famous-Lasky Film Service, Ltd., Toronto; Herman Wobber, district manager, San Francisco; George J. Schaefer, Boston district manager; L. L. Dent, Atlanta district manager.

Friction But Not Dissention

(*Continued from page 2810*)

decide the issue. Mistakes naturally are bound to occur with all of them but those also will be given due consideration.

Were I asked today to make a choice from among those five men, I should confess my inability to do so impartially, and from the character of the replies which you have seen, I think that you will agree that I will have to make a very close decision on December tenth. No matter whom I choose, I feel that the already high standards of Realart distribution will go up another peg and the industry as a whole will benefit by his services. Four of them unfortunately must lose, but there is more than the managership of the Kansas City exchange at stake, and I have other plans for them. We could not afford to relegate these men, after such an intensive campaign, to unimportant routine. It is in the development of such sales specialists that we hope to benefit not only ourselves but the exhibitors as well for I have not the least doubt that it will prove of mutual service.

It is in the selecting, training and placing of these business engineers that we are striving to lessen whatever friction may exist.

YOU WILL NEED THE BOOKING GUIDE!
Send in the coupon on page 2812

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

The Motion Picture Theatre Owners of Chicago have notified the Motion Picture Operators' Union that they are ready to enter a conference with the representatives of the union in regard to making a new agreement on wages and working conditions in place of the present one, which expires early in January. No word as to any proposed changes in either scale or conditions will be given out until the representatives of the two bodies get together. Alderman Cermak has informed the Motion Picture Theatre Owners of Chicago that they will be notified as to the date of the City Council's proposed hearings on the Daylight Savings Ordinance, and that he will be pleased to have them represented at that hearing. The Theatre Owners have taken a strong stand in opposition to the Daylight Savings Ordinance and will put up a strong fight to have it either abrogated or materially modified.

Fitzpatrick & McElroy have taken over another Chicago Heights house, the Illinois, which had been operated by George Gregory. Fitzpatrick & McElroy already were operating the Lincoln-Dixie theatre of that city.

F. L. Drum has arrived from the home office of Hodkinson in New York to assume his new position as office manager of Hodkinson's Chicago exchange. H. E. Boswell and Jack Gavin, both well known film salesmen in this territory, have joined the staff of Hodkinson. Mr. Boswell will cover the northside and Mr. Gavin will work the Illinois territory.

The Motion Picture Theatre Owners of Illinois have appointed a grievance committee, consisting of M. M. Rubens, W. D. Burford and J. B. Dibelka, to meet with a similar committee from the Chicago Film Board of Trade, from time to time for the purpose of adjusting differences and grievances which may arise between exhibitors and exchanges. This action was taken in response to a request received from the Film Board of Trade a few days ago. The M. P. T. O. state convention, which was planned to take place during November, has been postponed until some time in December, the date to be named later, in order to enable President Sidney M. Cohen and General Counsel James Walker, of the national organization, to be present. The convention city will be Peoria.

Phil Dunas is now connected with Celebrated as special representative and will cover the key cities in Illinois and Indiana territory in the interests of "Why Girls Leave Home" and "The Black Panther's Cub," two of Celebrated's important releases. "Why Girls Leave Home" has been held over for a second week at Jones, Linick & Schaefer's Orpheum and will probably remain for a third week on account of the large business it is doing. "The Black Panther's Cub" has been booked into the Ziegfeld for a December run.

E. S. Barbour, formerly connected with Select and other Chicago exchanges as a salesman, is now covering the Chicago territory for Unity. President Frank Zambrino is greatly pleased over the record made by his feature release, "Love, Hate and Woman," starring Grace Davidson, at Barbees, as it is reported that this picture did the best business of any feature showing at Barbees in the last eleven weeks.

District Manager Givens, of Paramount, is in New York attending the conference of Paramount's district managers and will not return to Chicago for ten days or two weeks.

Harry Weiss expects to leave for New York the latter part of this week where he goes in search of big features for release through his exchange. Mr. Weiss believes that this is a season when super pictures are in demand and is determined to be in a position to supply the wants of theatres in this territory along this line.

W. D. Burford has left for New York to attend the proposed conference between the committee of the Motion Picture Theatre Owners of America, of which he is a member, and First National, at which it will be endeavored to arrive at a better understanding between the theatre owners and the distributing organization.

Ben Beadell, who with W. A. Aschman is releasing the official Dempsey-Carpentier pictures in Illinois, reports the pictures opened at Carl Miller's Spencer Square theatre in Rock Island, Sunday, at one dollar and fifty cents top, and played to a splendid business. The pictures also have been booked into Dee Robinson's house at Peoria, opening on November 20th, for an indefinite run. At Barbees in Chicago the pictures are playing at one dollar, plus war tax, and this house has been doing a tremendous business ever since opening day, November 11th.

Ray Alexander, short products manager of Universal Film Exchanges, presided over his first exhibitors' showing on Tuesday in Universal's projection room. The early release of the new Eddie Polo "Cyclone Smith" series were shown and received much favorable comment from exhibitors present.

C. H. Miller, one of the most widely known and successful salesmen in Chicago territory, is again connected with Universal and will specialize on the sale of feature pictures in the city territory.

Moving pictures and other forms of theatre entertainment on Sunday will be prohibited at Mattoon, Illinois, as a result of the municipal election held last week, which decided against the question, Shall Moving Pictures, Theatrical or Musical Entertainment Be Permitted On Sunday? The majority against Sunday opening was thirteen hundred votes. There are four motion picture theatre houses in Mattoon.

Charles Ray is scheduled to arrive in Chicago Friday morning from the West Coast. This is his first visit to Chicago since his early youth and during his two days' stay he will be the guest of Balaban & Katz, who have arranged several social affairs in his honor.

Several of Goldwyn's representatives from the home office are in Chicago in connection with the showing of "Theodora," at the La Salle Theatre, including Director of Publicity Will A. Page; General Booking Manager J. M. Welch; Business Manager Albert Strassman and Musical Director Leon M. Polacheck. Count Ignazio Thaon Di Revel, representing the Unione Cinematografica Italiana, also is making his headquarters here for the present.

Manager W. C. Brimmer, of Vitagraph's Chicago Exchange, chaperoned Tom Gallery, popular Vitagraph star, whose picture, "The Son of Wallingford," will soon be released in Chicago, on a visit to Milwaukee this week. Tom was given a rousing reception by Milwaukee newspaper men and picture fans.

George Walsh, who has just signed up to appear in pictures for Universal, and who is making personal appearances at Jones, Linick & Schaefer's theatres in Chicago at present, visited Universal's headquarters this week to get acquainted with Manager Lesserman and the sales staff of the local exchange. The boys promised Mr. Walsh that they will put his pictures over big in this territory.

This is super picture week in the Chicago loop and probably never before in the history of the city has there been as many great pictures on exhibition.

The belief of many of the leading exhibitors and exchange men in this territory that this is a year of big pictures and that the public will support productions of unusual beauty, interest and dramatic suspense is being borne out by the crowds which have attended the various downtown theatres.

Among the big features being shown in the loop are "Theodora," Goldwyn's colossal screen spectacle, which opened at the La Salle Theatre on November 11; "The Queen of Sheba," Fox's splendid spectacle, which opened at the Woods Theatre on November 10th; Paramount's powerful story of desert love, "The Sheik," which opened at the Roosevelt, Saturday; Poli Negri in "One Arabian Night," a romance of the harem, which has been playing at the Ziegfeld for three weeks; Mabel Normand in "Molly O" at the Chicago; "Why Girls Leave Home," which is running for a second week at Jones, Linick & Schaefer's Orpheum; and the official Dempsey-Carpentier fight pictures, which are drawing big crowds at Barbee's Loop Theatre, having opened on November 11th for an indefinite run.

Alexander Making Good with Universal

L. W. Alexander, who recently was promoted to sales manager of short products, Universal's Chicago office, is making a splendid record and has succeeded in keeping the figures nose and nose with last year's banner record.

Before entering the service of Universal, Mr. Alexander was connected with Marshall Field & Company for three years as their south Michigan representative.



L. W. Alexander, sales manager of short subjects Universal Chicago office

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Dangerous Lies—
English picture and on this account lacked drawing power. Business not very good. (East.)

An average program production which was received with little enthusiasm. (East.)

A fine picture. Did good business on this one. (West.)

Under the Lash—
Played to good business all week. Strong picture and star was decided hit. (Middle West.)

Good stuff. Star draws well for me. Business pretty good. (South.)

The Great Impersonation—
One of the best features I've played in months. Excellent business thruout week. (South.)

Fairly good picture. Business average. (West.)

Footlights—
Picture and business both good. (West.)

The Golem—
Scored a hit and ended two week's run. Receipts pleasing. (East.)

The Affairs of Anatol—
Filled houses nicely at popular prices. (East.)

The Bronze Bell—
Business not good although picture judged good. Star not well known. (Middle West.)

Life—
No star. Business punk. (Middle West.)

Ladies Must Live—
An average production. Business about same. (East.)

Experience—
I consider this a very fine production, although we had very poor business with it. (West.)

After the Show—
A picture which just suited the taste of many patrons and played to a good attendance all week. (Middle West.)

FIRST NATIONAL

Two Minutes to Go—
Fine football picture. Did good business. (Middle West.)

The average Ray picture, which will please Ray fans. Fair box office attraction. (Middle West.)

Charles Ray made hit with our patrons in this comedy with a slam bang football finish. Played to excellent business. (Middle West.)

Mediocre picture. Did not draw well. (Middle West.)

One Arabian Night—
Picture drew because of star's former work but received some complaints because of sensuality of picture. Critics found fault with this feature. (Middle West.)

Picture and business both excellent. (East.)

Woman's Place—
But little better than her average productions. Receipts fair. (East.)

Though this is but one of her usual pictures, we had dandy box office receipts on it. (East.)

The Golden Snare—
Played in conjunction with Harold Lloyd in "Over the Fence," and the program drew good crowds for a week's run. (Middle West.)

Bits of Life—
A novelty which ranks among the greatest pictures of the year. Most of the acting is superb. Better than average box office value. (Middle West.)

The Playhouse—
Funniest ever. Got all the laughs in the house. (Middle West.)

The Wonderful Thing—
Excellent attraction. Norma Talmadge surrounded by splendid cast, everyone given opportunity to display talents. Business about average. (Middle West.)

The Ten Dollar Raise—
A production that holds the interest throughout and sends them away talking. Capacity business. (East.)

Gypsy Blood—
Third week of run continued good. (West.)

Serenade—
Business punk, picture not good enough to build up any business. Harold Lloyd's "Never Weaken," drew most of the business. (Middle West.)

Blind Hearts—
Fair picture with the usual business. (West.)

UNIVERSAL

Sure Fire—
Thrilling from start to finish. Fine downtown picture for house catering to transient trade. Business better than it has been for weeks. (Middle West.)

The Rage of Paris—
Fairly good production. Business fair. (West.)

Nobody's Fool—
This went over wonderfully well and made a great hit at my house. A great picture. (West.)

Luring Lips—
Good picture, good business. (Middle West.)

GOLDWYN

For Those We Love—
Too much sad stuff. Chaplin comedy saved the situation. (East.)

Beating the Game—
Not greatly different from other recent Tom Moore pictures. Only an average box office attraction. (Middle West.)

Poverty of Riches—
Average production which played to fair business. (Middle West.)

Snowblind—
Beautiful picture but drawing power only fair. (East.)

All's Fair In Love—
Fair attraction. Business only fair. (Middle West.)

Ever Since Eve—
Fine picture and one which has big audience pull. Did so well that we put it into our other house which usually presents only first-runs. Fine business all week. (Middle West.)

The Old Nest—
Business good for second run. Great picture. (Middle West.)

UNITED ARTISTS

Way Down East—
Return engagement went over good. (West.)

Wonderful audience attraction. Had 'em standing out half a block on the last day. (Middle West.)

The Three Musketeers—
Ended two week's run. Went big. (East.)

Fairbank's best. Good for two week's run. (Middle West.)

FOX

Over the Hill—
A box office knockout. Played to capacity houses the first week and still going good on the second week. (Middle West.)

Still drawing big at the end of its third week. The kind of picture the public wants to see. (Middle West.)

Perjury—
Good picture but business only fair. Those who attended seemed to like Farnum. (Middle West.)

The Last Trail—
Just like others of its kind. Healthy entertainment that did average business for the week. (Middle West.)

The Rough Diamond—
One of Mix's best. Did a knockout business. (Middle West.)

SELZNICK

Clay Dollars—
A good picture with a star who is gaining strength with my people. Business good. (South.)

Poorest drawing card in many weeks. This star does not take well at this theatre which caters to aristocratic neighborhood. (Middle West.)

The Girl From Nowhere—
A good picture but business bad. Weather partly to blame. (East.)

Is Life Worth Living?
Mediocre picture and business not very good. (East.)

REALART

Hush Money—
Found this to be a very poor box office attraction. (East.)

The Speed Girl—
A very strong box office attraction. Splendid picture. (Middle West.)

METRO

Camille—
Business poor. Nazimova fans not yet rallied from "Peacock." Rudolph Valentino drew well, for this picture was played the week following "The Four Horsemen," and I featured his name in billing. (South.)

Liked very well. Good receipts. (East.)

Two weeks run to good business and pleased patrons. (West.)

Life's Darn Funny—
Star very popular. Did good business. Comedies popular. (Middle West.)

PATHE

Never Weaken—
A real comedy thriller. Full of pep from start to finish. High class comedy. (Middle West.)

Sure did go over strong. A great comedy. (West.)

(*Continued on page* 2821)

PROGRAMS FOR THE WEEK OF NOV. 13TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rivoli Theatre—
Overture—"Phedre," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"A Dream," by Betty Anderson and Carlo Enciso.
Feature—A Prince There Was—Thomas Meighan.
Ballet—"The Lark," with Olga Forova.
Comedy—Brownie's Baby Doll—Century.

Rialto Theatre—
Overture—"Bacchanale," from "Samon and Delilah," by Rialto Orchestra.
Special—"Memories"—a panorama of the great figures of the war.
Ballet—"Orientale," with Lillian Powell.
Feature—The Sheik—George Melford.
Vocal—Aria from "L'Africaine," sung by Edoardo Albano.

Capitol Theatre—
Scenic—The Morning of the World-Sunset—Burrud.
Vocal—Just Like a Violin, by Miss Elizabeth Ayres, assisted by Della Rosa.
Current Events—Capitol News.
Novelty—Selections from "The Geisha"—presented by Capitol Grand Orchestra, Capitol Mixed Quartette and Capitol Ballet Corps.
Feature—Perjury—William Farnum.
Next Week—Poverty of Riches—Goldwyn.

Mark Strand Theatre—
Current Events—Mark Strand Topical Review.
Prologue—Song by Kitty McLaughlin, soprano.
Feature—Little Lord Fauntleroy—Mary Pickford.

Lyric Theatre—
Feature—What Do Men Want?
Novelty—The Dance of Life. The Man, Billy Holbrooke; Youth Dorothy Lane; Love, Lola Foster; Honeymoon, Cecil Rivlin; Wealth, Barbara Kitson; Ambition, Margaret Roberts; Truth, Stella Wooten; Passion, Gail Beverly.

Central Theatre—
"Conflict," continued.

Astor Theatre—
"Theodora," continued.

LOS ANGELES

Superba Theatre—
Overture—"Massinello."
Current Events—International News.
Special—Team in character songs.
Comedy—P. D. Q.—Eddie Moran.
Feature—Conflict—Priscilla Dean. Presented with a prologue in which tenor soloist sings north woods songs before an atmospheric stage setting showing a river with electrically contrived water falls effect.
Next Week—The Fox.

Tally's Theatre—
Overture—"Coronation March."
Current Events—Fox News.
Feature—Deception—Paramount.

Clune's Broadway Theatre—
Educational—The City of Secrets—Holmes Travelogue.
Vocal—"When Shall We Meet Again—Tenor Solo.
Educational—Safety First.
Organ—Selected numbers.
Feature—Clay Dollars—Eugene O'Brien.
Next Week—Everything for Sale.

California Theatre—
Overture—"The Mikado."
Current Events—From Fox and Kinograms and local events.
Vocal—"Gypsy Sweetheart"—Baritone solo.
Educational — Just for Fun — Sketchografs.
Feature—The Grim Comedian.
Educational — Speed — Goldwyn Review.
Next Week—"The Man From Lost River" and "Creation."

Grauman's Theatre—
Overture—"Popular Medley."
Current Events—Pathe News.
Special—Organ solo with old time coon songs with song slides. The screen is raised showing a Southern plantation set with fifteen colored singers who present five numbers among which is a buck and wing dance.
Scenic—Healthiest Spot in India—Conquest.
Novelty—Hula hula dancer preceeded by a reel showing the performer in her native home.
Scenic—Deer Hunting—Prizma.
Feature—Miss Lula Bett—Paramount.

Kinema Theatre—
Overture—"Cortege Du Sudare."
Current Events—From Kinograms and International.
Scenic—Sunset Burrud Travelogue "Morning of the World."
Vocal—"The Pearl Fishers"—Soprano solo.
Novelty—Topics of the Day.
Pathe—Indoor Sports—Pathe.
Special—Community singing of choruses of five recent patriotic songs.
Scenic—The Lion Killer—Paramount.
Ballet—Solo toe dancer in special number.
Feature—Plaything of Destiny.
Next Week—Bits of Life.

Grauman's Rialto Theatre—
Third week of "The Sheik."

Miller's Theatre—
Second week of "The Cabinet of Dr. Caligari."

Mission Theatre—
Third week of "Little Lord Fauntleroy."

Symphony Theatre—
Sixth week of "Never Weaken."

SEATTLE

Coliseum Theatre—
Current Events—From Pathe and Kinograms.
Novelty—Just For Fun—Sketchograf.
Scenic—Strolling Minstrels.
Vocal—Archie Ruggles singing "Because."
Feature—Bits of Life—Marshall Neilan.
Next Week—The Wonderful Thing.

Clemmer Theatre—
Overture—The Herd Girl's Dream and Plantation Lullaby.
Current Events—International News and Clemmer Graphic.
Comedy—P. D. Q.—Universal.
Feature—Nobody's Fool—Gladys Walton.
Next Week—Conflict.

Strand Theatre—
Overture—Selections from "The Fortune Teller."
Current Events—Kinograms.
Cartoon—Saving Your Carfare—Tony Sarg Almanac.
Vocal—College quartette in popular songs.
Feature—Ladies Must Live—George Loan Tucker.

Blue Mouse Theatre—
Overture—Selections from "High Jinks."
Current Events—Fox News.
Educational—Pathe Review.
Comedy—The Toreador—Clyde Cook.
Feature—Everything for Sale—Realart.
Next Week—The Man From Lost River.

Liberty Theatre—
Current Events—Selznick News and local views.
Scenic—Burton Holmes Release.
Comedy—Doggone Torchy—Educational.
Feature—Two Minutes to Go—Charles Ray.
Next Week—My Lady Friends.

Winter Garden Theatre—
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Special—Mind reading and fortune telling act.
Feature—Shams of Society.
Next Week—Emmett Dalton in person.

CHICAGO

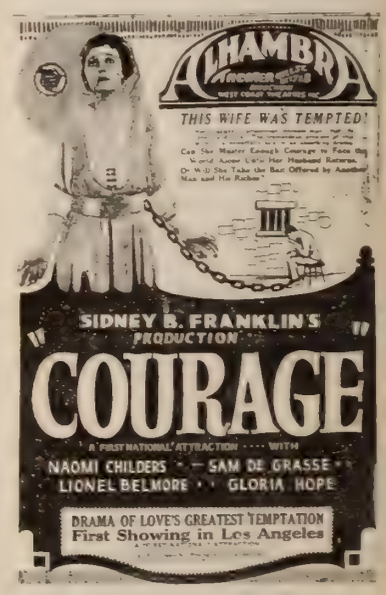
Chicago Theatre—
Overture—"Robespierre."
Specialty—Madame Duria, soloist, singing "La Marseillise."
Topical Events.
Specialty—Aladdin Saxotette in syncopated harmony.
Scenic.
Organ Solo—"Humoresque." Jesse Crawford at the organ.
Literary Digest.
Prologue—Walter Pontius, tenor and male chorus. Also eccentric dancing.
Comic Cartoon—Aesop's Fables.
Feature—Mabel Normand in "Molly O."
Coming Feature—Norma Talmadge in "The Beautiful Thing."

Roosevelt Theatre—
Overture—Selected.
Prizma Color Picture—Deer Hunting.
Specialty—Violin solo, selected from "Thais." Soprano soloist singing, "Your Eyes Have Told Me So."
Roosevelt News Review.
Prologue—Interior of the Sheik's tent. Musical numbers consisting of selection from "Katinka" and "Kashmiri's Love Song."
Feature—The Sheik.
Comedy—The High Flyer.
Coming Feature—A Man's Home.

Ziegfeld Theatre—
Pathe News.
Literary Digest.
Feature—Pola Negri in "One Arabian Night.
Comedy—Charles Chaplin in "The Idle Class."
Coming Feature—The Conquering Power.

Barbee's Theatre—
Feature—Dempsey-Carpentier Fight.

Woodlawn Theatre—
Woodlawn Screen Travels. Burton Holmes.
Woodlawn Songalogue—"Leave Me with A Smile."
Comedy—Exit Quietly.



The marital vow is made the keynote of this ad on "Courage" by the Alhambra theatre, Los Angeles

Overture—"The Beautiful Galatea."
Woodlawn Pictorial Review.
Feature—Viola Dana in "There Are No Villians."
Intermission—Selected.
Coming Feature—Bebe Daniels in "The Speed Girl."

Wood's Theatre—
Feature—The Queen of Sheba.

Randolph Theatre—
Organ Selections.
Feature—Mary Pickford in "Little Lord Fauntleroy"—4th week.
Coming Feature—Way Down East.

La Salle Theatre—
Feature—Theodora.

CINCINNATI

Walnut—
Overture—"Eileen"—Herbert.
Current Events—Pathe 90.
Topics of the Day—Literary Digest.
Cartoon—The Owl and the Grasshopper—Aesop's Fables.
Feature—Ladies Must Live.
Next Week—The Conquering Power.

Strand—
Current Events—Pathe 91.
Comedy—Torchy's Promotion—Educational.
Feature—Her Social Value.
Next Week—The Invisible Fear.

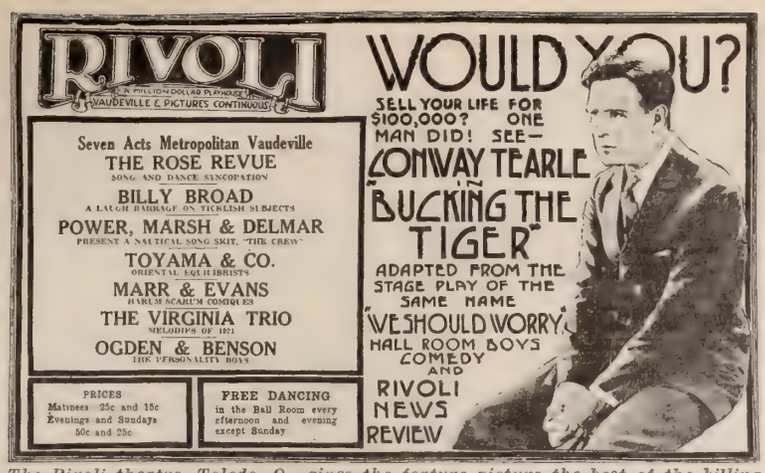
Gifts—
Current Events—Fox News.
Feature—Over the Hill—(fourth week.)
Next Week—Same.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Beyond.
Next Week—Ladyfingers.

Capitol—
Introduction and Prologue to "Three Musketeers."
Capitol Male Quartette, in costume, in "Drinking Song." Accompanied by Capitol Symphony Orchestra, Theodore Hahn, Jr., conducting.



This one on "Nobody's Fool," the work of the Superba theatre, Los Angeles, sells the picture as a light comedy both in text and illustration



The Rivoli theatre, Toledo, O., gives the feature picture the best of the billing over the vaudeville numbers. This is one of Publicity Director Harold F. Wendt's displays on "Bucking the Tiger"

Feature—The Three Musketeers.
Next Week—A Man's Home.

CLEVELAND

Allen—
Overture—"Finlandia," by Sibelius, with special stage setting arranged by S. Barrett McCormick.
Current Events—Selections from Select, Pathe and Fox weeklies.
Prizma—Burial of the Unknown Hero."
Musical Specialty—Entire Second Act of "Carmen" with Francis Sadlier as the Toreador assisted by chorus of forty, including 'Habanera" from the first act.
Feature—"The Son of Wallingford."
Next Week—"Molly O."

State—
Overture—Fantasia of the South by Hosmer.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff in "Getting Ahead."
Prizma—"She Blows."
Vocal—Quartette from "Rigoletta," by the Galaxy Quartette of New York.
Feature—"Ladies Must Live."
Next Week—"Don't Tell Everything."

Stillman—
Overture—"Silver Threads among the Gold," by symphony orchestra, featuring it as a piano solo.
Feature—"Over the Hill."
Next Week—Same.

Park—
Overture—Medley of popular melodies, arranged by Musical Director Maurice Spitalny.
Current Events—Pathe News—Topics of the Day.
Comedy—Al St. John in "Small Town Stuff."
Soloist—Sam Haber.
Feature—"Woman's Place," with Constance Talmadge.
Next Week—Charles Ray in "Two Minutes to Go" and Ben Turpin in "Love and Doughnuts."

Circle—
Prelude—Organ prelude by Walter Trimmer.
Overture—Indian Melodies, arranged by Musical Director Raymond Stech and "Ma," a jazz selection.
Current Events—Pathe Review—Pathe color picture.
Comedy—"A Beanery Heiress."
Vocal—"All By Myself," sung by Hazel Wheaton.
Feature—"Handcuffs or Kisses," with Elaine Hammerstein.
Next Week—Why Girls Leave Home."

Strand—
Overture—Popular Medley.
Current Events—Pathe Review.
Comedy—"Never Weaken"—Harold Lloyd.
Feature—"Ever Since Eve," with Shirley Mason.

Standard—
Current Events—International News.
Comedy—"Robinson Crusoe with Lee Moran.
Feature—"Nobody's Fool," with Marie Prevost.
Next Week—Herbert Rawlinson in "The Millionaire."

OMAHA

Strand Theatre—
Overture—Orchestral selections.
Prologue—Portralay of D'Artagnan by R. A. Mellen.
Current Events—Pathe News.
Feature—"The Three Musketeers."

Sun Theatre—
Overture—"Mirella."
Current Events—International Weekly.
Comedy—"Edgar's Sunday Courtship."
Feature—"The Grim Comedian."

Rialto Theatre—
Overture—Orchestral selections.
Current Events—Rialto News.
Comedy—"A Pair of Sexes."
Feature—"Three Word Brand."

Moon Theatre—
Overture—"Nabuco Verdi."
Current Events—Universal Weekly.
Comedy—Special.
Feature—"The Mysterious Rider."

PITTSBURG

Liberty Theatre—
Current Events—International News.
Feature—The Wonderful Thing.
Comedy—The Skippers Flirtation.
Next Week—Two Minutes to Go.

Regent Theatre—
Current Events—Kinograms.
Feature—Poverty of Riches.
Comedy—In for Life.
Next Week—The Man from Lost River.

Savoy Theatre—
Seventh week of "Over the Hill."

Olympic Theatre—
Current Events—Kinograms.
Overture—Dance of the Hours from the opera La Gioconda, Umberto Egizi, Director.
Novelty—Aesops Fables.
Specialty—Pictorial Review.
Feature—Under the Lash.
Comedy—Circus Heroes.
Next Week—The Last Payment.

Blackstone Theatre—
Current Events—International News.
Feature—Poverty of Riches.
Specialty—Patsys Jim.
Next Week—The Man from Lost River.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Conflict.
Comedy—Oh Louise.
Next Week—Not Announced.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Wonderful Thing.
Next Week—Two Minutes to Go.

Loew's Lyceum Theatre—
Current Events—Loews News Weekly.
Feature—Her Face Value.
Next Week—A Trip to Paradise.

Duquesne Theatre—
Seventh Week of "Three Musketeers."

Pitt Theatre—
First Week of "Theodora."

Alhambra Theatre—
Current Events—Pathe News.
Feature—Experience.
Next Week—Not Announced.

PHILADELPHIA

Stanley—
News—Stanley News Films.
Scenic—Romany Gardens—Prizma.
Comedy—Snooky's Labor Lost.
Feature—Under the Lash—Gloria Swanson—Paramount.
Musical Feature—Victor Herbert as guest conductor in a program of his own compositions.
Next Week—Camille—Nazimova—Peerless.

Arcadia—
News—Pathe News—Pathe.
Travel—Burton Holmes — Paramount.
Comedy—The Owl and the Grasshopper—Pathe.



Clune's Broadway, Los Angeles, made the most of the heart interest scenes of "The Old Oaken Bucket" in this display, six inches, double column



Good results in small space were secured by the Pastime theatre, Columbus, O., in this display on "The Inner Chamber"

Feature — Enchantment — Marion Davies—Paramount.
Next Week—Handcuffs or Kisses—Select.

Karlton—
News—Kinograms.
Scenic—Morning of the World—Masterpiece.
Comedy—Torchy a la Cart—Electric.
Feature—Salvation Nell—Peerless.
Next Week—The Child Thou Gavest Me.

Regent—
Comedy—Just Dropped In—Pathe.
Feature—The Lady from Longacre—Fox.
Next Week—Queenie—Fox.

Palace—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—The Owl and the Grasshopper—Pathe.
Feature—Why Girls Leave Home—Independent.
Next Week—What No Man Knows—Masterpiece.

Victoria—
News—Pathe News—Pathe.
Comedy—Mutt and Jeff cartoon, "Matrimony"—Fox.
Feature—Why Girls Leave Home—Independent.
Next Week—The Rough Diamond—Fox.

Capitol—
News—Kinograms.
Comedy—Exit Quietly—Electric.
Feature—After the Show—Paramount.
Next Week—The Match Breaker—Metro.

Aldine—
Feature—The Three Musketeers—Douglas Fairbanks.

ATLANTA

Howard—
Overture—"Tales of Hoffman."
Howard News and Views.
Scenic—A Robert C. Bruce Scenic.
Prologue—"The Tempest," a special dramatic prologue, which is labelled "a visualization of the climax of—
Feature — Thomas Meighan in "Cappy Ricks."
Organ Solo—Edwin Sawtelle.

Metropolitan Theatre—
Kineto Review.
Kinograms.
Comedy—Johnny Hines in "A La Carte."
Organ Solo—George Lee Hamrick, organist.
Feature—Norma Talmadge in "The Wonderful Thing."

Criterion Theatre—
Kinograms.
Special Added Attraction—"One Good Turn"—Film featuring Atlanta Boy Scouts and staged at Southeastern Fair, Atlanta.
Comedy—Ben Turpin in "A Pawnbroker's Heart."
Feature—Zane Grey's "The Mysterious Rider."

Rialto—
Special Jazz Overture.
Burton Holmes Travelogue.
Selznick News Weekly.
Fox Comedy—"Where is My Wife?"
Feature — William S. Hart in "Three Word Brand."

BALTIMORE

Rivoli—
Overture—"Sakuntala," by Goldmark.
Current Events—Rivoli News.
Specialty—Topics of the Day, accompanied on organ by E. Cooper and H. Boehme.
Prologue—The Spirit of the Dance—Hazel Harris and John Kenyon, performers.



Bring your golf clubs, can opener or cork screw and get wise to the Idle Class

"The Idle Class" and Chaplin got most of the billing in this display by Stanley Chambers, managing director of the Regent theatre, Wichita, Kansas

Feature—One Arabian Night—Poli Negri.
Organ Solo—Ernie Cooper, player.
Next Week — The Wonderful Thing—Norma Talmadge.

Century—
Overture—"Tancredi"—G. Rossini.
Current Events—Century News.
Vocal—Mabel Mallory, singer.
(a) "Sorter Miss You."
(b) "Dreaming Alone in the Twilight."
Feature—Thunderclap.
Organ Solo—J. H. Eltermann, player.

Parkway—
Overture — Selections from "Martha."
Current Events—Parkway News and Special Review.
Feature—Her Winning Way—Mary Miles Minter.
Comedy—Snooky.

New—
Overture—Specially arranged score, with augmented orchestra and a love theme composed by Prof. E. V. Cupero.
Feature—The Conquering Power.

Strand—
Overture—Classic.
Current Events—Strand News.
Feature—Isobel, or the Trail's End—House Peters and Jane Novak.
Comedy—The Bill Collector.

ST. LOUIS

Missouri Theatre—
Missouri News Review.
Special Feature Picture — The Land of Eternal Youth—(Filmed in St. Louis with an all St. Louis cast.)
Presentation—By Missouri Chorus.
Special—Mexican National Band in medleys.
Feature Picture—Thomas Meighan in "Conquest of Canaan."
Comedy Feature.

New Grand Central—
Special Presentation—Memories of the Armistice.
Stage Spectacle—Oriental Love.
Grand Central News Weekly.
Feature Picture—Theda Bara in "Pilgrims of the Night." (Featuring Theda Bara in person.)
Comedy Picture—Ben Turpin in "She Sighed by the Seaside."

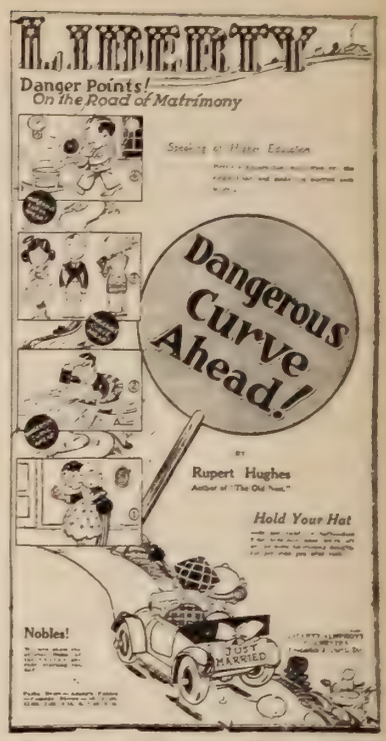
Fox-Liberty Theatre—
Fox-Liberty News Weekly.
Mutt and Jeff Comedy.
Feature Picture—Why Girls Leave Home.
Stage Spectacle—The Old Home.
Special Fox Comedy.

West End Lyric—
Comedy—Ben Turpin in "She Sighed by the Seaside.
Lyric News Weekly.
Feature—Wanda Hawley in "Her Face Value."

DES MOINES

Fox—
News—Fox.
Comedy—The Love Egg," with Louise Fazenda.
Feature—Wallace Reid in "Don't Tell Everything."
Coming—Norma Talmadge in "The Wonderful Thing."

Strand—
News—Educational Kinograms.
Comedy—"How She Lied"—Christy.



The Liberty theatre, Kansas City, played up the comedy angles of "Dangerous Curve Ahead" in this display, twelve inches by three columns

Feature—Betty Compson in "Ladies Must Live."
Coming—"Over the Hill."

Sherman—
News—Pathe.
Serial—"Miracles of the Jungle."
Feature—Gareth Hughes in "Garments of Truth."
Coming — Pauline Frederick in "The Sting of the Lash."

KANSAS CITY

Liberty Theatre—
Overture—Selections.
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Dream Street" Special cast.
Next Week—"Never Weaken"—Harold Lloyd.

Doric Theatre—
News—Universal.
Comedy—"Penny in the Slot"—Snub Pollard.
Organ Selection—P. E. Stevens, organist.



Stills and hand lettering are nicely combined in this display on "The Queen of Sheba" by the Terminal theatre, Newark



This one by N. N. Fruedenfeld, advertising manager of the Sun and Muse theatres, Omaha, gives "Never Weaken" and "The Speed Girl" equal billing in a most novel way

Feature—"The Invisible Power"—House Peters and Irene Rich.
Next Week—"From the Ground Up"—Tom Moore.

Newman Theatre—
Overture—"Sixth Hungarian Rhapsody"—Liszt.
Current Events—Newman News and Views.
Comedy—Mutt and Jeff Cartoons.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Edmund Northrup, baritone, and "Mello-Cello," musical specialty, in conjunction with prologue.
Feature—The Wonderful Thing—Norma Talmadge.
Next Week—Under the Lash—Gloria Swanson.

Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Organ Selections—Milo T. Hart, organist.
Feature—Over the Hill (second week).
Next Week—The Speed Girl—Bebe Daniels.

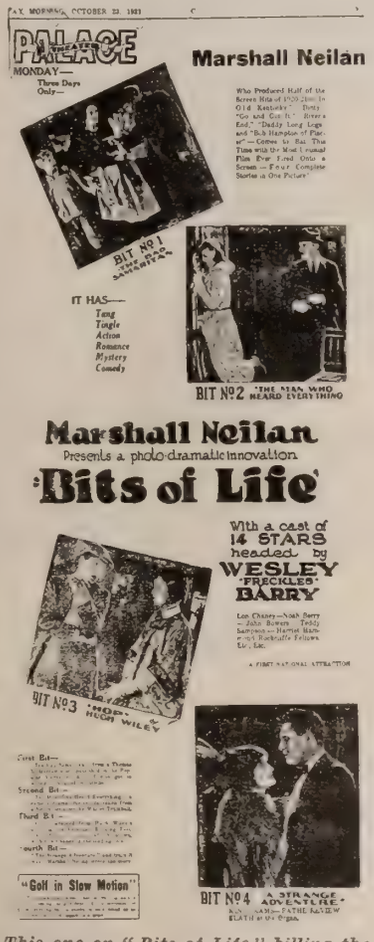
Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Comedy—The Playhouse—Buster Keaton.
Short Subject—The Heart of Doreon.
Feature—A Kiss in Time—Wanda Hawley.
Next Week—Two Minutes to Go—Charles Ray.

BROOKLYN

Mark Strand—
Overture—Suppe's "Morning, Noon and Night."
Novelty—A Scotch Idyl. (a) Cowen's "Border Ballad," Jackson Kinsey, baritone; (b) "My Love She's but a Lassie Yet," Mary Fabian, soprano; (c) Scottish dances — "Shepherd Boy," "Bonnie Sweet Bessie," "Banks of Loch Lomond," "Blue Bells of Scotland," danced by Sonia Serova and Mildred Marsh; (d) "Comin' Through the Rye," by Ruth Watson, contralto; Mr. Kinsey and Mr. Fabian.
Mark Strand Topical Review.
Prologue to Feature—Garden party setting with rose covered trellis and garden wall backdrop, wall covered with wistaria and orange blossoms. Japanese lanterns from trellis. Steel blue and amber lighting. Sonia Serova and Harold A. Creevy interpret in dance Lehar's "Melody of Love" from "Gypsy Love," and "Beautiful Lady," from "The Pink Lady." Ruth Watson, contralto, sings Kummer's "The Wonderful Thing," as a conclusion.
Feature—Norma Talmadge in "The Wonderful Thing."
"Cavalleria Rusticana" ("Voi Lo Sapete-Mascagni) Mary Fabian, soprano.
Buster Keaton in "Hard Luck."
Organ Solo—"Prelude in A Minor" (Bach).
Next Week—Little Lord Fauntleroy.

BUFFALO

Shea's Hippodrome—
Overture—"Robespierre"—Litoff.
Stage Setting—"Welcome Foch," an historical picture.
Vocal—Selections by Enrica Arinsoni, concert tenor.
Feature—"The Wonderful Thing"—Norma Talmadge.
Comedy—"Love and Doughnuts"—Ben Turpin.



This one on "Bits of Life," billing the picture from its four-episode angle, was a full page in depth and four inches wide



This four-column, seventeen-inch ad on "The Four Horsemen" illustrates nicely what can be accomplished by the use of press book material and well selected type. The Garden is located at Waterloo, Iowa

Current Events—Hippodrome Review.
Next Week—"Camille"—Nazimova.

Shea's Criterion—
Overture—"Sally"—Kern.
Vocal—(a) "Wee Little Home of Mine." (b) "Your Eyes Have Told Me So." Sung by Richard R. Miller, concert tenor.
Specialty—"Bob and Bill Hunting the Badger."
Comedy—"The Book Agent"—Sunshine.
Feature—"Enchantment" — Marion the Badger."
Current Events—Criterion Pictorial.

Mark-Strand—
Overture—"Lady Billy."
Current Events—Latest Pathe News.
Feature—"Bits of Life"—Marshall Neilan.
Comedy—"In For Life"—Christie.
Next Week—"A Woman's Place"—Constance Talmadge.

Loew State—
Feature—"The Primal Law."

Palace—
Feature—"Remorseless Love"—Elaine Hammerstein.

Olympic—
Feature—"The Matrimonial Web"—Alice Calhoun.

Shea's North Park—
Feature—"Enchantment" — Marion Davies.

ST. PAUL

Capitol Theatre—
Overture—"The Ride of the Valkyries"—Wagner.
Capitol Digest— includes; Current Events, Pathe and International News.
University of Minnesota Saxaphone Four—in; "Some Close Harmony."
Charles Ray—in; "Two Minutes to Go."
Harold Lloyd—in "Never Weaken."
Organ Solo—Selection from "Rigoletto." Ralph H. Brigham.

Big Houses Say

(*Continued from page 2817*)

EQUITY

Charge It—
Only fair. Women were more interested in it than men. Business better than average. (Middle West.)

VITAGRAPH

Son of Wallingford—
Fair picture. Ordinary business. (Middle West.)

WARREN

Girl From God's Country—
Not judged altogether the fault of the picture, which seemed to give general satisfaction, but business was punk. (Middle West.)

HODKINSON

A Certain Rich Man—
The fact that a local author wrote the theme of this picture had much to do with the box office figures. Good crowds all week. (Middle West.)

R-C PICTURES

Where Lights Are Low—
Sessue Hayakawa has many admirers here and the picture drew a good attendance for a week's run. (Middle West.)

ARROW

God's Country and the Law—
Good picture and good business. (West.)

Love, Hate and a Woman—
Feature which appealed to our audiences and went over big. Did excellent business. (Middle West.)

STATE RIGHTS

Cinderella of the Hills—
Pretty good for that type of picture. Business only fair. (Middle West.)

Madonnas and Men—
Patrons liked this picture, business fair. (East.)

Out of the Dust—
Splendid picture but only fair business. (East.)



This ad on "The Midnight Bell" suggests action and incident. It is sponsored by the America theatre, Denver

Exhibitors' Service Bureau—Pages 2822-2830



This cut out was the feature of a lobby display on "Passing Thru" playing recently at the Bridge theatre, Baltimore.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.



Two of the Frolic theatre, San Francisco, lobby displays recently originated by Manager Noble Hearne for the engagements of "High Heels" and "Red Courage"

Miller's Teaser Ads. Go Big

Imperial Theatre, Augusta, Ga., Puts Over Clever Idea for "Three Musketeers"

MANAGER FRANK MILLER, of the Imperial theatre, Augusta, went the "teaser-line stuff" a bit better when he played "The Three Musketeers."

One week before he had planned to open his compaign, a local bank went broke, the vice-president shot himself and there was much scandal, gossip and talk of financial difficulties. Capitalizing this local disaster, Manager Miller put up his cards a week earlier than he had intended. These cards were about twelve by fourteen, on a smooth white background, the lettering and borders being done in crimson. These cards read: "One for All — All for One." Beneath, in smaller letters, ran another caption: "It is the hour for the fearless," or "The foe is both crafty and unscrupulous," or "The honor of a Queen is at stake," and so on.

These cards literally covered the town, going up within a couple of hours after the bank failure had become the sole topic of conversation. People began to connect the cards in some vague way with the bank failure, and they awaited each issue of the daily papers with excitement. In these papers the small one-column teaser ads, reading the same as the cards, and twelve to each issue, appeared.

One week after the bank failure, and a week before the picture was to open, these spaces were enlarged and were occupied by small thumbnail cuts, of black-and-white sketches of Fairbanks as "D'Artagnan." These cuts were not labelled at all, and as many as three or four would appear in one issue of the paper. A number of them were just silhouettes, some with wide black borders to capture attention. On the last two days larger cuts of Fairbanks, in his own person, were used, and on the Sunday preceding the opening of the picture a big ad appeared in the Sunday papers, headed "One for All — All for One. It is an hour for the fearless," followed by the name of the picture, the star, the theatre and the play date.

It was one of the most consistently planned and executed advertising campaigns as yet put over by any Augusta theatre, and that it was a success was attested by the box office receipts.

A simple stage setting represented a church in France in the period of the picture—1625. This was a small stone church in, apparently, a tiny village. The stage was dimly lit, as if by moonlight, and a man costumed as "D'Artagnan" sang to a girl in a long hooded cloak. The song was D'Hardelot's famous impromptu, "Because."

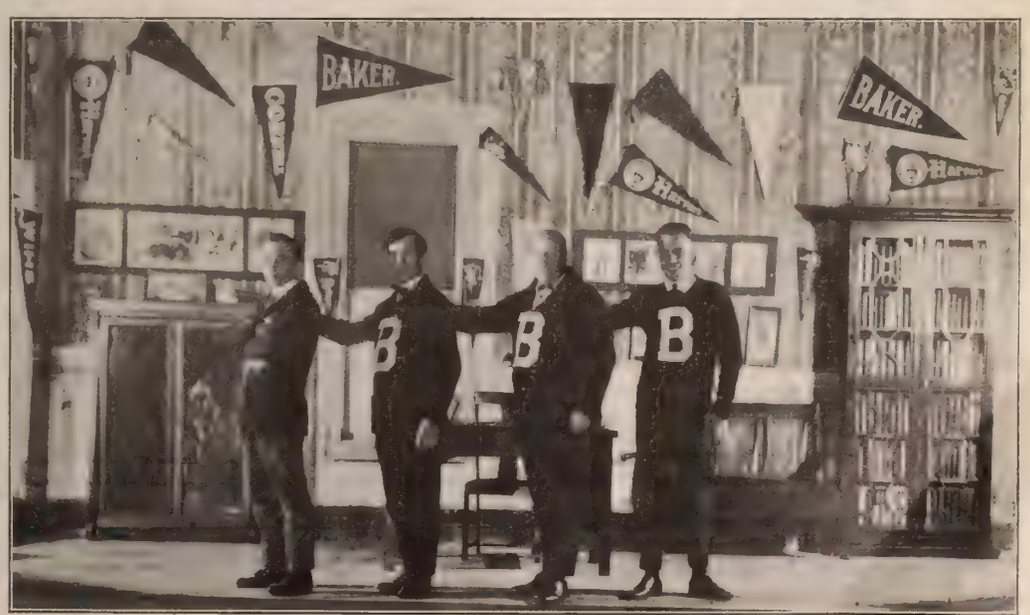
Thus Manager Miller proves that brains and ingenuity will count more in box office receipts than a lot of money spent promiscuously on exploitation.

Provo City Old Folks See "Over the Hill"

The special showing for inmates of homes, used frequently as a means of getting attenion for a picture, was carried out recently by J. B. Ashton, manager of the Columbia theatre, Provo City, Utah, in connection with his run of "Over the Hill."

Provo City is the site of the Provo Infirmary for Invalids and the Aged, whose inmates number about 200. A private showing at the Columbia theatre was arranged to permit all the inmates of the institution to see "Over the Hill." Of course, it was necessary to provide means of transportation to the theatre for the occasion. The response was manifold. Then, by tying up with local florists and candy dealers, both flowers and candies were obtained for the visitors.

The stunt was something to which Provo City was unaccustomed, and the two daily newspapers used several columns of news on the affair. The subsequent box office returns were equally astonishing.



The Brooklyn Mark Strand quartette in costume and the stage setting which Managing Director Edward L. Hyman provided for his prologue to "Two Minutes to Go"



Showing use of stills and cut-outs on "The Leopard Woman" when this picture played the Rivoli theatre, Portland, Ore., of which Gus A. Metzgar is manager

Irwin Designs Special Lobby for "Hush Money"

For the showing of "Hush Money," Manager Irwin, of the Forsyth theatre, Atlanta, planned a very simple but very effective special ornament for his lobby, which certainly attracted business.

A huge cut-out had been made and painted silver to represent a silver dollar. It was complete, even to the tiny stars in a circle around it—but in place of the well-known motto "E Pluribus Unum" was "Alice Brady in Hush Money," in small but perfectly legible wording.

Instead of "the Liberty Lady" whose profile usually adorns the silver dollar, an excellent profile of Miss Brady had been cut from a stock one-sheet and pasted in the center of the "dollar." But across the mouth of the profile was a gag—signifying "Hush Money."

For all its simplicity—perhaps because of it—the "dollar" attracted considerable attention, and Manager Irwin is being congratulated on his cleverness and ingenuity.

Novel Stunts for "Hurricane Hutch" at Atlanta

To introduce the serial, "Hurricane Hutch," Manager Darley, of the New Alpha theatre, Atlanta, made the most of the motorcycle incidents in the picture. A motorcycle rider rode through town, with signs on his back, advertising the picture. In crowded places, he would speed up, make his motor back-fire, and so on, to attract attention.

In addition to this, a motorcycle with a sealed speedometer was placed in the lobby, and the person guessing the nearest correct number each week receives five dollars in gold. On the fifteenth Monday, when the last episode will be shown, thirty dollars in gold will be awarded in a grand prize.

The exploitation has attracted considerable attention and the first episode opened to a packed house.

Missouri Theatre, St. Louis, Celebrates Birthday

TO properly celebrate the second birthday of the beautiful Missouri theatre in St. Louis, Manager William Goldman secured the Mexican National Band to appear at all performances. And this, added to the splendid program which Manager Goldman had prepared, was a big feature.

The lobby of the theatre was decorated with flowers and one of the novelties of the program was "The Great Train Robbery," the first picture with which most fans are familiar.

Scenes showing the employees of the Missouri at work and at play were also presented.

Boasberg Ties Up With Toledo Jeweler

Photographs of fifty Paramount stars were displayed in Basch's Jewelry Store window, Toledo, in connection with a sale of picture-frames. The stars were not named, but there was a number on each frame. Persons identifying all the stars on blanks supplied by Basch received free admission as passes.

This unusual tieup was made by Albert Boasberg, Paramount exploiteer, and Edward A. Zorn, manager of the Temple theatre, which offered a season ticket as first prize. After the hook-up was effected The Princess and Loew's Valentine theatres wanted to come in and gave the second, third, fourth, fifth and sixth prizes.

"Old Collar" Show Latest Exploitation Stunt

An old, frayed linen collar is as worthless as a horseshoe, tin-can or mealy potato, and a white collar matinee, such as was staged by the Majestic theatre, Battle Creek, was long overdue.

The Boggett and Bowne house offered a free admission to any child bringing an old collar to the door. These were later collected and run through a press, and the following copy printed on the back:

"If you want to laff, Necks Weak, go see Paramount's, 'King Queen Joker,' Majestic theatre."

The collars were then taken to the laundries in the bundles. It was a riot. Albert J. Boasberg, Paramount exploiteer from the Detroit exchange originated the stunt and wrote the poetry.



Musical number presented before a special stage setting which served as a prologue number to "From the Ground Up" when this picture played the California theatre, Los Angeles

Pittsburgh Theatre Handsomely Dressed for "Three Musketeers"

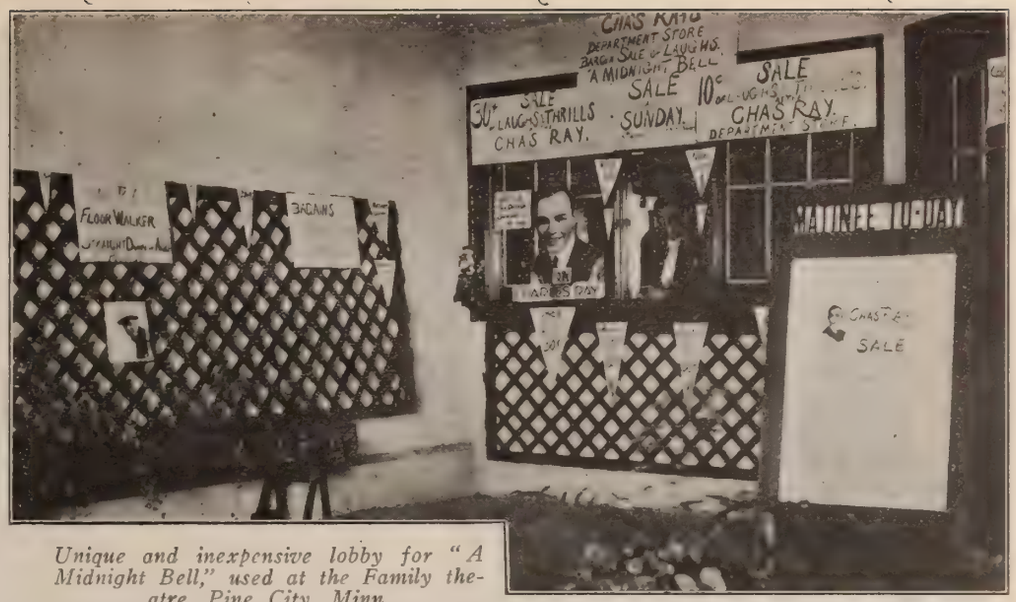
Ray C. Brown, manager of the Duquesne theatre, Pittsburgh, set a high standard in theatre dressing during the run there of "The Three Musketeers."

Above the coping extending out over the sidewalk he placed a huge full-length sign announcing the attraction, with a big poster in the center, and cut-outs of musketeers standing on either side of a large head of Fairbanks as D'Artagnan, the musketeers holding upraised swords, the points of which extend into a big shield, atop of which is a crown. Back of this head of D'Artagnan is a long, lightly constructed sign, covered with fleur-de-lis, with a shield on either side of the head. The whole front of the building is decorated with draped flags.

On the sidewalk are one sheet posters of various scenes, with smaller panels on the columns upholding the sidewalk covering. The while makes a most attractive house front.

O'Leary Provides Parking Place for Patrons Cars

When a new gasoline service station opened a short distance from the Imperial theatre, Ottawa, Manager O'Leary of the theatre made arrangements whereby patrons of the house would enjoy free parking privileges at the station, as an extra service to the patrons. In return for the arrangement, the service station secured advertising on the screen of the Imperial through the use of a slide announcing the parking feature.



Unique and inexpensive lobby for "A Midnight Bell," used at the Family theatre, Pine City, Minn.

Helena Mothers Guest of Atlers Theatre

BESIDES an extensive newspaper campaign in which local merchants tied up on a double truck, C. B. Hartwig, manager of the Antlers theatre, Helena, Mont., also succeeded in getting the co-operation of the Helena Independent for a "Mother's Guest" matinee.

Mr. Hartwig contributed 200 tickets to the Independent which invited all mothers in Helena past fifty years of age to attend the first matinee performance of "The Old Nest" as its guests. It used front page readers on the showing, gratis, for a week preceding the opening.

The theatre presented each mother who attended the showing as a guest of the Independent with a chrysanthemum.

Borrows Lobby Display for "Her Winning Way"

Manager George Schmidt, of the Vaudette theatre, Atlanta, recently put one over on the "H. C. of Exploitation" when he transferred a whole lobby from an uptown first-run theatre to a down-town second-run house.

The picture in question was "Her Winning Way," and Manager Schmidt figured that those on the down-town side of town who had not seen the picture would like the exploitation just as much as the uptown folks, so he borrowed it.

The lobby consisted merely of half a dozen clever little hand-drawn cards and a "teaser box."

The box was a big square one, with a hole in the top. Inside it was an electric light, which drew attention. On the outside of the box was a sign which read "Beware! Love Germs, extracted from the human heart, and captured by 'Her Winning Way.'" When the curious came up to investigate, and peep through the little hole, they saw a quantity of bugs—little celluloid fish, ducks, and all manner of queer little artificial bugs.

The cards were after this fashion: "Catherine di Medici captured Europe through 'Her Winning Way'." "Cleopatra made a Marc of Antony through 'Her Winning Way'," and so on. Both picture and exploitation took just as well down town as up town, and the fact that the picture was a second run meant nothing—save that the theatre made more money.



An "Old Nest" window display which Barry Burke, manager of the Palace theatre, Fort Worth, Texas, secured during the engagement of this picture

Cut-out Lobby Display Arranged Over Marquee

When "The Affairs of Anatol" played at the Colonial theatre, Winona, Wis., Manager L. G. Rosener placed cut-outs of all the stars on the marquee. Leon J. Bamberger, Paramount exploiteer, used the idea originally for the Rivoli theatre, La Crosse. Rosener admits he got the suggestion from trade papers, and in reporting on the stunt to Bamberger he says: "It seems to have worked as well in Winona as in La Crosse."



This lobby display on "Dream Street" was used by the Strand theatre, Seattle, Wash.

Old Idea Adapted to Put Over "Anatol"

The Opera House, East Weymouth, Mass., gave a free ticket to any one who could spell his name from the copy of any of the advertisements appearing in the double-truck tie-up for "The Affairs of Anatol" in the Weymouth Gazette.

It was not permissible to use a letter more than once. Since everybody knows everybody else in East Weymouth, it wasn't possible to change your name to get a ticket. Manager Arthur L. McCrory of the Opera House and John P. McConville, Paramount exploiteer, put this one over.

Horater Host to Clergymen at Toledo

HARVEY C. HORATER, managing director of the Alhambra theatre, Toledo, Ohio, crowded his house to capacity during each performance of the "Over the Hill" run as the result of a clever exploitation idea executed a few days prior to the opening of the picture.

Invitations were sent by Horater to every clergyman, lawyer, teacher and a number of leading society people in the city requesting their presence at a private showing of the production. More than two hundred responded to the invitation, with the result that a large proportion of these leaders in Toledo wrote letters of commendation to the management. Extracts from these letters were used in newspaper and herald advertising and made excellent copy.

In addition to the special showing stunt, Horater plastered the city with posters, windows cards, and general displays. Among the various papers utilized were: 81-24 sheets, 100-16 sheets, 2,000-1 sheets, 500 window cards, 10,000 heralds and 3 window displays.





Illustrating by cut two of the recent prologue numbers presented in Loew's Cleveland theatres. Top—Ballet prologue for "Passion." Bottom—Atmospheric number for "The Midnight Bell." The pictures played at the State and Park theatres

Card Board Hangers Advertise "Shame" at Newark

An inexpensive but exceedingly effectice stunt was recently executed by the manager of the Terminal theatre in Newark, N. J., in connection with the run of "Shame." Small cards were printed (green cardboard), one side of which bore the following exhortation:

Shame!——if you miss
"Shame."
S—hame drove him from
H—ome and loved wife,
A—laska his goal.
M—omentous events
E—nd in great joy.

And on the other side was the word "Shame."

Several thousand of these cards were printed, and by means of attached strings were hung on the door-knobs of homes throughout the city. The attention the cards demanded was usually great because of the necessity of removing them from their position around the door-knob.

Seattle Blondes Admitted Free at Clemmer Theatre

During the recent engagement of "The Rage of Paris" at the Clemmer theatre in Seattle, Manager William Cutts extensively advertised the fact that Miss DuPont, the star of the production, was judged to be "the most beautiful blonde in America."

In connection with this feature, advertisements were carried in all the Seattle papers to the effect that every blonde lady between the ages of nine and ninety would be admitted to the Clemmer theatre free between the hours of 11 a. m. and 2 p. m. on Tuesday, November 8.

The free show attracted a large number of blonde patrons, and succeeded in establishing Miss DuPont as a Seattle favorite.

Children Compete for Prizes at Cleveland Theatre

C. L. Taylor of the Doan theatre in Cleveland has employed a novel stunt that has proved very successful in increasing his business—a singing contest for children under 12 years of age.

The contest has been pulled betwen the first and second evening shows. Any child under 12 years is eligible and Mr. Taylor says that his greatest difficulty has been to take care of all the kids that want to sing.

They must sing some popular song and are given an accompaniment on the piano. They can bring their own accompanist if they wish.

So far Mr. Taylor has been able to work in about 10 of the youthful soloists each evening.

The prizes which consist of boxes of candy are awarded to the winners who are determined by the amount of applause that each receives.

In addition to the above prizes each contestant is given a small box of Crane's candy. In this way all of the kiddies are made happy and of course the old folks appreciate it.

The only advertising that Mr. Taylor used on this stunt was to circulate handbills announcing the contest, announcing it on the screen and a card board placard bearing the announcement which was placed in front of the theatre.



Lobby display for "Among Those Present" and "Ride on a Runaway Train" originated by the Rivoli theatre, Columbia, S. C.

Managan Originates Prelude

Presentation Number at Allen Theatre, Montreal "Over the Hill" Supplemented by Elaborate

An elaborate and quite remarkable prologue and interlude which were used in connection with the presentation of "Over the Hill" and which attracted city-wide attention was recently staged by Manager Francis A. Managan of the Allen theatre, in Montreal. The arrangements were the most pretentious ever attempted by Managan and evoked considerable enthusiastic comment.

The staging of this feature required a large cast of soloists, dancers, vocalists and a ballet corps. The prologue symbolizes the early youth of a pair of lovers who start on life's most important journey together. The interlude begins after a lapse of twenty years and reveals the same couple in later life, bowed down with the burdens of time. Even the young sapling which marked their early tryst is now the dead trunk of a full grown oak. It is in the interlude that the male of the lovers recites to his mate the famous lines from Carleton's poems upon which "Over the Hill" is based.

The prologue is done in Crinoline with a ballet corps and ensemble. The curtain rises on a Reconciliation Polka, which is followed by a Southern negro dance led by an old-fashioned colored mammy. "Jump Jim Crow" succeeds the dance, and is executed by a soloist and a chorus of males. A mixed duet then follows, with the song "Sweetheart" from "Maytime." The final chorus is joined by the ensemble, who slowly make their exit as the lights are gradually dimmed with the ending of the song. On the stage are left only the two lovers, who are seen seated at the base of a sapling in a flowery garden. On the gold gauze curtain behind the prologue stage is flashed the first title of the picture. The gauze is slowly drawn aside and the picture is on the screen proper.

Existing costumes and conventions characterize the interlude, the scene of which is set in the same garden twenty years afterwards. It is no longer Spring time, but late Autumn, and the same pair of lovers are now seated by the dead trunk of the same tree. The man begins to relate to the woman the lines of Carleton's poem "Over the Hill," during which time an off-stage chorus sings very softly the strains of "Sweetheart." As the man completes his recital the same golden gauze fades the interlude into the second part of the picture.

The transition from stage to picture and picture to stage in each event was so artistically accomplished at the Allen theatre that no break resulted.





Bottom cut shows the first scene of the prelude for "Over the Hill" originated by Manager Mangan of the Allen theatre, Montreal, as explained by the accompanying story. Top cut illustrates the interlude



Lobby display on "Two Minutes to Go" tieing up with a local foot ball game used by G. F. McCormick, manager of Saenger's Greenwood theatre, Greenwood, Miss.

Grand Rapids Theatre Builds "Old Nest" Lobby

Cut-out pasteboard stars were used by the manager of the Rivoli theatre, Grand Rapids, Mich., as part of his lobby decorations for the showing of "The Old Nest." Printed across each of the six stars which were used were the words "All-Star Cast."

The two largest stars, about fifteen inches from tip to tip, were placed on the upper corners of the frame of enlarged photographs in front of the box-office. Three colored ribbons ran from each of these two stars up to the banner, across the entire lobby front, carrying the title of the photoplay.

Under the title banner were two other banner signs, the one at the left reading, "With an all star cast," and the other, "Story by Rupert Hughes."

Four smaller stars were hung on the banner relating to the all-star cast, each one being connected with a single ribbon to the title banner above it. Half a dozen frames of stills and enlargements were used. The lobby of the Rivoli is small and did not permit of a large display, but it was attractively arranged and aroused much interest.

Weld Tries Out the "Lobby Artist" Idea

Pola Negri, star in "One Arabian Night," received a great deal of publicity during the engagement of her picture at the Waterloo, Iowa, Strand. The manager, Arthur E. Weld, obtained the service of a local artist, H. D. Fairall, who established a studio in front of the theatre and painted an eight-foot portrait of the actress in oil. Upon completion it was placed in a huge shadowbox and displayed to advantage. The management considered the money well invested because the business came and it was stimulated in a classy manner.

McCormick Makes Capital of Local Football Game

G. F. McCORMICK, manager of Saenger's Greenwood theatre, Greenwood, Miss., booked "Two Minutes to Go" for the date of the annual football match between the University of Mississippi and A. and M. C. College, played this year at Greenwood and then proceeded to originate his exploitation to tie up with the event.

The lobby of the house was decorated in the college colors of the two institutions and then Mr. McCormick placed a cut-out of Ray in football togs, clasping a real football in his arms, in a conspicuous position.

A special train brought the visiting team to Greenwood, so McCormick arranged to distribute tags printed in the college colors on the train before it arrived. The same idea was carried out in the interests of the home club. The members of both teams and the coaches received passes for the show by special delivery and these tickets were universally used.

The result of the whole campaign was entirely satisfactory in spite of the fact that the visitors left town at 8 P. M.

A cut accompanying shows some of Mr. McCormick's exploitation.

Kaliska Turns Lobby Into Stage

For a week's run of "Footlights," at the Rialto theatre, Atlanta, Manager Jack Kaliska turned his lobby into a stage, with lights, flowers and everything.

The stage, made of cardboard and compo-board, occupied the space between the box-office and the doorman's domain. It was furnished with eight little "footlights" burning brightly, and shaded so that the light was thrown back on six cut-outs of the star, Elsie Ferguson, in six different costumes, placed so that it seemed six lovely ladies parading the boards.

In the center of the stage was a tiny fountain, playing real water, falling back into a small ivory-colored bowl. A tall floor-lamp, shaded in rose and blue silk stood almost against the box-office, and the light from this fell directly on the little stage.

The "footlights" were shaded in different colors, so that they threw vari-colored lights on the little fountain.

The whole effect was unique as well as beautiful, and not too expensive.

Western Union Aids San Francisco House on "Old Nest"

Recently Roth and Partington of San Francisco played "The Old Nest" at the Imperial theatre and as one of the exploitation aids employed in putting the picture over, tied-up with the Western Union in several different ways.

On leaving the theatre patrons found a special Western Union office in the lobby at which specially prepared messages (reading as follows "Just Saw Picture of Old Nest. Longing for you Mother Dear") were provided if patrons desired them, and facilities for transmitting the telegram.

The tie up was completed by a splendid old nest window at the Western Union Company's main office, which by its prominent location attracted large numbers of people.

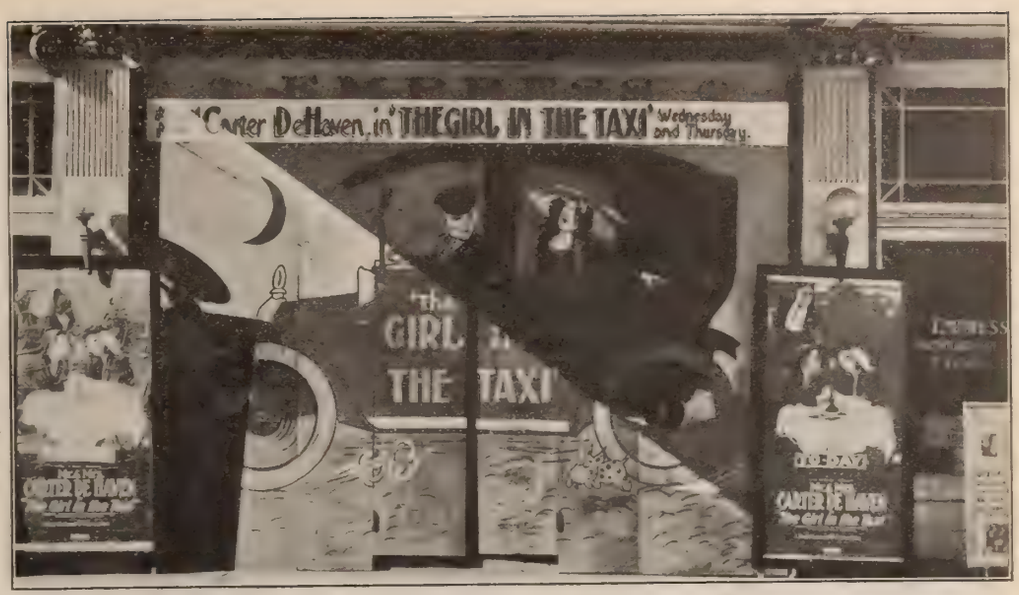


Window of Western Union office, San Francisco, decorated in the interests of "The Old Nest" playing at the Imperial theatre

Taxi on Beaver Board Masks Strand Lobby

Splendid business was registered on "The Girl in the Taxi" by Arch Bamberger, manager of the Strand Amusement Company's interests, at the Empress theatre, Owensboro, on a two-day engagement, by use of a very attractive lobby mask over the storm front.

A local scenic artist painted a huge taxi on beaver board, with driver in front and girl inside. This mask was put up on Monday before the showing on Wednesday and Thursday. In the morning when the theatre was closed, the doors were closed, showing the advertisement. In the afternoons and nights the doors were opened, letting the crowds through the side of the taxi. It created quite a bit of interest and gave the impression that something better than usual was on inside of the theatre.



Arch Bamberger's lobby front for "The Girl in the Taxi" when this picture played the Empress theatre, Owensboro, Ky.

Rogers Is Artist as Well as Exploiteer

E. R. Rogers, managing director of the Tivoli and Rialto theatres, Chattànooga, Tenn., besides being a wonder at originating new exploitaion ideas, especially lobby displays, has also qualified as an artist with the paint brush.

The accompanying cut shows a reproduction of a pastel poster for "The Foolish Age" of Mr. Rogers' own making.

The drawing was 54x72 inches and is being used as a "teaser." A contest in which a ten-dollar gold prize is offered for the best answer to the question, "What Is the Foolish Age?" is a feature of the campaign.

The stunt is taking like wildfire and Mr. Rogers expects great results in the way of business for the coming engagement.



Reproduction of a pastel drawing by E. R. Rogers, managing director of the Tivoli theatre, Chattanoga, Tenn., in advance of the showing of "The Foolish Age" and explained by the accompanying story

Inexpensive Lobby Display Helps Put Over "Little Clown"

Manager Griffin, of the Strand theatre, Carrolton, Ga., built the accompanying circus tent lobby on the "Little Clown." The tent, in two colors, square effect, extended over the sidewalk like a marquee. And he got a lot of extra business by a ballyhoo trailer full of eight clowns, properly dolled up. They did not look like Mary Miles Minter but they made plenty of noise and got the attention.



Here a lobby display on "The Little Clown" devised by Manager Griffin of the Strand theatre, Carrollton, Ga.

Stores Deliver "Anatol" Heralds at Glenwood Minn.

More than 1,000 heralds for "The Affairs of Anatol" were delivered by various stores of Glenwood, Minn. These tie-ups were arranged by Manager J. B. McCauley, McCauley Opera House, and Leon J. Bamberger, Paramount exploiteer.

McCauley also gave fifty tickets to be used as prizes for persons selected to have their names buried in a double truck of co-operative ads.



Reproduction of the largest photograph in the world, a Shipman process likeness of Jack Coogan, 29 x 40 feet which is to be erected over the marquee of the New York Strand theatre as advance advertising for "My Boy."

Manager Cutts Features Cut-out in Lobby Display

Manager William Cutts, of the Clemmer theatre, Seattle, was responsible for a unique lobby display used during the engagement of "Moonlight Follies."

The focal point of the entire theatre front was a miniature cut-out of Marie Prevost, the star. The figure, enclosed in semi-transparent draperies, with Miss Prevost's measurements attached, was placed directly in front of the box office. Day and night, a concealed spotlight threw a white shaft of light upon the little figure, making it particularly striking against the more somber backgrounds of soft blues and purples that surrounded it.

Cut-outs of owls and scenes from the photoplay were also used to good advantage, as well as written matter emphasizing particularly striking sub-titles.





Illustrating by cut "The Three Musketeers" exploitation put over by the Howard theatre, Atlanta

Kalamazoo Introduced to "Golem" Watch Charms

Small "Golems" that can daggle conveniently from the watch-chain were cast in Kalmazoo, Mich., for "The Golem," playing at the Majestic Gardens. Manager, W. Griffith Mitchell asked Albert Boasberg, Paramount Exploiteer, to duplicate the stunt of Fred Greene's in New York.

Elaborate Ribbon Dressing of Lobbies for "Over the Hill"

Decorations of the double lobby of Gift's theatre, the McMahon and Jackson house of Cincinnati, offered a singular cynosure for picture-going eyes during the recent run of "Over the Hill." The display was part of a publicity campaign and attracted more than its quota of popular comment.

The double lobby is necessitated by the fact that the theatre is featured by two entrances, on different streets—the house being located at a corner. By embellishing both lobbies the attention of the entire neighborhood was facilitated.

From the ceilings were hung a canopy of ribbons. These were of various shapes and colors, and the shades were so arranged as to permit the hues to mingle harmoniously. The transition from one color to another was made beautiful by intermediatory shades.

Hugging the walls and also suspended from the ceilings were hundreds of similar ribbons whose width was greater than that of those in the canopy. These streamers fell almost to the floor, where they were taken up by artificial palms. The palms ranged from two to five feet in height and were stationed close to each other around both lobbies.

Under the marquis of each lobby was placed a large and artistically painted banner announcing the picturization of Will Carleton's poems.

The festive appearance of the two entrances added atmosphere and played a great part in drawing in those who might otherwise have passed by.

Atlanta Scores Tie-up with Howard Theatre

Effective window display tie-ups were secured at Atlanta recently as one of the many exploitation mediums to aid in attracting the fans to the Howard theatre to see "The Three Musketeers."

One consisted of a tie-up with one of the biggest drug stores in Atlanta which put on a sale of the Dumas book, "The Three Musketeers," and the other was with a book store which gave freely of window space, also tying up with the Dumas book as its own attraction. In each case the windows were dressed from floor to ceiling—red, white and blue streamers being festooned from the top. The sides and back of the window space were hung with handsomely hand-colored window cards, while at the bottom "Musketeers" display cards were placed among the book displays of the store.

Another attention attractor used to exploit "The Three Musketeers" consisted of three men in musketeer uniform who paraded the city in the wake of a D'Artagnan who rode through the city astride a dun-colored horse, behind two stalwart negroes who carried a "Three Musketeers" banner.



Cut showing two views of the prologue number staged for "The Affairs of Anatol" by the Howard theatre, Atlanta

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Frisco Theatre Opens with "Enchantment"

SAN FRANCISCO'S new two-million dollar motion picture palace—the Granada—opened November 17 with "Enchantment," starring Marion Davies as its feature attraction. J. A. Partington, manager of the Granada, telegraphed Cosmopolitan Productions that its subject was chosen in competition with five other super-features. The picture, he said, will run ten days, an exception to his rule of seven-day showings only.

The Sheridan theatre, Seventh and Greenwich avenues, New York City, began a run of "Enchantment" on Sunday, November 13. All the Keith, Moss and Proctor houses in New York have also played this picture.

R-C Pictures to Offer Fred Stone Comedies

Two cowboy comedies of feature length directed by Frank Borzage and starring Fred Stone, the musical comedy comedian, have been acquired by R-C Pictures and scheduled for early release. Mr. Borzage recently leaped into prominence as a screen director by supervising the production of "Humoresque."

The Borzage-Stone subjects which have been acquired by R-C Pictures are "The Duke of Chimney Butte," based on the novel of the same title written by George Washington Ogden, and "Billy Jim," founded on a Western comedy by Jackson Gregory, the author. Both of the pictures reveal the skill of Mr. Borzage, who also played a minor part in "The Duke of Chimney Butte."

Report Booking Rush on "Fightin' Mad"

Metro exchanges throughout the country report that following the first announcements of their distributing the outdoor super-special, "Fightin' Mad," exhibitors have not only sought priority in booking dates, but have arranged for extra supplies of billboard paper and other advertising accessories for the proper exploitation of the feature.

"Fightin' Mad" is a William Desmond production, directed by Joseph J. Franz, under the personal supervision of Robert Brunton. It was photographed by Harry Gersted. The cast includes William Desmond, Rosemary Theby, Virginia Browne Faire, William Lawrence, Joseph J. Dowling and Doris Pawn.

Fox to Abandon Campaign

No Mid-Winter Drive as 90% of Fox Exhibitors Are Now Signed

THE Fox Midwinter Drive has been abandoned for the year 1922, owing to the fact that 90 per cent. of the corporation's exhibitors have already signed contracts for the entire season.

Interesting as is the bare fact, however, the explanation is even more interesting—coming as it does in a year that was approached with much misgiving throughout the picture world because of the "hard times" cry.

In a word, the "hard times" prediction caused the salesmen at every Fox branch office to "get up on their toes" and push business with a vim and energy that have brought results in advance of Thanksgiving Day. The customary March drive, therefore, is rendered unnecessary.

A point worthy of note in this connection is that Fox, instead of reducing output to meet a menacing situation, not only has made and is making and marketing the usual number of photoplays, but has established a new record in special super-productions—an undertaking certainly demanding courage and self-confidence in view of the expenditure involved. Also, the list of Fox stars exceeds in number that of any previous year in the history of the corporation—which runs back to 1913.

The super-productions for the present year already number nine, and those released to date have been received with enthusiastic endorsement by reviewers and public alike. This fact probably has had its effect in creating the extraordinarily advanced status of the Fox general business for the current year.

"Over the Hill," first of the super-productions on the list, was released after a solid year's run at six Broadway theatres. "A Connecticut Yankee in King Arthur's Court," next set the country applauding. "Queen of Sheba," when shown on Broadway, was hailed as the most stupendous spectacle drama ever presented in pictures. Others in this feast of Fox super-productions are "A Virgin Paradise," "Shame," William Farnum in "Perjury," "Thunderclap" (the big racing drama), "Footfalls" and "The Last Trail."

Special Arouses Interest

"Flower of the North" in Big Demand, Reports Vitagraph Exchanges

WITH its release still some time in the future, "Flower of the North" the final Vitagraph special of 1921, gives every indication of being the biggest James Oliver Curwood success ever put out by Vitagraph, announces that company.

The combination of the name of this noted author, whose stories film so well; a capable director, David Smith, who has such masterpieces as "Black Beauty" and "The Courage of Marge O'Doone," another Curwood story, to his credit, and a special cast headed by Henry B. Walthall and Pauline Starke has convinced exhibitors, it seems, that this is a picture they must have. It is reported that there have been more inquiries on this special than any other put out by the Vitagraph company.

"Flower of the North" has an appeal for exhibitors in all sizes of cities and with all sizes of houses. The final prints were received at every Vitagraph branch last week. The prints were shipped over a period of several weeks, as there were just three less than double the number of prints on this special than on the previous record number. Complete plan books on this special production were mailed to branches a number of days ago as well as all of the extensive exploitation material on it.

"Flower of the North," presents a novelty for a Curwood story in that it does not introduce any Northwest Mounted Police, wild animals or snow and ice scenes. It is romance and melodrama combined in a most delightful manner, with typical Northwest backgrounds of beautiful rivers and mountains. It is mostly an outdoor picture with just enough interiors, especially in Fort o'God, the home of the heroine, to lend additional enchantment.

"The Old Nest" Used for Children's Matinee

George Foster, manager of the Marion theatre at Marion, Ohio, is, it is believed, the first exhibitor who has given a showing of Goldwyn's Rupert Hughes photoplay, "The Old Nest," exclusively for children.

The matinee was given principally as an exploitation stunt for the first showing in Marion of "The Old Nest" but it served to demonstrate the value of this photoplay for children's performanes.

Offer Awards for Best Exploitation Ideas

An opportunity for the enterprising exhibitor to win a monetary reward for his exploitation ideas is offered in an announcement made by Al Lichtman, general manager of Associated Producers, this week. He offers three prizes for the best advertising ideas used in connection with the showing of "The Silent Call," an Associated First National attraction, produced by H. O. Davis.

The first prize will be $150; the second, $100; and the third, $50. The amounts will be paid personally by Mr. Lichtman. He will be one of the three judges who will pass on the ideas, the other two to be appointed within a short time.

November 23 has been selected as national trade show day for "The Silent Call." On that day the production will be given trade showings in every exchange center of the United States and Canada. In case of a tie, each candidate so tied will receive the full award.

Ince Acts as Host to Picture Notables

Thomas H. Ince was host at an invitational preview of his forthcoming special production for release by Associated First National Pictures, "Hail the Woman," at the Beverly Hills Hotel, Los Angeles, last week.

A feature of the presentation was the orchestration by Mischa Guterson, musical director of the Grauman theatre, Los Angeles, who personally led the orchestra of twenty pieces. The guests were enthusiastic in their praise of the picture. The guests included:

Kiesling Heads Realart Coast Publicity

Barrett C. Kiesling, who has been writing publicity for Realart, at the West Coast studios for the past two years, has been appointed head of that branch of the work with T. S. Engler as his assistant, both working under the supervision of L. F. Guimond, director of advertising.

Davison Film Given First Showing

The first Philadelphia showing of "Love, Hate and a Woman," Grace Davison's latest feature, was given Wednesday night, November 16, at the Progress Club. Prior to the screening Miss Davison was hostess to visiting Pennsylvania executives, representatives of trade magazines, and other film men from New York.



Scene from "Alf's Button," a Hepworth-First National attraction

"A Paste Board Crown" Being Assembled

Travers Vale has completed "A Paste Board Crown," the final scenes, exteriors having been filmed. He is now busily engaged in cutting and assembling the production, for which he has spared no expense since the beginning. He is now providing the best finishing touches that money can buy, hand lettered sub-titles in addition to descriptive art titles.

It was Thomas Fallon among the best known and cleverest of scenarists, as well as successful playwright, who made the adaptation from Clara Morris' original novel. He states that he had great confidence in the story from the beginning and like the producing executive, Travers Vale, kept it in mind for many years as especially well fitted for the screen.

"Soon after completing the adaptation," said Mr. Fallon, "I called Travers Vale on the telephone. I was eager to know what Messrs. Nathan & Semerad, the managing producers, thought of it. I was content with the praise and the fact that he said everybody vitally concerned was completely satisfied. The greatest compliment he paid my work, however, was the selection of such a splendid cast, which surely will put 'A Paste Board Crown' across as one of the season's best pictures."

Distributing arrangements are under way.

Press Entertained at R-C Studio

About fifty magazines, trade paper and newspaper writers were entertained Friday night by R-C Pictures at the studio, 3 West Sixty-first street, where William Christy Cabanne is making a picture, "At the Stage Door." The guests were invited to witness an actual scene in the making. The set was an interior showing an afternoon society crowd at a big charity bazaar. A number of extras had been employed. The guests saw several scenes shot.

The cast of "At the Stage Door" includes: Billy Dove, Miriam Battista, Elizabeth North, William Collier, Jr., C. Elliott Griffin, Huntley Gordon, Doris Eaton, Frances Hess, Margaret Foster, Myrtle Maughan, Charles Craig, Viva Ogden, Billy Quirk.

Ince Planning Big Drive

"Hail the Woman" Publicity Campaign Will Be Put Under Way

"HAIL the Woman" will be proclaimed in every city and hamlet of the world through the most far-reaching campaign of publicity and exploitation ever undertaken by the publicity staff of the Thomas H. Ince studios, announces the Ince forces. The campaign will be conducted "direct from the studio" through various departments and has been mapped out to arouse the most widespread public interest in the production. The campaign will be supplemented with a broadside from the publicity offices of Associated First National Pictures, Inc., through which the forthcoming Thomas H. Ince special will be distributed.

Built as it is on a theme of American life and dealing with the progress of American womanhood, "Hail the Woman" is certain to create widespread public interest and comment. It has been predicted by Mr. Ince that no picture released in the last year will cause more word-of-mouth advertising than "Hail the Woman," and the problems that it attacks will stir wide comment by the public press.

There is little jazz in the campaign as outlined and under way. The picture's deep human problems and stirring dramatic situations lend themselves to a different sort of campaign. Every phase of the campaign has been built to cause constructive interest in the picture among all classes of people and create a desire to see the production itself.

One phase of the campaign is designed to create editorial comment by big newspapers, another is sure to get space in the women's pages of the press, another appeals to the editors of magazines and magazine editors of newspapers.

In addition to the various angles of newspaper publicity which the picture will receive, the Ince studios will conduct a campaign aimed directly to interest the leading club women, educators and civic leaders in every community of the country in the forthcoming release.

Goldwyn Offers "Sin Flood"

Gripping Drama, Former Stage Success, to Be Completed Soon

ONE of the greatest productions among Goldwyn's coming releases is "The Sin Flood," adapted by J. G. Hawks from "Syndafloden," a story of a Mississippi River flood by the Swedish dramatist Henning Berger. This play has won its way on its merits as one of the big dramatic successes of the now century. It created a sensation in all of the countries of Europe. An adaptation of this play was produced in New York by Arthur Hopkins in 1917 under the name of "The Deluge."

"Syndafloden" lent itself admirably to screen treatment and Goldwyn is convinced that it has in this photoplay, which is in the final stages of titling and editing, one of the greatest pictures it has ever made both from an artistic and from a human interest story point of view. It is said to be gripping drama told in terms of human nature—to turn a powerful spotlight on the naked souls of men in the presence of what they believe is certain death.

Frank Lloyd directed "The Sin Flood" and has made of it a picture surpassing in power and human insight "Madame X," which last year scored for Goldwyn one of the biggest artistic and financial successes of the year.

Goldwyn has assembled to interpret the different roles in "The Sin Flood" a cast that surpasses in even excellence the very remarkable cast which interpreted its other master picture, "The Old Nest."

Helene Chadwick is cast for the part of a chorus girl, in love with Billy Bear, broker's clerk who has deserted her for the daughter of the cotton broker who took him into partnership. Richard Dix is a broker's clerk. Ralph Lewis and John Steppling are enemies on the cotton exchange. James Kirkwood is a street preacher, a victim of a taste for alcohol, driven out of his pulpit and robbed of his wife by a crooked lawyer, attorney for the construction company which erected a faulty levee.

Others in the cast are Howard Davies, Will Walling, William Orlamond, Darwin Karr, Otto Hoffman and L. H. King.

Cosmopolitan Has New Fannie Hurst Story

Following closely upon the award of the "Photoplay" Gold Medal to Cosmopolitan Productions for "Humoresque," adjudged the best photoplay of 1920, the company will release through Paramount another East Side story from the pen of Fannie Hurst. This is "Just Around the Corner," which will have a Broadway run in a few weeks.

"Just Around the Corner" was directed by Frances Marion, who also wrote the scenario. Miss Marion likewise wrote the scenario of "Humoresque," which was directed by Frank Borzage. The story originally appeared in the Saturday Evening Post under the title of "Superman." With several other of Miss Hurst's earlier stories it was included in her first book of short stories, the collection bearing the name "Just Around the Corner."

In the cast are Margaret Seddon, Lewis Sargent, Sigrid Holmquist, Fred C. Thomson, and Edward Phillips.



Maurice (Lefty) Flynn, new Fox star, in his initial picture for the Fox program, "Bucking the Line"

Motion Pictures Boost "Children's Book Week"

Theatre-owners of Los Angeles are planning to make "Children's Book Week" from November 13 to 19, a great success. Schools, libraries and book stores all over Southern California will cooperate with Los Angeles film exchanges and theatres in providing in film form for the children of the Sunny Southland the stories they have read in books.

Associated First National Pictures, Inc., has prepared a list of pictures for theatres to pick from our Children's Week—pictures for children from 9 to 90. The grown-ups will like the pictures as well as the kiddies. The following are a few pictures for the children: "The Idle Class," "The Kid," "Peck's Bad Boy," "Daddy Long-Legs," "The Hoodlum," "The Playhouse," The Old Swimming Hole," "Peaceful Valley," "The Jack-Knife Man," "Bill Apperson's Boy," "Dinty," "Bob Hampton of Placer" and "The Sky Pilot."

"Breaking Through" is Nearing Completion

Carmel Myers and Wallace MacDonald, co-stars in the Vitagraph serial, "Breaking Through," have almost completed their work before the camera on this serial. Robert Ensminger, the director, is now on the home stretch, and has saved two of the biggest melodramatic "punches" for the very last.

This, in fact, is characteristic of the entire serial. The opening episodes planted a logical story, but the thrills and throbs have been served in crescendo until the serial's middle episodes have reached intense crashing climaxes. Many exhibitors have written the Vitagraph Company commending it for handling a serial so deftly in times such as these, injecting red blood and life into it and yet not adding to its vigor so much as to make it leap over censorable bounds.

"Breaking Through," it is reported, is attracting a following frequently not given to serials, as its co-star, Carmel Myers and Wallace MacDonald have appeared prominently in feature productions.

Wid Gunning Enlarges Sales Forces

WITH the return of John C. Rohlfs, Assistant Treasurer of the Wid Gunning organization, from a trip around the exchange circle, there comes news of considerable activity and enlargement of the sales force at that company.

Joseph L. Steiner, home office representative, has been sent to Detroit. William M. Meyers, an exploitation and sales representative, is another addition to the Detroit office. Manager Whitmoyer, of the Minneapolis office, is now in Chicago conferring with Division Manager, Sidney J. Goldman, and elaborate plans are being caried out for increased activity and enlarged sales force in the Minneapolis territory.

W. J. Naismith, well-known in the Pittsburgh territory through his former connection with Real Art is now in charge of the Wid Gunning branch in that city. In the Buffalo territory plans are also under way for redoubled activity. It is expected that within the next three days Harold Beecroft, now associated with the Home Office Exploitation Organization, will be located in Buffalo.

Neal Hart Company on Location

Neal Hart heads a company of players which is spending several weeks on location at Gloversville, New York. Many scenes are being taken in and around Canada Lake, one of the beauty spots of the Adirondacks, the setting being peculiarly adapted to the demands of the script Hart is making. The story is of rugged, out of door theme of the sort the star has become noted for. Violet Palmer plays opposite Hart.

Kansas City Winner in R-C Sales Drive

TO Roy Churchill, manager of R-C Pictures' Kansas City Branch, goes first prize in the competition recently inaugurated by Charles R. Rogers, general manager of distribution, for the largest amount of film earnings during the months of September and October.

Mr. Churchill and his sales force covered the Kansas City territory with the most gratifying results, according to Mr. Rogers, and R-C Pictures had a splendid representation in many of the most important first run theatres.

The Boston office ran second in the contest and San Francisco third with the other branches showing very encouraging records. E. L. M'Evoy is manager of the Boston exchange and C. D. Beale is in charge at San Francisco.

Pathe News Does Speedy Work

OF all the many remarkable feats accomplished by the Pathe News during recent years, none equals the speed with which its pictorial story of the burial of the Unknown Soldier at Arlington, Va., was sent broadcast throughout the country. Weeks of preparation were behind the blanketing of the nation in record breaking time with the Pathe News special issued first in New York at 7:20 o'clock on the night of the inspiring tribute of America to its dead heroes Nov. 11th. This was virtually two hours faster than the time Pathe News recorded in scooping the field on President Harding's inaugural.

As a matter of fact, theatres in Jersey City had the special before seven o'clock, for they had messengers waiting for the first prints "off the press."

Little more than five hours after taps had blown over the Unknown's grave at Arlington at 1:30 P. M. Pathe service had its news special on the way to every first run house on Broadway. All of them showed it that night. Leading Brooklyn houses had it by 8:00 o'clock.

Within twenty-four hours after the services, special messengers had the pictures in Pittsburgh, Buffalo, Boston—in fact all through New England, Albany, Philadelphia, Washington and Baltimore.

At nine o'clock Saturday morning, three mail aeroplanes leaving Hazelhurst Field, L. I., carried five hundred pounds of Pathe News film—more than 150 prints—for Cleveland, Chicago, and points as far West as San Francisco.

It was planned to have the pictures in Cleveland at 1 o'clock that afternoon and at four o'clock in Chicago. This would have brought them to San Francisco about 4 o'clock Monday afternoon—just three days after the burial.

Shortly after passing Philadelphia, all three planes encountered a severe snow storm, were driven far off their course, and finally were forced to land at Harrisburgh. This upset the plans somewhat but the sacks were transferred to a fast train, for Cleveland and Chicago and arrived there in time for Sunday's opening performances.

Armistice Day Views Reach Big Cities in Fast Time

Deliveries should have been made in San Francisco Tuesday afternoon.

The elements divided their fortunes with Pathe News. They gave Editor Emanuel Cohen and his staff a very good break on Armistice Day. The two Curtis aeroplanes engaged by Mr. Cohen to carry negatives from Washington and Arlington to the Jersey City laboratory of Pathe News, were enabled to beat their time schedule because of favorable weather and wind conditions. As every minute counted, this brought the Pathe film to Broadway even earlier than anticipated.

Mr. Cohen sent his first machine away from Bolling Field, Washington, at ten o'clock on Armistice Day morning following the parade through the Capitol streets. His second machine was sent from Arlington at 1:45 P. M., exactly fifteen minutes after taps signalized that the Unknown hero had been laid to rest. A full hour was gained in this way, for by sending a machine from Arlington, the traffic jam on the return route to Washington was avoided.

Current Paramount Issues

"The Bonnie Brier Bush" and "The Sheik" Scheduled for November 20

THE two pictures scheduled for release my Paramount November 20 are as radically different in type as could be imagined. They are Donald Crisp's production of the quaint Scotch romance, "The Bonnie Brier Bush," and Georgs Melford's production of Edith M. Hull's novel of love mid the sands of the Sahara, "The Sheik."

The Donald Crisp picturization, which was made in the London studio and at the original locations of the story in Scotland, is an adaptation based upon both the McArthur and the Thomas plays. Margaret Turnbull wrote the scenario and Donald Crisp not only directed the production but plays the leading role.

Mary Glynne plays the part of Flora and Alec Fraser that of Lord Hay. There is an abundance of quaint Scotch types, and the highland scenery forms an the exquisite background.

"The Sheik," which George Melford produced in California with Agnes Ayres and Rudolph Valentino in the featured roles, is said to be probably the most colorful production that Paramount ever released. Wonderful shots representing the desert of Sahara are declared to be so realistic that spectators can scarcely believe that they were not made in Northern Africa.

Rudolph Valentino plays the part of the Sheik, the caveman hero, while Miss Ayres is seen in the role of Diana Mayo, who is abducted by this tribal leader and grows to love him. There is a desert sand storm said to be teeming with realism and beautiful shots depicting the city of Biskra, the Monte Carlo of the desert.

Adolph Menjou, Lucien Littlefield, George Wagner, Ruth Miller, F. R. Butler, Margaret Loomis and Fontaine LaRue complete the cast. Monte M. Katterjohn was responsible for the scenario, and William Marshall was the cameraman.



Two scenes from the fifth episode of "White Eagle," the Pathe serial in which Ruth Roland is starred

Columbus, O., Audience Greet "Fauntleroy"

Capacity audiences at the James theatre, Columbus, Ohio, are greeting Mary Pickford's "Little Lord Fauntleroy," her latest United Artists release, at every showing of this picture. Columbus newspaper critics were enthusiastic in their praise of the production.

"It is one of the most perfect photoplays ever produced," said the reviewer for the Columbus Dispatch. "The summit of achievement is reached, both in our Mary's art, and in the details of photography and interior scenes."

"The scenes were all impressive and effective," says the critic for the Ohio State Journal. "You enjoy the picture because you enjoy Mary Pickford and like her for her own ways, mannerisms—her beauty and her sweetness."

Mermaid Comedy Titled "The Bally-Ho"

"The Bally-ho" is announced as the working title of the latest all-star Mermaid Comedy which Jack White is making for Educational. The picture, which is built around a circus, is in the final stages of production at Hollywood.

Lige Conley is featured, with many other popular comedians in the cast.



A scene from the picturization of Rupert Hughes' story, "From the Ground Up," in which Tom Moore is starred. It is a Goldwyn release

Northwest Picture in Dec.

"Cameron of the Mounted" Scheduled for Release by Hodkinson

ONE of the outstanding features of the production "Cameron of the Royal Mounted," which is scheduled for release by W. W. Hodkinson late in December, is what is claimed to be the first authentic appearance in any motion picture of members of the Royal Northwest Mounted Police. In various previous productions of the Canadian Northwest, in which the mounted police have been featured, the parts have invariably been filled by members of the producing companies and extras who have been engaged on location.

When work was started on the filming of "Cameron of the Royal Mounted" in the Fort MacLeod district of Northwestern Canada, Ralph Connor, the author, and Henry MacRae, the director, exerted their influence with the authorities of Fort MacLeod with the result that for the first time in the history of the organization, members of the Royal Mounted were given official permission to accept parts in the story.

As a result of the waiving of restrictions on the personnel of the Mounted Police, audiences will behold for the first time in a feature picture the work of these fearless, scarlet-coated riders of the North. The Commissioner of the Royal Northwest Mounted Police at Fort MacLeod, who is seen leading his men in the stirring fight scenes between the Indians and the Mounted Police, has been in this branch of the service since the early days of the Louis Riel rebellion. During those trying times the Commissioner and a small body of men held in check the threatened uprising of the Blackfeet, Stony and Cree Indians.

George Walsh in Serial

To Co-Star With Eileen Sedgwick in Forthcoming Universal Serial

GEORGE WALSH, famous athletic star, has been specially engaged by Carl Laemmle to co-star with Eileen Sedgwick in "With Stanley in Africa," a new Universal serial which is just starting at Universal City.

So successful has "Winners of the West" been that Universal has planned several more serials of a like semi-historical adventure character. The latest to be put into production at Universal City is "With Stanley in Africa." This continued feature will be in eighteen episodes and will of course, deal with the remarkable and desperate expedition headed by Henry M. Stanley sent into Africa by James Gordon Bennett to find Dr. Livingstone.

Universal has been quietly preparing for several months by research work and the reconstruction of the appliances and accoutrements of this bygone day to put the story on the screen, with all the authority that is possible. Like "Winners of the West," the film characters will enact a story within a story. All the actual characters will be introduced but liberties cannot be taken with these characters or with their actions. The close up story will have to do with characters whose action the author of the serial can manipulate to conform to the requirements of serial usage as set by "Winners of the West." This story won a tremendous reputation by not being a serial at all. It has set a new standard by which Universal serials of the future will be cut and measured.

Exploitation Parley Held

"U" Experts Confer With U. B. O. on Presentation of "Conflict"

AN innovation in the presentation of super-pictures through exhibitor chains was worked out last week by representatives of the Universal Film Manufacturing Company and the United Booking Offices, following the booking of "Conflict," Priscilla Dean's new Universal-Jewel, over the U. B. O. circuit.

Upon the signing of the contract, which calls for 120 days run of the Dean picture, B. S. Moss, high official of the U. B. O. and Harry M. Berman, general sales manager for Universal, planned ways and means to assure every U. B. O. house manager complete instructions and cooperation in putting over "Conflict."

Accordingly, a general conference was called at U. B. O. headquarters, last Thursday, which was attended by each of the half-a-hundred managers of the U. B. O. circuit. This circuit includes the B. S. Moss and the B. F. Keith and the F. F. Proctor house in and around New York City.

Every possible angle in the presentation of the picture was taken up and discussed. Samples of all posters, lobby displays, heralds, throwaways, window cards, and press material were exhibited and their usage diagnosed.

Mr. Moss explained to the assembled exhibitor-managers that, hereafter, when the U. B. O. books a big picture for a long run, a similar conference will be held in connection with the producers and distributors, such as was then inaugurated with "Conflict." He promised a bonus of $700 to the U. B. O. manager who gets the best results with the Dean picture. This manager will be selected for his cleverness in exploiting the film, as much as for his box office figures.

"Conflict" will be shown in the U. B. O. houses beginning the last week in November. It is expected that it will be held in the Central theatre, where it is having an unusually successful run, until a few days prior to its appearance in the Moss, Keith and Proctor houses.

"Penrod" to be Ready Soon

Wesley Barry, With Neilan Directing, Is Nearing Completion

MARSHALL NEILAN'S picturization of Booth Tarkington's "Penrod" with Wesley Barry in the titular role is now nearing completion at the Hollywood studios and will be delivered to Associated First National Pictures for distribution within the next month.

Backed by seven years of popularity with the American public, this subject is the most prominently known story ever screened by Mr. Neilan. Because of the national popularity of the story plus that of Marshall Neilan, Wesley Barry and others connected with the production of the picture, it is readily apparent that "Penrod" should prove the biggest box-office attraction yet offered by the Neilan organization.

Booth Tarkington in 1914, assigned the publication of his book to Doubleday Page Company. Being a typical American story of typical American boyhood, the story took hold of the public immediately with the result that it enjoyed a remarkable sale. Before very long the circulation of the book passed the half million copy mark.

In 1917, the newspaper syndicate rights were awarded to the Wheeler Syndicate who published the story in weekly installments in twenty-one cities throughout the country. These newspapers were big-city publications with circulation in all the nearby communities, thus reaching readers in practically every town in the country.

The sensational success of the book was duplicated with the stage presentation and after a record run at two Broadway theatres, the play was taken on tour. Over 347 performances were accorded the play in 31 cities throughout the country, including every "key city" in the motion picture business.

New Fannie Ward Picture

Joan Film Sales to Release "The Hardest Way" Within Thirty Days

WORD comes from the offices of the Joan Film Sales Corporation of the early release of the second Fannie Ward picture, "The Hardest Way," a five-reel production that constitutes one of the last cinema dramas in which this star has appeared.

The story, a gripping problem play, comes from the pen of the French author and dramatist Henry Kistemaecker and is heralded as one of the best he has written in a period covering many years.

A cast of capable players enact this drama in a virile and convincing manner. The cast includes several well known Continental stars among whom are M. Signoret, while others in the cast are M. Regnard, Howard Stanton, Rex McDougal and others.

The picture was shown some time ago in a private exhibition and those who saw it were loud in their praise of Miss Ward's remarkable emotional acting said to be by far the best work of her long and varied stage and screen career. No exhibitor in America can forget Miss Fannie Ward in her big success "Common Clay," also in such other box office sensations as "The Yellow Ticket," "Innocence," "The Cheat," and "She Played and Paid," the latter being the first of the Joan releases.

Julius Stern 2nd Vice-President of "U"



Julius Stern, president of Century Film Corp., recently appointed second vice-president of Universal

ANNOUNCEMENT is made from the offices of Century Comedies that Julius Stern, who has just been made second vice-president of Universal Film, is now working on a series of comedies especially adaptable for juvenile showings.

Some of these featuring Baby Peggy have already been shown at first-run houses.

The announcement of the new series comes simultaneously with that of Mr. Stern's appointment to the second vice-presidency of Universal Film. In addition to this office, Mr. Stern serves as president of Century Film Corporation, of Pacific Film Co., and of the Great Western. Mr. Stern was also responsible for the organization of the LKO comedies which he conducted for a couple of years until becoming the head of Century Film Corporation.

New Mermaids Praised by Coast Exhibitors

Unanimous praise has been given by well known exhibitors of the West Coast for the first two of the new Mermaid Comedies released by Educational, "Robinson Crusoe Ltd." and "The Vagrant," in which Lloyd "Ham" Hamilton is featured, announces that company.

Among the coast showmen who have issued statements commending these two pictures are Sol Lesser of the West Coast Theatres, Inc., Los Angeles; Leslie J. Swope, manager of the Hollywood theatre, Hollywood; Manager Newberry of the Alhambra, Los Angeles; Manager Young of the Apollo, Hollywood, and many others.

Hy Mayer Subject in Capitol Theatre

Hy Mayer, whose "Travelaugh," "Mon Petit Paris," is presented by S. L. Rothafel as a feature of the Armistice Week program at the Capitol theatre, New York, has the record of thirty years of travel without the aid of a Baedaker. Mr. Mayer recently returned to America after his twenty-fourth trip abroad.

"What Do Men Want" Starts Run

Gunning Organization Exploits Feature in New York

AFTER the spectacular opening at the Lyric theatre on Sunday of "What Do Men Want," the Wid Gunning organization reports that both exhibitors and fans are in agreement on the fact that Lois Weber had added another clean-up picture to her long list of successes. "What Do Men Want" now takes rank with such well-remembered box office wonders as "The Price of a Good Time," "Hypocrites," "Shoes," "Where are My Children," "Jewel."

Following "The Three Musketeers," at the Lyric theatre, the Wid Gunning special opened to record breaking houses at the Lyric Sunday afternoon and the impetus of Lois Weber's name and the unusual title carried the feature forward into packed houses on Monday despite a drizzling rain that fell throughout the day.

The unusual advantages of the title "What Do Men Want" were taken full advantage of in the advertising campaign preceding the big opening and the majority of material used is of the sort that can be adapted to any community in the country. Tasty window cards in various sizes selling the title of the picture resulted in unusual displays along Broadway, the hardest thoroughfare in the world to use for advertising purposes. Close to 100 haberdashers and stores of allied interest had cards concerning "What Do Men Want" displayed prominently in their windows while several right in the neighborhood of 42nd street and Broadway, the center of the world, created entire window displays built around the title "What Do Men Want." The small window card which formed the center of these displays will be available at all Wid Gunning offices and it is expected that they will prove among the most popular exhibitor's ads ever provided for a big special. An attractive two color window sticker selling the title "What Do Men Want" is Lois Weber's picture together with an invitation "Walk in, We Have It" found a place in the doors of hundreds of stores throughout the city. The stickers are enthusiastically taken by the storekeepers because of their direct advertising value.

Another advertising ad that did valuable service in connection with the window cards and window stickers was a counter cut-out also selling "What Do Men Want," which made a neat appearance on the various counters and display cases in men's stores.

The Wid Gunning organization, which is already becoming known as one that does not do things "the way the other fellow does it," established a precedent in opening "What Do Men Want" by opening the doors to the general public at the very outset. Instead of the usual invitation performance in the evening, the Wid Gunning staff decided that their production needed no "stage" send-off and played it just as any first run theatre would have to. The doors were scheduled to open at 2:00 o'clock but long before that time the crowd that had gathered in the lobby made it necessary to start things going and the capacity business that continued throughout the day was all cash business.

The reviewers of the New York dailies were quick to grasp the message of Lois Weber's latest special and its appeal to the women who make up the bulk of motion picture patrons.

Exhibitors Welcome "Disraeli"

Sweeping Success Indicated by Recent Letters Received

FROM all sections comes praise from the exhibitor for George Arliss' film production, "Disraeli," a United Artists release. Henry M. Hobart, president of Distinctive Productions, Inc., producers of the George Arliss photoplays, announces the receipt of many letters from exhibitors which clearly indicate that the sweeping success of "Disraeli" in the big first run houses is being duplicated in the smaller theatres. Some of the letters follow:

"I consider 'Disraeli,' as produced by you, with George Arliss in the role he made so famous on the stage, to be one of the superlative achievements in the art of motion picture production. I do not believe Mr. Arliss' acting before the camera has been equalled in fineness or power by any actor, and the beauty of the production splendidly supports his masterful portrayal of the Prime Minister. The patrons were delighted with the picture, and it was a keen pleasure to stand in the lobby and hear them praise the picture as they left."—Irwin Wheeler, the Auditorium, Mamaroneck, N. Y.

"Comments received on the 'Disraeli' production were more complimentary than on any one play that I have presented in the last year."—T. L. Little, proprietor and manager, Majestic Theatre, Camden, So. Car.

"'Disraeli' is in a class by itself. Shown here last month, under unfavorable conditions on account of the closing of the summer season, this picture and star drew many persons who ordinarily never attend the theatre. The praise by those, and my many regular patrons, of the wonderful acting by George Arliss, and the beauty of this most gorgeous production, was most gratifying. I can only repeat that 'Disraeli' is in a class by itself."—Sam E. Bleyer, Garden Theatre, Southampton, L. Is.

"We presented 'Disraeli' at the Plaza Theatre, and it is a pleasure to say that the production gave complete satisfaction from every angle. It is a production that reflects credit on the producer as well as the theatre presenting it!"—Leo Brecher, Plaza theatre, Madison avenue and 59th street, New York City.

"'Disraeli' was very well received here and enjoyed by all with whom I came in contact, or from whom I heard indirectly."—D. J. Shepherd, managing director, Paramount Theatre, Newark, N. J.

"I consider 'Disraeli' a most delightful picture, and wonderfully well done, with Mr. Arliss at his best. Played it three days to very satisfactory business. The comments from my patrons were very flattering. Since my showing have recommended it to several other exhibitors."—W. W. Young, Ridgewood Playhouse Company, Ridgewood, N. J.

"The George Arliss production 'Disraeli' is certainly a fine production and drew a crowded house. It was the best picture for acting we have shown for a long time. Several who saw the picture said it went far beyond their expectations."—F. W. Marshall, York Village Fire Department, York Village, Maine.

"The staging of 'Disraeli' is very good; the acting is superb; the story is good; and it is an all around good feature."—H. B. Lepkowitz, Fox's Folly theatre, Debevoise street, Brooklyn, N. Y.

"Of all the big productions played at this theatre no picture received so much praise as 'Disraeli.' Everyone voiced the same opinion—that it was the best picture ever witnessed both from the point of acting, which was remarkable, and for the story, which was perfectly directed. More pictures like 'Disraeli' would be of great benefit to the industry."—Benjamin Apple, American theatre, Troy, N. Y.

"The Sheik" Plays to Record Attendance

A TOTAL of 112,625 people saw George Melford's production, "The Sheik," at the Rivoli and Rialto theatres last week when the picture had its premiere simultaneously at those two houses, according to a statement from the Paramount office.

This beats the paid attendance for both houses for a single production, held by Cecil B. DeMille's "The Affairs of Anatol," by 14,912. The record for a single week at the Rivoli is held by "Deception"—54,254. The paid attendance at the Rivoli for "The Sheik" was 52,721. "The Affairs of Anatol" held the record for the Rialto—53,829. "The Sheik" broke that record by more than six thousand, playing to 59,904.



A scene from Hal Roach's newest Harold Lloyd comedy, "A Sailor Made Man," acclaimed by Associated Exhibitors as the greatest comedy which this star has ever made

Lloyd Has Five Weeks' Run

All Short Subject Program in Los Angeles Registers Big Success

HARDLY more than six months ago, an exhibitor in a big town building his program of nothing but short subjects would have been considered committing box office suicide. Then Samuel L. Rothafel of the Capitol Theatre, New York City, staged a bill composed entirely of short features with a Harold Lloyd comedy headlining.

Soon other exhibitors tried the experiment and found it profitable. Now it's a matter of fact policy among big exhibitors to show short subjects programs.

But from Los Angeles comes a story of the remarkable drawing power of these one, two and three reel subjects never before dreamed of by the industry. The Symphony Theatre, five weeks ago, started playing Harold Lloyd in "Never Weaken" and a program completed by Pathe short subjects.

On November 6th, the Symphony started its fifth big week with "Never Weaken" still headlining, and with Pathe short subjects completing the remainder of the entertainment. On the bill appeared the Pathe Review, Aesop's Fables, "The Mountain Lion," one of the "Bill and Bob" series; and the Holman Day two reeler, "Brother to the Bear."

This program stopped being an experiment the first night it was shown five weeks ago. The Symphony has never done the business with any feature that has been brought to the box office by its short subjects program, state Pathe.

Only the regular advertising appropriation was used by the Symphony in promoting this bill, which in itself is a strong indication of box office.

Ingram Picture Goes Big

37 Loew Houses Do Record Business with "Conquering Power"

THE thirty-seven Loew motion picture theatres in Greater New York did, in the aggregate, the biggest business in their history last week by the simultaneous showing of "The Conquering Power," the Rex Ingram production for Metro that succeeded "The Four Horsemen of the Apocalypse," announces Metro.

"The success of the picture in the big test of its box office power at the Loew theatres bears out Rex Ingram's contention that the public has been educated in motion pictures far beyond photoplays that are simply sensational," claims Metro. "The story, adapted by June Mathis from the Balzac masterpiece, 'Eugenic Grandet,' is essentially different from that of the average run of pictures. It does not rely for its effect upon trick situations and manufactured thrills, but strikes a deep human note of universal appeal. The quick-action power of the intensely dramatic tale has proved as effective as The Four Horsemen in drawing the crowds.

"The general release of "The Conquering Power" was apparently awaited by motion picture goers with intense eagerness since its fame began to spread after the two weeks of the pre-release showing in the summer. At that time, two of the hottest weeks of the year, it drew crowded houses at every performance. It was then withdrawn for general release in the cool weather."

The cast, all of whom were praised by the press critics includes Alice Terry, Rudolph Valentino, Charles Brandet, and Ralph Lewis.

Lauds "Our Mutual Friend"

Los Angeles Press Praises Faithful Adaption of Dickens' Novel

WHAT is considered by the Wid Gunning organization one of the most unusual appreciations ever given a motion picture adaptation from a novel appeared in a recent issue of the Los Angeles Times. Frederic North Shorey, feature writer for this paper, in writing about the forthcoming Wid Gunning special, "Our Mutual Friend," devoted nearly a column of space to the subject. The picture played a special engagement at Clunes Broadway and the regular reviews which have already appeared in print are also uniformly enthusiastic.

Mr. Shorey, in his special article, declared:

"Silas Wegg and his 'weal and hammers,' Noddy Boffin, the Golden Dustman with his suddenly acquired fortune, and beautiful and capricious Bella Wilfer are living again at Clune's Broadway this week. Those lovers of Dickens who have not seen Mary Carter, one of the most beautiful of blondes in motion pictures, in her portrayal of the daughter of patient "Rumty" Wilfer, have missed a treat and a rare one, for seldom is it possible to see a literary classic so faithfully reproduced on the screen as is done in 'Our Mutual Friend,' Dickens' last completed novel.

"It was with some misgivings that I ventured forth to see what had been done with 'Our Mutual Friend.' Expecting the worst, in that Dickens' works seems less adapted to scenario writer's art than the works of any other author, and particularly this selection, I viewed with inexpressible surprise and delight the opening scene when the rough and uncouth Gaffer Hexam in his dingy boat, is seen moving along the Thames, rowed by his handsome daughter, with its grewsome 'luck' in tow.

"From the opening picture depicting the finding of the body of the supposed John Harmon, to the finale, when Bella Wilfer awakens to the fact that she has married the heir to the Harmon Millions, the scenes are those of Dickens, the atmosphere is Dickens, the plot is that of the greatest fiction writer of the last century.

"Whoever adapted it to the screen did a complete job; whoever selected the players succeeded in imparting to them the inspiration of the creator of the quaint characters, villains, heroines, heroes and lay figures of the book."

May McAvoy Completes Another for Realart

The fourth Realart-McAvoy picture of the current season has been completed under the direction of William D. Taylor. There is a surprise in store for the many devotees of this newest star, Realart announces, for instead of her own brown tresses, Miss McAvoy dons a very blonde wig.

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On the right and left two scenes from "Get-Rich-Quick-Wallingford," a Cosmopolitan production of the celebrated story, and in the center an artistic view of Marion Davies in "Enchantment," another Cosmopolitan production. Both features are Paramount pictures

Cosmopolitan Film in Demand

Extra "Wallingford" Prints Made to Meet Call

A STATEMENT from the headquarters of Cosmopolitan Productions declares that unusual interest has been roused by its preliminary announcements concerning its new production, "Get-Rich-Quick Wallingford," and that in anticipation of the heavy demand for this subject, as indicated in the streams of inquiries being received relative to bookings, a large number of prints of this picture have been prepared and sent to the exchanges of Famous Players-Lasky. "Get-Rich-Quick Wallingford" is considered by Cosmopolitan Productions and Famous Players such an important release that the production will be handled by the distributing organization much as "The Affairs of Anatol" was handled.

"Get-Rich-Quick Wallingford" is built upon success, declares Cosmopolitan. It is based on some of the famous Wallingford stories and the popular stage play by George M. Cohan. Adapted to the screen by Luther Reed, the picture was directed by Frank Borzage who directed that great success "Humoresque." Borzage, won through "Humoresque," a reputation for a keen insight into human nature, a sympathetic understanding of the heart and a fine grasp of genuine sentiment. All these qualities are revealed vividly in "Get-Rich-Quick Wallingford," it is said, which aside from its humor, its tender love story and its drama, is a revelation of what can be done on the screen in the way of interpreting character.

The unique settings in this production were built under the direction of Joseph Urban, one of the world's greatest artists. Mr. Urban came to this country from Europe, already equipped with an international reputation. When he was twenty-three years old he decorated and furnished the Abdin Palace in Cairo for the Khedive of Egypt. He designed castles and villas for many European noblemen and won medals for bridges, buildings and other architectural work. From 1904 to 1912 he created stage settings in Europe and then he came to America to direct the artistic work of the Boston Opera House. Mr. Urban has also designed many settings for the Ziegfeld "Follies" and for the Metropolitan Opera Company of New York.

Chester Lyons is responsible for the fine camera work in "Get-Rich-Quick Wallingford." He is one of the pioneer cinematographers, having been associated with Reliance, Eclair, Ince and Charles Ray.

Sam Hardy, well known on the musical stage, was engaged to play "J. Rufus Wallingford." He imparts to that character all of the breeziness, glibness and persuasiveness for which Wallingford stands. Norman Kerry proves an ideal partner for Wallingford. Suave, well-groomed, the pink of propriety, is his "Blackie" Daw. Mr. Kerry has appeared in many pictures, his latest before "Get-Rich-Quick Wallingford" being "Buried Treasure."

For the role of Fannie Jasper, Wallingford's sweetheart, the appealing and winsome Doris Kenyon was engaged. Billie Dove, a lovely brunette, is seen as Dorothy Wells to whom "Blackie" Daw loses his heart. Miss Dove, a New York girl, is a former Ziegfeld "Follies" belle. Diana Allen, blonde daughter of the snows, was selected for the part of Gertrude Dempsey.

Others in the large cast include William T. Hays, Horace James, John Woodford, Mac M. Barnes, William Robyns, Eugene Keith and William Carr.

Cabanne Special Titled "At the Stage Door"

Director William Christie Cabanne is rushing work on the final scenes of his next Robertson-Cole release at the West Sixty-First street studio. The story, which was written as well as directed by Mr. Cabanne, was originally called "Women of Conquest" as a working title, but has now been finally named "At The Stage Door"

To create the picture, several big sets were used at the studio, and to get the real theatre effect the entire company moved over to the Park theatre for a few days and nights, where several important scenes were "shot," including one scene with 600 "extras" as the audience. At least three scenes were staged outside the stage door, and Lillian (Billie) Dove, of "Sally" and Ziegfeld Follies fame, has the role of the dancer, who plays the leading role.

Only a few more important scenes remain to be "shot" before the film is turned over to the cutting and titling room.

Abel Gance to Produce Six Pictures

Abel Gance announces that he will produce six pictures, all of which will receive international distribution. They are "Christopher Colombus," "The Hunchback of Paris," "Paul Feval," "Ecce Homo," "The End of the World," and "The Eiffel Tower."

Just at present Mr. Gance is devoting all his time to the cutting and titling of a picture tentatively titled "The Wheel," which he intends bringing to America sometime in December.

"Topics" Presents "The Cycle of the Dollar"

"The Cycle of the Dollar," an animated cartoon presented by "Topics of the Day" Films, is considered by its producers as one of the strongest stimuli yet given to the solution of the unemployment problem. As the dollar is the basic element of exchange which facilities the operation of our daily living, as well as our business, it is a well chosen vehicle to personify in this timely cartoon film. In the "Topics of the Day" Films offering the cause of this present stagnation of trade and consequent unemployment is attributed to the inactivity of the dollar.



Fox News Claims Beat on Armistice Pictures

THAT Fox News again lived up to its slogan, "Mightiest of all" by securing a sensational scoop against its competitors, is the claim of the Fox organization. It is stated that New York theatre audiences were enabled to view the ceremonies in honor of the Unknown Soldier, at Arlington Cemetery, Va., less than six hours after the services actually were held. The Fox News reel containing scenes at Washington preceding the burial of the Unknown soldier hero at Arlington Cemetery was delivered to the Rialto theatre in New York at 9:20 P. M., and at the Capitol theatre just two minutes later.

Two directors and eight cameramen, under the direction of S. H. McKean, an assistant to Don Hancock, editor-in-chief of the Fox News, were on hand in and about Washington. Two speedy airplanes, including the Fox plane, and a battery of automobiles were instrumental in transporting the film from Washington to the developing laboratory in New York.

Third Talmadge Revival Ready at Select

The third of the Constance Talmadge revivals by the Select Pictures Corporation is scheduled for release November 20. The production is "A Pair of Silk Stockings," which will be recalled as having created a mild furore when originally screened some time ago. The picture is Selznick's version of the famous Cyril Harcourt stage success scenarioized by Edith M. Kennedy. At the time of its translation to the silver sheet what was then a record price was paid for the photoplay rights.

Eugene O'Brien to Make Northwest Story

The next Eugene O'Brien picture "Channing, of the Northwest," is about to go into production. Vice-President Myron Selznick has assigned Ralph Ince to direct it and is busily engaged in completing production plans in order that the first shots may be made within the next ten days and the picture finished without loss of time after it has been put in work.

It is from an original story written by John Willard. The screen version is by Edward J. Montagne. The subject matter has been especially adapted to Eugene O'Brien's most effective style of screen acting and the finished product will be a genuine surprise—a story dealing with the most efficient body of field police in the world told with emphasis on ingenuity and cleverness rather than upon the bizarre and swashbuckling methods which are the rule.

All-Star Playgoers Release

"Anne of Little Smoky" Is Offered Through Associated Exhibitors

AN all-star cast is to be seen in "Anne of Little Smoky," which is Playgoers' current feature offering, released through Associated Exhibitors during the coming week. It is a tale of mountain tops and trails, with the hardy folk who people them, in which love is put to the test before hatred and a deep-seated spirit of revenge, nurtured to the killing point. Brevard Connor is the author, and the picture is a Wistaria Production.

The action centers in Little Smoky, a region of wonderful beauty, affording an extraordinary opportunity for picturesque settings.

Brockton Village, ruled by the Fighting Brocktons, adjoins a government forest and game preserve, repeated depredations on which stir the government to action. Law enters the community in the person of Robert Hayne, a handsome young ranger, who promptly loses his heart to Anne, the wild rose daughter of "The" Brockton. The threat of the head clansman and his son, Big Ed, to hunt and cut timber wherever they please, the ranger notwithstanding, causes complications which for a time threaten a tragedy.

Following "The's" arrest, Big Ed is reported killed and suspicion points to Hayne. When the hounds are put upon the scent Anne, garbed in the ranger's uniform, leads them astray, and there comes the revelation that the ranger, far from having killed the clansman's son, had carried him, wounded, to shelter, at the risk of his own life. The romance of Cita, a gypsy girl, and the youngest of the Brockton boys, a shell-shocked remnant of the war, who finally pierces the fog of his weakened memory, is unfolded in the course of the action.

Winifred Westover is an appealing "Anne," and Joe King is well cast in the role of a ranger. Dolores Casinelli, with her brunette beauty, is a gypsy girl to the life, and Frank Sheridan, whose admirable work in "The Rider of the King Log" is well remembered, is at home as a virile mountaineer. Ralph Falkner convincingly plays the difficult role of an unfortunate ex-soldier, Alice Chapin is excellent as the mother, and Edward Rosemon gives a strong characterization of a treacherous half-civilized Indian, while Frank Hagney, Margaret Morris, Florence Ashbrook and Little Harold Callahan handle the other parts well. The picture rises to lofty dramatic heights and is destined to thrill every audience, is the claim.

S. B. Griever, head of Griever Productions of Chicago, made a special trip to New York last week for the purpose of securing territorial rights to the George H. Davis-Joe Brandt special feature "The Heart of the North."

Vignola Is Hailed as Foremost Director

Analyzing the growth and achievements of the motion picture in the past year, Frederick James Smith, noted critic and author, in an article entitled "The Screen Year In Review" in a recent issue of Motion Picture Classic, picks Robert G. Vignola as the outstanding director of the year. Giving praise where praise is due and frank criticism where it is deserving, the critic points to Mr. Vignola as a director whose efforts of the year have been interesting, who will bear close watching, and who has made the most directorial progress.

In picking Mr. Vignola upon whom to place the laurel wreath of honor, Mr. Smith analyzes the situation carefully after having gone over the entire year's output of screen productions with a fine critical eye. Not only has he carefully sifted through the entire list of American made pictures but he has included the German productions and the rest of the world as well in his summary.

"Good and Evil" Star Is Called Queen of Vamps

Lucy Doraine, star of "Good and Evil," the European made production offered through the Wid Gunning organization, has been called "the queen of vamps." An Indianapolis newspaper reviewer is responsible for the name, which was used after his review of "Good and Evil" during its run at the Alhambra theatre, Indianapolis.



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Corinne Griffith in her newest Vitagraph production, "Received Payment." Henry Sedley is shown here with Miss Griffith

Reginald Barker Will Direct "The Storm"

THE transfer of a dramatic stage production to the screen is one that requires genius and experience in both the legitimate and motion picture arts. Realizing this, and being resolved to overlook nothing that would make for the success of "The Storm," the Langdon McCormick-George Broadhurst stage success, Mr. Laemmle has engaged Reginald Barker to direct it.

Mr. Barker is considered by Universal officials to be of all directors the one most eminently fitted to get the utmost of both the stage and the screen out of "The Storm." He has had a brilliant career as a motion picture director and he came to the screen in 1913 with a unique reputation as a stage director.

Work will be started as soon as the continuity is completed. By that time Harry Carey, who will star in "The Storm," will have completed work on "Man to Man," his current production for Universal.

Board of Education to Use "U" Serial

The Board of Education of the City of New York has made arrangements with the Universal Film Manufacturing Company to use "Winners of the West," the new style "thrills-from-history serial," as an aid to students in the various American history classes of the 550 city schools, according to advices from Universal Film.

Beginning this Saturday, Ernest L. Crandall, Director of Lectures and Visual Instruction of the New York Board of Education, will hold morning showings of "Winners of the West" in the Central theatre, Broadway and Forty-seventh street, for specially selected pupils. The showings will be at ten and eleven o'clock respectively and will consist of two episodes of the serial each week, for nine consecutive weeks. Three thousand pupils will see the showing every Saturday, it is declared.

Multiple-Star Plan a Success

Paramount Specials Making Big Hit, Says S. R. Kent

PARAMOUNT'S decision to put, from time to time, two or more of its foremost stars in the same production has proved the biggest kind of a success, according to the opinion expressed by Sidney R. Kent, general manager of distribution. Already three of these productions have been shown to the public, Cecil B. DeMille's "The Affairs of Anatol" has been released to first-run houses and George Melford's production, "The Sheik," with Agnes Ayres and Rudolph Valentino, has played several pre-release engagements in the larger cities. The third, George Fitzmaurice's production, "Forever," is now being presented in New York at the Criterion theatre under its original title, "Peter Ibbetson," while a fourth, Sam Wood's production, "Don't Tell Everything!" is scheduled for release in December.

"Cecil B. DeMille's 'The Affairs of Anatol,' with its twelve stars, has already made good our most extravagant predictions," said Mr. Kent. "The picture fortunately was released at a time when exhibitors for weeks had been starved for a bang-up, big box-office attraction. The resources of several producing units had been combined in this one big production, it was heavily advertised nationally and when the picture was delivered it was found to measure up to every expectation. Shown simultaneously during the week of initial release in more than two hundred theatres, it set up a record in the box-offices of those theatres never before equalled. It is still smashing records for receipts wherever it is being shown.

"The Melford production of Edith M. Hull's novel, 'The Sheik,' has played a week simultaneously in the New York Rivoli and Rialto to a gross attendance exceeded only by 'Anatol' at the same houses, and is being held for a second week at the Rialto. In Los Angeles it has settled down for a long run at Grauman's Rialto. In fact, Sid Grauman wires that he expects a longer run to greater patronage than has been enjoyed by any other picture he ever had there, and that he looks for it to make new box-office records all over the country.

"'Forever' must be judged for the time being on its record at the New York Criterion, where it is showing daily receipts far in excess of any other picture ever played there—this in spite of the fact that there are only two performances a day, with seats reserved at prices exceeding those ever before charged at a theatre devoted exclusively to motion pictures in New York City.

"In December comes 'Don't Tell Everything!" This has Wallace Reid, Gloria Swanson, Elliott Dexter and Dorothy Cumming in the leading roles. Both Mr. Reid and Miss Swanson are among the biggest individual drawing cards on the screen. Combine their drawing powers and add those of Mr. Dexter and Miss Cumming, and the pulling power of this picture at the box-office can be imagined. Sam Wood, the director, has done a remarkably fine piece of work, and when exhibitors advertise to their patrons that he was the man who directed Gloria Swanson in 'The Great Moment,' they can readily add a comfortable percentage to their receipts."

Selznick Special Opens House

Texas Theatre Selects "A Man's Home" for Initial Program

THE opening, on November 13th, of the Rialto theatre at Fort Worth, Texas, proved a victorious occasion for the Selznick organization, for the feature attraction selected for the initial program was "A Man's Home," the Ralph Ince production on the Selznick release schedule. And the victory was accentuated, according to advices from the Selznick headquarters, because the picture had been chosen after J. S. Phillips, manager of the new Rialto, and a committee of representative citizens of Fort Worth had seen and passed upon the merits of all the Dallas, Texas, exchanges had to offer in the way of feature attractions suitable for the opening of a new big picture house.

The opening of the Rialto is also considered of unusual importance as it marks the crowning event in the career of a picturesque Texas showman, J. S. Phillips, known all over the state. For sixteen years Mr. Phillips has been a picture showman in Texas—managing exchanges, conducting theatres and generally developing the screen as a public amusement in the Lone Star State. On Sunday, November 13, he crowned his career with the opening of the Rialto theatre, Fort Worth, after 48 days of actual construction work on $200,000 structure declared to be in every way modern, commodious and inviting, and rated among the handsomest theatres in Texas.

His service to pictures in Texas has included the management of branch exchanges, the construction and management of theatres and the active management of many photoplay campaigns, for road attractions. Thus practically every film showman in the state was "rooting" for Phillips during the strenuous 48 days he was rushing the Forth Worth Rialto to completion.

When construction was far enough advanced and an opening date was set the selection of an opening attraction became the immediate problem. Dallas, the film center of Texas, was intensely interested as practically every producing company maintains a distributing branch in that city and everybody with a big feature, either of current or pre-release prospect, were immediately in active competition for the honor of opening the new theatre.

Manager Phillips decided upon a competition and screened every feature that approached the caliber of an attraction suited to the event. Sitting in with four of his associates in the construction of the Rialto, Mr. Phillips also called upon committeemen outside of show business to complete the board of judges. He invited into these conferences the editors, managers and advertising managers of three of Fort Worth's dailies and selected a number of prominent citizens to contribute their judgement.

After seeing all the Dallas exchanges had to offer, and the process of elimination had proceeded to a definite choice, Selznick's "A Man's Home" was contracted for at a sum declared by the Selznick home office to be the largest ever paid for a feature rental in Fort Worth. The arrangement was closed just one week ahead of the opening date and then Manager Phillips began his advertising. Branch Manager R. I. Brown, of Select's Dallas office unearthed everything in the line of exploitation that his firm could supply and Fort Worth witnessed a smashing J. S. Phillips campaign along the best style the veteran picture showman could devise.



"Never Weaken" Captivates New York

Newspaper reviewers in New York City have been several times unanimous concerning the merits of Broadway film offerings, but perhaps never before was their unanimity expressed in such lavish terms as greeted the initial metropolitan presentation of Harold Lloyd's Associated Exhibitor comedy, "Never Weaken" at the Capitol theatre last week. The response of picturegoers to the enthusiastic promises of the press that "Never Weaken" was one hundred per cent hilarity resulted in record business for S. L. Rothafel's short reel program in spite of the fact that the Capitol faced unusually strong opposition.

The criticism of the New York press gives adequate notion of how the big city welcomed the antics of Harold Lloyd. Among these reports are the following: The New York Journal says: "Harold Lloyd in 'Never Weaken' has one of the cleverest farces of his career through which to disport himself."

Speaking of Mr. Rothafel's program the New York Herald says: "The offering that has the most telling effect on the bill is Harold Lloyd's latest three-reel comedy; and that leaves the beholder at the beginning flattened out between laughter and gasps from thrills that set one's teeth on edge as one chortles."

Torchy Comedies Popular in Panama

The Torchy Comedies released by Educational are making a hit in Panama. James Lippincott, former football star, world war veteran and actor, who is in Panama, has written to C. C. Burr, producer of the Torchy Comedies, to say that he has seen several of them shown in theatres there, and that every one has won highest approval from the audience.

Lippincott plays the part of a dyed-in-the-wool gum shoe detective in "Torchy's Frame-Up," the next Torchy picture to be released by Educational.

Sixth "Theodora" Company to Open

GOLDWYN'S Italian spectacle, "Theodora," now in its fifth capacity week at the Astor theatre, New York, is showing also at the La Salle theatre, Chicago, the Michigan theatre, Detroit, the Pitt theatre in Pittsburgh and the Colonial theatre in Cleveland. On next Monday, Nov. 21, a sixth company will open at the Shubert theatre in Boston. These companies are all showing at $2 top prices, the same as at the Astor theatre, New York.

The Chicago showing opened on Friday, November 11, and the Cleveland, Pittsburgh and Detroit bookings on Monday, November 7. Jack Welsh, general manager for Selwyn & Co., is laying out the booking routes for "Theodora" for Goldwyn.

The reviews that "Theodoro" obtained in Pittsburgh, Cleveland and Detroit rival the enthusiasm expressed in all of the New York criticisms.

Mayo to Appear in Two Published Novels

Following Frank Mayo's latest Universal Special Attraction, "Dr. Jim" by Stuart Paton, will come two new pictures from published stories.

"Slipper Tongue," a Saturday Evening Post story, by William J. Neidig, is almost completed at the Coast under the direction of William Worthington who directed "Dr. Jim."

The other published story as a matter of fact has not as yet been published but will start in the January number of the Red Book. It is Clarence Budington Kelland's "Mischief," which is completed at Universal City under the title, "Wards of the North." This title is also subject to change. The picture was directed by Jack Conway.

"The Century Limited" Makes Its Debut

And now comes The Century Limited upon the field of organizational publications. The first number is a modest six-page mimeograph compilation, but David Bader, the editor, assures that The Century Limited will shortly be initiated into the thirty-second degree of printer's ink and assume the full regalia of a sure-fire house organ. The Century Limited will be published monthly by Century Comedies for the sole purpose, as announced in its introductory article, of "personal touch and cooperative interest."

After rambling awhile on each of the "Limited's" six pages, we'll agree The Century Limited is a chatty, interesting sort of document, enlivened with newsy items and spiced here and there with humorous touches. Printer's ink and a few stills scattered through its pages are about all that's necessary to have The Century Limited register real speed.

$1.50 Top, Seats Sold Out, in 2,200 Town

Seats at a dollar and a half and standing room at seventy-five cents in a five-hundred-seat theatre in a town of twenty-two hundred, with half the capacity of the house turned away nightly—such was the reception of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse" at the Wayne theatre, Wayne, Pa., during the three days from October 24 to 26, announces Metro.

It is stated that between 200 and 300 were turned away daily.

Frank Packard Story a Wm. Fox Release

Under the title "Smiles Are Trumps," Frank L. Packard's story "Tempered Steel" will soon be produced by William Fox with Maurice Flynn as the star. Ora Carewe will be the leading lady and Myles McCarthy is to have a character part.

"My Boy" Will Open at Mark Strand in N. Y.

JACKIE COOGAN'S new "My Boy" feature will have its New York showing at the Mark Strand theatre. Arrangements for the initial exhibition were consummated this week between Sol Lesser and Moe Mark. No figures were given out on the deal but it was intimated that the arrangements were in the form of a guarantee and percentage. The guarantee was one of the biggest ever given on a production.

The Coogan feature was originally scheduled to open late this month, but Mr. Mark, cognizant of "My Boy" appealing to children as well as adults, persuaded Mr. Lesser to hold the initial opening over until Christmas week. The picture will open at the Strand Christmas day and close New Year's eve.

Immediately after the Strand showing, the film will be released nationally. Joseph Plunkett, managing director of the Strand, is going to give "My Boy" an excellent surrounding show and exploitation.

Owen Moore Comedy Is Near Completion

The forthcoming Owen Moore production, with Henry Lehrman and David Kirkland directing, is being completed at the newly occupied Selznick studios on East Forty-eighth street, New York City. It is an interesting fact that, despite the magnitude of the task of moving the Selznick equipment from Fort Lee to the new quarters in Manhattan, there has been practically no let-up in the organization's production program. The Moore company worked in Fort Lee right up to the last day and when they were ready to make their next studio shots a stage and the necessary sets were ready for them.

YOU SAID IT, MR. ZUKOR!

Your four-page colored insert in eulogy of POLA NEGRI is a worthy tribute to a real screen artist.

The Independent Exchange men must be quite in accord with you, from the way the inquiries are coming in on Pola Negri in "The Polish Dancer," the best State-Right "buy" of the season.

How about you, Mr. State Right Buyer? Do you want a real box office attraction for your territory; a star that stands out as among the greatest on the screen today?

If your territory on the incomparable

POLA NEGRI IN THE POLISH DANCER

is still open, snap it up. "A word to the wise is sufficient."

JESSE A. LEVINSON

1600 BROADWAY 7697 BRYANT NEW YORK CITY

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Normand-Moore Picture for State Rights

THE first release of the newly formed Photocraft Productions, Inc., of which Nathan Hirsh is president, is a five-reel comedy, entitled "Oh, Mabel Behave!" starring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling. Great interest is manifested in this comedy and inquiries have been received from state right exchanges from all sections of the country. Mr. Hirsh emphatically affirms that "Oh, Mabel Behave!" is not a reissue nor have any scenes therein ever been shown before.

Foresees Success for "The Polish Dancer"

Jesse A. Levinson, who is distributing Pola Negri, in "The Polish Dancer," throughout the State Right market, finds an improving, healthy condition in the buying power of the Independent Exchange Men throughout the country.

"There seems to have been a feeling among State Right Buyers," said Mr. Levinson, "that in the past what was often offered them were mediocre productions, with stars that had no large drawing power; pictures that had no exploitation possibilities.

"The fact that I am fortunately in a position to offer the nationally acclaimed Pola Negri, in a production such as 'The Polish Dancer,' has been particularly gratifying. Judging from the amount of territories closed, within three weeks, and the numerous negotiations, I have now pending throughout the country, makes me feel that the State Right Buyers are in a receptive mood for real 'box-office' product, at the right price."

'Peac ockAlley" Preview in New York

The prevue showing of "Peacock Alley" at the Commodore Hotel in New York, on November 9th culminated in a royal ovation to Mae Murray. The star who was overwhelmed by the enthusiasm, was called by the cheering crowd again and again to the front of her box to acknowledge the applause.

An audience which numbered between two thousand and twenty-five hundred filled every seat and available inch of floor space of the huge grand ball room of the Commodore Hotel.

Weiss Offers Bible Films

Tremendous Effects to Be Seen in Series of Old Testament Pictures

THE claim is advanced by Louis Weiss, President of Artclass Pictures Corporation, which organization is preparing for release an elaborate visualization of the Old Testament, that this production contains effects in point of size and grandeur never before attempted on the silver sheet.

Beginning with Creation, this film, at present in thirty three reel length, depicts the various episodes and incidents of the Old Testament with a realism and magnitude which promises to astonish even the present day movie goer accustomed to the large scale on which modern movies are made. The flooding of the earth, with the escape of Noah and the animals, has been majestically conceived and photographed. The Ark has been faithfully reproduced, the actual construction of this odd boat forming several interesting and elaborate scenes.

Among the hundred and one high lights of the film version of the bible, the spectator will be tremendously impressed by those scenes depicting the destruction of the wicked cities of Sodom and Gomorrah. According to the Bible a terrible rain of brim-stone and fire rained down upon the doomed populace and buildings and as these scenes appear in the film version, they stand as a tribute to the art of the cinematographer and the technical staff responsible for the effects. Flaming tongues of fire and brim-stone fill the entire screen during these scenes, in which more than five thousand supernumeraries take part.

Scenes of splendor and gorgeous appeal are those presenting the court of King Solomon. The palace and its surrounding buildings form a picture of massiveness and beauty, while hundreds of players appear throughout this entire episode.

It is stated that the sets used during the filming of the King Solomon episode were in course of construction more than six months and are faithful in every detail.

Shallenberger Optimistic

President of Arrow Returns from Coast Trip: Sees a Bright Future

W. E. SHALLENBERGER, president of the Arrow Film Corporation, returned last Friday from a trip to the coast and intermediate points. Efforts to reach Dr. Shallenberger to secure a statement were unavailing until the present writing.

When interviewed recently, Dr. Shallenberger expressed himself as being very well pleased with conditions in general. He stated that he found the Independent Exchanges recovering from the depression of the past summer a great deal more rapidly than could have been expected. He believes that the Independent Exchanges in the various cities are rapidly assuming a position of leadership and that it is only a question of a comparatively short time until they will be the leading exchanges in their respective territories. They are building solidly on a firm foundation and are properly financing themselves in order to take care of the volume of business which they are so rapidly securing.

On the coast Dr. Shallenberger found the producers willing, and in fact anxious, to turn to the Independent market for the distribution of their product as soon as the word was given; with the exception, of course, with the producers who maintain a distributing organization. Other producers who are producing independently expressed themselves as preferring a State Right Market to any other medium of distribution for the reason that there is a quick turn over and although their profits may be a little smaller, producers at the Coast indicate their willingness to take a smaller profit in view of quick and sure returns.

Aside from his stay at the Coast where he conferred with a number of producers whose product is being released through the Arrow Film Corporation, as well as other producers, Dr. Shallenberger stopped off at several cities.

Edward Thompson Joins Warner Brothers

The continuous policy of expansion being followed by Warner Bros. is reflected in the most recent addition to the publicity staff of that live distributing organization. Edward Thompson, who has for the past two years been engaged as editor of a New York trade paper, joined the Warner organization on November 14 to look after the publicity interests of Warner's New York Exchange.

Selig Serial is Titled "The Jungle Goddess"

THE new animal-jungle serial which Col. Wm. N. Selig is making for the Export & Import Film Company, Inc., and of which the first three episodes are already completed, has been given its name at last, according to a statement of the aforementioned company.

"The Jungle Goddess" has been selected as a fitting name for this fifteen episode wild animal film after careful thought had been given to a score of titles suggested by Frank Dazey and Agnes Johnston, authors of the scenario, and those submitted by the leading exchangemen of the country.

The cast chosen to support Elinor Field and Truman Van Dyke, who are being co-starred in "The Jungle Goddess," includes Marie Pavis, Olin Francis, William Platt, H. G. Wells and George Reed.

Western Classic Film to Make Two Reelers

The Western Classic Film Company making a series of two reel Westerns is shortly to begin the production of a series of six five-reel subjects at their studios in Hollywood. At the same time the producers are working on another project, announcement of which will be made shortly.

Wm. Fairbanks Subject Ready for Exchanges

Independent Exchanges are this week receiving release prints of the third of the series of five reel Western dramas made by Western Feature Productions, Inc., featuring William (Bill) Fairbanks which subject is titled "A Western Demon." At the same time the producing company is beginning work on the sixth and last of the series titled "The Dare Devil of the Range. Editing of the fourth release titled "Hell's Border" and the fifth to be known as "Fighting Hearts" is being conducted at their studios in Hollywood.

"A Western Demon" was written and directed by Robert B. McKenzie and in addition to Fairbanks the cast includes Marilyn Mills and Monty Montague.

Elk Buys Magnet Film

The Elk Photoplays have bought out the Magnet Film Exchange and have also taken over their space at 729 7th Ave., N. Y., as well as their latest product.



Wesley Barry in the Warner Brothers production, "School Days," which is offered on the independent market. The boy star was used in this production by special arrangements with Marshall Neilan

Highlights in "School Days"

Warner Brothers Picture Has Three Outstanding Features

"SCHOOL DAYS," starring Wesley Barry in the Gus Edwards classic to be distributed by Warner Brothers, will grace the screens of over 100 key city theatres during the Christmas holidays, it is announced. A pre-view presentation of the production will be given in both New York and Chicago. The New York showing will be held at the Hotel Astor on December 1st, while the Chicago showing will be held in the Tiger Room, Sherman Hotel, on November 27th. All seats to both showings will be by reservation only.

Three outstanding features, it is said, are connected with the production made by Harry Rapf and directed by William Nigh, both of whom brought forth "Why Girls Leave Home." From a financial standpoint the production of "School Days" is said to have cost a fortune, in that it was the aim at the outset to spare neither expense nor time in the making. The second feature concerns the unusual amount of advertising and publicity material that has been devised to aid the exhibitor in making it one of the biggest atractions of the season. These aids will all be made known, it is said, as soon as the last exploitation link has been completed.

The third and perhaps the most significant feature is that Wesley Barry will be seen in a role that he has long essayed to play on the screen. It is said that he plays the part of a small town boy who, through the efforts of a rich uncle, is given a taste of private tutoring in a big city, interweaving in the fabric of the story what is said to be one of the best "kid" romances that has yet been seen.

Russell Prepares Campaign

"Shadows of Conscience" Will Be Exploited in Effective Fashion

THE wide possibilities suggested by the title as well as the character of "Shadows of Conscience" have enabled Russell Productions to prepare a unique exploitation and advertising campaign. An acute perception of the most favorable angles for advertising and a generous outlay of time, effort and expense in executing these ideas is evident in the elaborate accessories which this company has planned for the benefit of State-Right buyers to whom, as was recently announced, the Russell classic is now purchasable.

In selecting the main exploitation theme, Mr. Russell was confronted by a difficulty which he surmounted in effective style. The title "Shadows of Conscience" is of such a nature that the opportunities for appealing to the public's imagination are almost limitless. It savors strongly of the weird, the fantastic. But in order not to lose sight of the important consideration that the story of this picture is intensely human throughout, and not so "extreme" in any way that certain classes of patrons will reject it, the exploitation material has been devised so that the public and the trade alike will get the proper impression that the subject is adapted from a simple, clean and understandable story. There is nothing in it to frighten the feminine instinct nor those averse to anything fantastically mysterious. In the preparation of the lithographs, it is evident that close proximity to the action of the play has been adhered to reproduced from the actual scenes, they reflect the tone of the picture; the spirited action of the play, with the exception of one style, a one-sheet, which lends a little atmosphere to the "Conscience Stricken" apparition. The complete line of "paper" consists of one 24-sheet, one 6, two styles of 3's and two styles of one-sheets in five and six colors.

The scene stills are of a large and varied assortment. From these, colored lobby cards have been prepared in three different sizes. They will be sold to the trade at actual cost. To assist the exhibitor in giving the picture the advertising and exploitation it deserves, an elaborate and comprehensive press book, the cover of which when open, will be a broad-side 24 x 36 inches, is now being compiled.

"Nan of North" Sold

Kansas City's prominent Independent exchange man, Joe Fox, of the Phoenix Film Corporation, was a New York visitor this past week, and made his headquarters in the "Arrow" offices.

Mr. Fox reports that he did an enormous business with the "Arrow" serial "The Blue Fox"; and he purchased the new Ann Little "Nan of the North" with which he is confident he will break all his previous records.

Hal Stephens Starts New Comedy Series

Hal Stephens and his own company of funmakers launched work on a new series of comedies that will be released through the Producers' Security Corporation. Each of the new Stephens pictures will be two-reeled, with the first shortly to be released.

Morris Kashin to Show "I Defy" to Trade

In the next two weeks the trade will have an opportunity to view Morris Kashin's "I Defy," which is being rapidly whipped into shape for early release. This photodrama has been shown privately to some of the biggest exchangemen and exhibitors in order that it might receive the benefit of their criticisms before being placed on the state-right market. As a result, a few of the titles have been changed and a prologue and epilogue added.

Several Sales Pending on "Parted Curtains"

Several big territorial deals are in the process of consummation, following the announcement of the release on a state right basis of the Warner Brothers production, "Parted Curtains," featuring Henry B. Walthall and Mary Alden, it is announced this week. The negotiations now pending are said to be due to the favorable reviews accorded the production by the trade press.

Screen Snapshot Excerp Amuses B'way

Scenes made exclusively for Screen Snapshots, having been posed especially by Charlie Murray for this "fan news reel," were selected for use last week on the program of the Rivoli theatre, New York, recently. These scenes of this comedian are highly amusing, Screen Snapshots cameraman having caught Charlie just when he was having a quiet game of solitaire —at least, while he was trying to keep it "on the quiet." The comedian tries to beat his own game,— and audiences throughout the week at the Rivoli showed their enjoyment by loud laughter the entire time the Screen Snapshots scenes were on the screen.

The Charlie Murray scenes are a feature of issue No. 12 of Screen Snapshots on the Federate Film Exchanges of America, Inc., program.

Equity Salesman Leaves on Secret Mission

Louis Baum, salesman of Equity Pictures, left recently for a country wide tour of the film exchanges. He will visit Cleveland, Detroit, Chicago, Kansas City, St. Louis, Louisville, Indianapolis, Cincinnati, and Pittsburgh. The object of his mission is kept secret by Equity, but it is said that a surprising innovation will result from it.





"The Polish Dancer," offered on the state right market by Jesse A. Levinson Two scenes from the Pola Negri feature.



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E. S. MANHEIMER, GEN. MGR.
130 West 46th Street, New York

NOW READY

Independents Respond to Warner Release

The announcement by Warner Brothers of the immediate release and distribution on a state right basis of their latest production, "Parted Curtains," featuring Henry B. Walthall and Mary Alden, has elicited many replies from state-right exchanges throughout the country, it is announced.

These responses followed the reviews of the trade-paper critics, all of whom unanimously agreed that the story afforded Mr. Walthall the opportunity to reveal his ability as an emotional actor, and that the many headlights of the production particularly the snow scene of the Bowery Mission which was filmed in sunny California—serve to round out a dramatic story full of real entertainment, it is said.

"A Bride's Confession" Ready for Release

Ivan Abramson, president of the Graphic Film Corporation announces that production on "A Bride's Confession" is completed and ready for distribution in the state-right market. Rita Jolivet, the Continental star who has the stellar role in Goldwyn's "Theodora" is featured in this latest Abramson drama.

Besides this picture, Abramson will be ready within the next week to release "The Fountain of Youth," dramatized from the story of "Faust." Mr. Abramson has spent the past few months in the direction of this release and he believes it to be among the most pretentious productions he has directed in the past few years.

"Slippy McGee" Pictured in Quaint Atmosphere

When "Slippy McGee," the latest Oliver Morosco Productions' feature for Associated First National release, soon reaches the exhibitors' screens, it is expected that a new and refreshing phase will be introduced into pictures. The story is an adaptation of Marie Conway Oemler's widely read book now in its tenth edition and has been screened with fidelity to the strong simplicity, quaint atmosphere and romance that made it so popular in printed form.

Motion picture conventionalities in character drawing and situations are wholly absent. Filmed in the beautiful, picturesque settings of the South amid proud old mansions and in ante-bellum gardens where the motion picture camera never has invaded before, "Slippy McGee" will bring to the screen a story of human salvage told with a baffling stranger among home-folk in a new revealment of the land of tradition and romance.

"Right Way" Sold for New York-New Jersey

Arrangements have just been made whereby the Producers Security Corporation grants the booking franchise for the State of New York and Northern New Jersey of the Thomas Mott Osborne production of "The Right Way" to the Model Fim Corporation of New York.

Possibilities of "His Nibs"

State Righters to Take Advantage of Exploitation Possibilities

"LEGITIMATE exploitation possibilities, available to the degree that they are in Charles (Chic) Sale in 'His Nibs,' are certain to elicit the co-operation which is already being extended to this Exceptional Picture by the State Rights exchanges which have secured it," state the distributors.

"It is an accepted fact that more intensive exploiting of any individual feature may be expected from the independent field, a truth which is logically borne out by the consideration that the independent exchange lays stress upon the selling of a single product until it has been put over to its fullest extent. It is not called upon to handle a separate picture every week or every two weeks but is prepared to exploit a production to the limit of its possibilities.

"It follows then, that when a picture, presenting the opportunities furnished by 'His Nibs,' is secured, an individual campaign in each territory may be expected, which when taken collectively will represent stupendous national exploitation. Each exchangeman will instill into the work his own individuality so that the multitude of angles will receive so many separate treatments. The result is obvious."

"The Four Seasons" Tie-up

Educational Cooperation Assured; Release Method to Be Known Soon

A RECENT announcement from the Kineto Company stated that arrangements were being made for the national cooperation of educators in all communities in advance of the release of "The Four Seasons," the Urban-Ditmars nature feature.

These arrangements are almost completed and information as to the method of release for this photoplay of the Seasons is expected within the next week or two.

Advices from Kineto speak enthusiastically of the interest educators display in the picture and as an example of this interest cite a letter received from Dr. Ernest L. Crandall, Director of Lectures and Visual Education of the New York Board of Education. Dr. Crandall recently expressed similar high regard for Kineto's "Great American Authors Series."

Writing to Mr. Urban about "The Four Seasons," Dr. Crandall discusses its remarkable success at the Rialto theatre in New York where it played its pre-release engagement and then goes on to say:

"Who would have believed a few years since that a picture which is crammed full of scientific interest, and scientific information could be 'featured'? Nor would this have been possible except for a producer of rare vision and a manager uncommonly able to gauge the taste of a public endowed with more intelligence than is usually ascribed to it.

"I am sure this remarkable picture will find further welcome in theatrical circles in all enlightened communities. I am also sure that we both want and need this material in our schools, whenever it may be released for educational purposes."

New State Right Feature

Lee and Bradford Expect All Territory to Be Sold in 6 Weeks

B. H. Throop, president of the Pasha Film Corporation who have recently completed their first Rubye de Remar picture entitled "The Unconquered Woman," who announced last week that the feature will be offered on the state right market by Messrs. Lee & Bradford, believes that there will be no necessity of any sales talk to sell this production. He claims that it will only be necessary to screen and sign contracts.

This production is laid in the Frozen North. The negatives are now being cut out and as soon as this is finished Messrs. Lee & Bradford will start an advertising campaign and feel confident that all territories will be closed inside of six weeks.

It will be remembered that Lee & Bradford recently acquired the world's rights to "Determination" and "The Atheist" and it was inferred that they were going to devote their entire efforts to release these two productions. Therefore, the above comes as somewhat of a surprise. But, Mr. Lee advises that it is their intentions to release at least six productions during the present season.

Ringling Circus Tigers in New Selig Serial

THE famous tiger act, consisting of nineteen trained tigers, which has been a featured part of Ringling Bros. Circus on all its tours, will not go into winter quarters with the rest of the company at Richmond, Va., but will be shipped back to Los Angeles immediately.

Colonel Selig, who owns the animals, will use them in the filming of the new fifteen episode jungle serial feature he is making for the Export & Import Film Company, according to coast advices. He is also recalling several other animal acts he has on tour, for the same purpose.

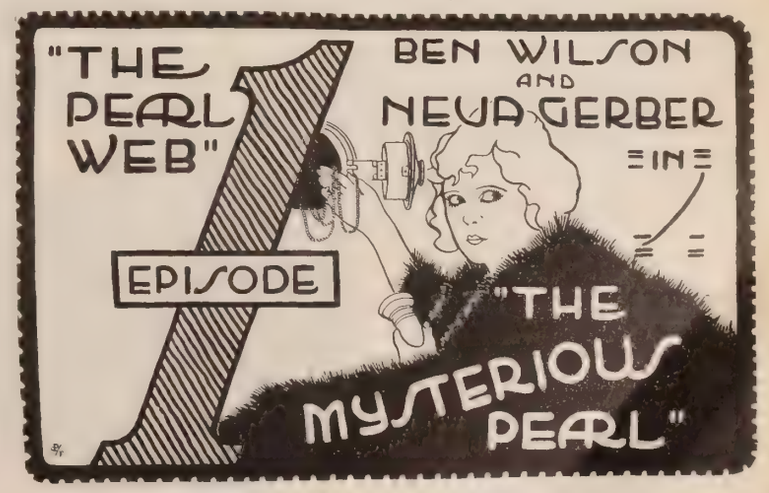
Burton George Pictures for National Exchanges

News of an affiliation between producer and distributor comes with the announcement of National Exchanges, Inc., that an agreement has been entered into with Burton George, well-known feature director whereby Mr. George will produce four features for distribution by National Exchanges, Inc.

Mr. George has been connected with such producing firms as Famous Players-Lasky, Fox, Selznick, American Film Company, Universal, Lubin and Edison. In all, Mr. George has made more than eighty-nine features. During the past two years, he has directed only all-star productions. Among the most successful productions directed by Mr. George are: "Come Through," "Wilderness Fear," "Isle of Life," "The Valley of Doubt," and "Eve in Exile."

Buys Lee Kids Comedies

Max Herring of the Exhibitors Film Exchange of Pittsburgh, Pa., has purchased the Lee Kid Comedies from the Rialto Productions, Inc. In less than one week Mr. Herring states that nearly all the key towns in Western Pennsylvania and Western Virginia have been sold. The Lee Kids are now playing the Big Time on Keith Circuit and appeared in Pittsburgh recently.



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130 West 46th Street, New York

NOW READY

Lester Scott Returns After Selling Trip

Having visited Detroit, Denver, Omaha, Kansas City, Dallas and other cities in the middle west and south, Lester Scott, Jr., sales manager for Affiliated Distributors, Inc., has returned to New York happy and elated over the manner in which "Burn 'em Up Barnes" is being received in every territory it has been his pleasure to re-new acquaintances. Mr. Scott states that while business in certain parts of the country are not over brisk, motion picture lovers will attend such photo-plays that call for clever acting, is exciting and carry a clean and logical story. "Burn 'em Up Barnes" had proven this and Johnny Hines was becoming one of the biggest favorites among the screen stars. Mr. Scott then went on to state that the Burr feature had so far proven 100 per cent a success; it was a real audience picture.

"Parted Curtains" to Have Many Aids

The latest Warner Brothers release, "Parted Curtains," featuring Henry B. Walthall and Mary Alden, is offered to exhibitors and state right buyers with many aids for publicity and exploitation purposes, it is said. The suggestions offered are said to be practical and inexpensive and productive of considerable interest among motion picture "fans."

The routine use of lobby displays, screen slides and paper has been fully provided for, but there are additional helps in the method of presentation. For instance, the title suggest curtains and these can be effectively used for both the lobby and department store tie-ups. The fact that the story deals with the self-sacrifice of a man who was once a member of society is said to afford the exhibitor a good newspaper campaign.

Sacred Films Closes English Deal

Prior to sailing on the Aquitania recently, Raymond Wells of the Sacred Films Inc., of Burbank, Calif., closed a contract with Hy Winnick and Tom Davies of the Pearl Films Ltd., London for the distribution of the Bible Narratives in England. This privilege covers a period of five years.

The advance payments over this period will exceed $400,000, it is said, and is reputed to be one of the largest short subject deals negotiated in recent years. The Pearl Films Ltd., are one of the most prominent distributors in London and are at present releasing Chaplin's late subjects.

Eleven of "American Authors" Series Ready

Eleven of the "Great American Authors" series which James A. Fitzpatrick is filming for the Kineto Company of America are now completed. The series will include twelve altogether, though in time it may be extended.

The choice of subject for the twelfth is still in doubt. It has narrowed down to two names, Walt Whitman and James Whitcomb Riley.

New State Right Serial

Wilson-Gerber Serial, "Mysterious Pearl" for Independents

THROUGH the enterprise of E. S. Manheimer as general manager of the Photoplay Serials Corporation, the independent exchanges will have the handling of the New Ben Wilson and Neva Gerber serial entitled "The Mysterious Pearl." According to Mr. Manheimer, who through his many other affiliations has been keeping in close touch with the state rights situation, the time is particularly opportune for the launching of a serial of the type and importance of this latest Ben Wilson offering, and it will be made available immediately.

"The Mysterious Pearl" is from the pens of J. Grubb Alexander and Harvey Gates, whose reputations as writers of chaptered photoplays with problem plots and suspense-building episodes have long been well established. They announce their latest effort as a psychological photo-melodrama in fifteen chapters, and from the standpoint of unsolvable mystery and gripping situations it is said to even surpass their previous writings.

Neva Gerber is given exceptional opportunities for strong work because of the fact that she plays a dual role in which she appears both as the beautiful refined girl with whom Ben Wilson falls in love, in the drama, and also the part of "The Pearl" around whom the rapid action of the melodramatic scenes revolves. Ben Wilson is also said to make the most of unusual chances to display his cleverness as a serial star, given him by such weird dramatic elements as a "man with a brass face" and also a mysterious and terrifying arm cleverly worked into the story.

Mr. Manheimer is authority for the statement that all fifteen of the episodes of "The Mysterious Pearl" are now completed, and that the serial can be seen upon the screen from start to finish; an inovation in serial history worthy of note.

F. E. Backer Outlines Policy

Producer and Distributor Unite to Solve Independents Problems

THAT the Amalgamated Producing Company, Inc., of which G. M. Anderson is the supervising director, and East Coast Productions, Inc., of which Franklyn E. Backer is the active head, united their efforts because they had worked out a method of production and distribution between them which will strengthen the position of independent exchanges, is the statement of Mr. Backer in announcing the policy of the new combination. "All interested in both companies happen to be practical motion picture executives of many years experience. All of us knew from long experience that the two things most necessary to the successful making and marketing of pictures is good pictures with real stars and efficient exchanges, run by men financially interested in their own exchanges, and run by men who are square shooters and realize that the producers must get results from the booking of their productions if they are to continue to deliver worth while box office attractions."

With these two main points in mind we laid out our policy and the method we would pursue in following it to the letter. First of all we produced three really big features with several stars in each which would not need to be introduced to the exhibitor. That we succeeded is evident from the independent exchange men who have already seen our first pictures on the screen. This brought us to our second stage, which with three pictures to show, thus proving that we are not operating on conversation and thus giving those interested a chance to judge whether or not we can make the high grade of productions we talk about, seems to be working out to perfection, and it is our second stage that we are now entering with this stage comes the necessity of making a most careful selection of the exchange in each territory with which we are to trust the fate of our product.

"It is the problem of making the best selection that we are now working out and we fully expect to have every territory in the United States covered within thirty days with all prints and advertising matter of our first three pictures ready and waiting for them at regular monthly intervals."



Isadore Bernstein, head of the West Coast Films Corporation, and Draga, who is to play the leading feminine role in the new Monroe Salisbury production, "The Great Alone," produced by that company

"Ashamed of Parents" Has Appealing Theme

What is declared to be one of the most appealing productions of the year, from the standpoint of exploitation and "fan" popularity, is the Warner Brothers latest attraction "Ashamed of Parents," written by Charles K. Harris. The feature is said to be of universal interest in that it presents one of the most vital problems that digs into the domestic firmament.

While the attraction does not boast of a star, or an all star aggregation of cinema lights, it is said that each player was selected primarily from the standpoint of being suited to their respective parts. As a consequence, Jack Lionel Bohn was engaged to play the role of the son, Charles Eldridge as the father, Edith Stockton as the society girl, and Walter McEvan and W. J. Gross, as the two faithful old cronies.

Hines Begins Work on New Torchy Comedy

Johnny Hines, the young American screen star, under whose management Charles C. Burr, president of the Affiliated Distributors, Inc., has made one of the most popular comedians now before the public, last week began working on a new Sewell Ford comedy, under the title of "Torchy's Luck." While the Torchy series has brought both fame and popularity to Mr. Hines it is doubtful if he will be seen in many more "two-reelers." His first big feature "Burn 'Em Up Barnes" has proven such a big success in all parts of the country and Canada, it is the purpose of Mr. Burr to produce feature pictures for Mr. Hines.

Aywon to Offer Series of Animal Dramas

Nathan Hirsh, president of the Aywon Film Corporation, is having made a series of four five-reel jungle pictures. The largest and finest collection of trained wild animals in the world are featured in these productions and about these always fascinating creatures, plots of romantic and interest-sustaining stories are woven.

These pictures are not a serial, each being a five-reel feature complete in itself. The first of this series entitled "A Master of Beasts" is now being offered to the state right market and the second, the working title of which is "A Night of Terror in the Menagerie" is nearing completion.

Rialto to Distribute Griffith Features

Lou Rogers, president of the Rialto Productions, Inc., who cover the States of Virginia, Delaware, District of Columbia, Maryland, Eastern Pennsylvania, Southern New Jersey, Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont and Maine has consummated a deal with the D. W. Griffith Offices for the distribution of the "Fall of Babylon" and "Mother and the Law."

Jessen's Studio News by Wire

FOX

Jack G. Leo, vice-president for Fox, who has been on the Coast for four weeks, left for New York recently.

Emmett J. Flynn is finishing the "Count of Monte Cristo," with an all-star cast including John Gilbert, Estelle Taylor, William V. Mong, Robert McKim, Gaston Glass, Virginia Faire, Maude George, Renee Adore and Harry Lonsdale.

Shirley Mason has left for a New York vacation. She will return December 18th and begin production.

Pictures nearing completion are "Around the World in Nothing Flat," starring Tom Mix with Eva Novak opposite, under the direction of Edward Sedgwick; "The Fast Mail," starring Buck Jones, with Eileen Percy opposite, under the direction of Bernard Durning.

Seven comedy companies are now producing. They are: Chester Conklin in "The False Alarm," under the direction of Earl Kenton; Jimmy Savo in "Pardon Me," under the direction of Slim Sommerville; Clyde Cook in "The Chauffeur," under the direction of Jack Blystone; Al St. John in "Straight from the Farm," under the direction of Gilbert Prarr; Harry Depp in "Go and Get It," under the direction of Al Herman; Charles Dougherty in "Please Be Careful," under the direction of Mr. Buckingham; and "Old Clothes" under the direction of Delmar Dellord.

UNIVERSAL

Tod Browning is returning to Universal as a director and will first make "Kind Deeds," a story by William Slaven McNutt, starring Gladys Walton. David Butler has been engaged to play the lead.

The Rawlinson subject "Malloy Compador" has been retitled "Blarney." Gertrude Olmsted is opposite the star, and Hobart Henley is directing.

The concluding scenes for "Wild Honey," Priscilla Dean's next subject are being made this week by Wesley Ruggles at Palm Springs, where locations closely resemble the South African Veldt country.

William Worthington is directing Frank Mayo in "Slipper Tongue" by William Neidig. Virginia Valli is opposite the star.

Harry Carey had completed "Man to Man" under the direction of Stuart Paton. Lillian Rich is the lead. Carey will next make "The Land of the Lost," by Courtenay Riley Cooper. Lucian Hubbard is now adapting the story.

Robert Dillon and William Lord Wright are preparing a serial scenario titled "In the Days of Buffalo Bill," to be the next subject for Art Accord, to be directed by Edward Laemmle, who has just finished "Winners of the West."

Owensmouth, California, is being used as a setting for "Human Hearts," featuring House Peters with an all-star cast.

Nearing completion are "Headin' West," starring Hoot Gibson, under the direction of William Craft; "Cupid Incog," starring Marie Prevost, under the direction of Clarence G. Badger.

A. P. Younger is writing the continuity for "Second Hand Rose," to star Gladys Walton.

Arthur Stratter has been added to the Universal scenario staff.

GOLDWYN

J. G. Hawks has been engaged to write the continuity for "Under the Skin," a Carrie Wilson South Sea novel.

"The Happiest Night of Her Life" is the title of the first Katherine Norris original screen story, put into production this week. The continuity is by Julien Josephson, and William Beaudine is now casting.

James Rennie has been engaged to play the lead in "The Dust Flower," a Basil King story. Rowland Lee is directing.

Nearing completion are "Sent for Out," by Rupert Hughes, starring Colleen Moore under the direction of Alfred Green; "Hungry Hearts," starring Helen Ferguson and Bryant Washburn, under the direction of Mason Hopper, and "The Octave of Claudius," starring Lon Chaney under the direction of Wallace Worsley.

METRO

Maxwell Karger is beginning a heavy drama of revenge titled "Hate," starring Alice Lake. The story is by Wadsworth Camp and the continuity by June Mathis.

The Lytell subject from the story "Tommy Carteret," by Justus Miles Forman, under the direction of Bayard Veiller, is being completed under the release title "The Phantom Bride."

In production are "The Prisoner of Zenda," a Rex Ingram production, "The Five-Dollar Baby," starring Viola Dana, under the direction of Harry Beaumont, and "Stay Home," starring Gareth Hughes, with George Baker directing.

HAL ROACH

The Pollard comedies "Call the Witness" and "Blow 'em Up," have been shipped to Pathe.

The Paul Parrott comedies "Loose Change" and "Years to Come" are now being edited by H. M. Walker and "Pay the Cashier" is completed.

Harold Lloyd, who goes to New York upon completion of "White Feather," may continue his vacation in Europe in company with Jean Havez.

LASKY

"Tharon of Lost Valley" by Vingie Rowe is to be the next vehicle for Dorothy Dalton.

George Melford is making the last scenes for "Moran of the Lady Letty," starring Dorothy Dalton with Rudolph Valentino in the male lead.

James Cruze is scheduled to begin filming "Is Matrimony a Failure" on Nov. 21st. The cast includes Walter Hiers, Lila Lee, Zazu Pitts, Adolph Menjou, Charles Ogle.

Olga Printzlau is writing continuity for "The Proxy Daddy," by Edward Peple, to be the next vehicle for Tom Meighan. Production will be started when the star returns from New York.

"The Parson of Panamint has been retitled "While Satan Sleeps." Jack Holt is starred, with Joseph Henaberry directing.

DeMille leaves for Europe on November 23rd.

FIRST NATIONAL

John McCormick is home from the Chicago meeting.

Norma Talmadge, Jos. Schenck and "Mother" Talmadge were greeted by hundreds of the film colony and Mayor Cryer and Sylvester Weever at the Salt Lake Station this week upon their arrival from New York. Norma will first work in "The Duchess of Langeais," a Balzac romance.

Louis B. Mayer has purchased a novel "One Clear Call" by Frances Nimme Green. John Stehl will produce it.

Allan Holubar is beginning production at United Studios of an original story titled "The Soul Seeker."

Katherine MacDonald has finished "The Infidel" and begins this week on a new production under the direction of Chester Withey.

Mr. and Mrs. Charles Ray, Richard Willis, and Attorney Albert Kidder leave this week for New York. Ray, it is reported, will probably make a new contract.

HERE AND THERE

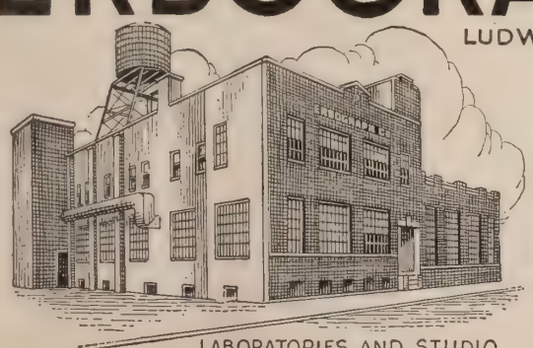
Herman Raymaker is finishing "The Matinee Idol," a Hallroom Boy comedy featuring Sid Smith. Jack Cohn, of the Hallroom Company, is to remain on the Coast six weeks.

Ben Wilson has sent the Jack Hoxie company to Big Bear Lake for exteriors for "Under Orders."

Eddie Lyons has just finished his fifth comedy for Arrow Film, titled "Brass Buttons."

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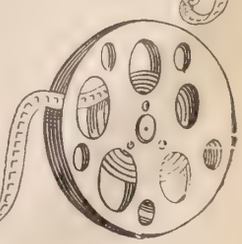
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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

APRIL

Feature	Star	Distributed By	Length	Reviewed
Cabinet of Dr. Caligari	Special Cast	Goldwyn	5,100 ft.	April 16
Charming Deceiver, The	Alice Calhoun	Vitagraph	5 reels	April 16
City of Silent Men	Thos. Meighan	Famous Players	5 reels	April 16
Dangerous Moment	Carmel Myers	Universal	5 reels	April 16
Deception	Henry Porten	Famous Players	10 reels	April 30
Desperate Youth	Gladys Walton	Universal	4,506 ft.	April 30
Diana of Star Hollow	Bernard Durning	Prod. Security—S. R.	6 reels	April 23
Every Woman's Problem	Dorothy Davenport	Plym'th Pic.—S. R.	5 reels	April 16
Ghost in the Garret	Dorothy Gish	Famous Players	5 reels	April 16
Girl in the Taxi, The	Carter De Haven	First National	5,420 ft.	
Great Day, The	Arthur Bourchier	Famous Players	5 reels	April 16
Hands Off	Tom Mix	Fox	5 reels	April 16
Heart of Maryland	Catherine Calvert	Vitagraph	6 reels	April 16
Her Lord and Master	Alice Joyce	Vitagraph	5 reels	April 16
Little Clown, The	Mary Miles Minter	Realart	5 reels	April 16
Old Dad	Mildred Harris	First National	5 reels	May 28
What Happened to Rosa	Mabel Normand	Goldwyn	5 reels	April 23
What's a Wife Worth?	Casson Ferguson	Robertson-Cole	5 reels	April 23

MAY

Feature	Star	Distributed By	Length	Reviewed
Big Adventure, The	Breezy Eason	Universal	5 reels	April 23
Black Roses	Sessue Hayakawa	Robertson-Cole	6 reels	April 30
Blazing Trail, The	Frank Mayo	Universal	5 reels	May 7
Bob Hampton of Placer	James Kirkwood	First National	7 reels	May 14
Call From the Wild	Special Cast	Pacific Film—S. R.		
Call of the Blood	Special Cast			
Cheated Love	Carmel Myers	Universal	5 reels	May 28
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Coincidence	Special Cast	Metro	5 reels	May 21
Colorado Pluck	William Russell	Fox	6 reels	May 28
Courage	Naomi Childers	First National	6,244 ft.	
Divorce of Convenience	Owen Moore	Selznick	5,000 ft.	
Don't Leave Your Husband	William Desmond	Federated Film	6,200 ft.	May 7
Dream Street	Special Cast	United Artists	9 reels	April 23
Forbidden Love	Creighton Hale	Wistaria—S. R.	6 reels	April 16
Garden of Resurrection	Special Cast	Pathe	6 reels	April 2
Gilded Lies	Eugene O'Brien	Selznick	5,500 ft.	May 21
Good Women	Rosemary Theby	Robertson-Cole	6 reels	May 21
Hearts and Masks	Elinor Field	Federated Film	5 reels	April 30
Highest Bidder, The	Madge Kennedy	Goldwyn	5 reels	May 14
His Greatest Sacrifice	William Farnum	Fox	5,200 ft.	May 14
Home Stretch	Douglas MacLean	Famous Players	5 reels	May 14
House That Jazz Built	Wanda Hawley	Realart	5 reels	May 21
I Am Guilty	Louise Glaum	Associated Prod	6 reels	May 7
It Can Be Done	Earle Williams	Vitagraph	5 reels	May 14
Lamplighter, The	Shirley Mason	Fox	5 reels	April 30
Lavender and Old Lace	Marguerite Snow	Hodkinson	5 reels	May 7
Lure of Egypt, The	Claire Adams	Pathe	5 reels	May 21
Made in Heaven	Tom Moore	Goldwyn	5 reels	April 30
Magic Cup, The	Constance Binney	Realart	5 reels	May 7
Miracles of Manhattan	E. Hammerstein	Selznick	5,000 ft.	May 14
Mother Eternal	Vivian Martin	Graphic Films—S. R.	9 reels	April 30
Oath, The	Miriam Cooper	First National	7,806 ft.	April 23
On the Trail	Irving Cummings	Prod. Security—S. R.		
Peck's Bad Boy	Jackie Coogan	First National	5 reels	May 7
Penny of Top Hill Trail	Bessie Love	Federated—S. R.	5 reels	May 7
Proxies	Jack Crosby	Famous Players	5 reels	April 23
Puppets of Fate	Viola Dana	Metro	5 reels	April 30
Queen of Sheba	Betty Blythe	Fox	10 reels	April 23
Reputation	Priscilla Dean	Universal	7 reels	May 14
See My Lawyer	Roy T. Barnes	Robertson-Cole	6 reels	May 14
Sentimental Tommy	Gareth Hughes	Famous Players	8 reels	April 9
Seven Years' Bad Luck	Thelma Percy	Robertson-Cole	5 reels	May 7
Skirts	Clyde Cook	Fox	6 reels	April 30
Sky Pilot, The	John Bowers	First National	5 reels	April 30
Tomboy, The	Eileen Percy	Fox	5 reels	April 30
Traveling Salesman	Roscoe Arbuckle	Famous Players	5 reels	May 7
Uncharted Seas	Alice Lake	Metro	6 reels	April 30
Wallop, The	Harry Carey	Universal	5 reels	May 14
Wild Goose, The	Mary McLaren	Famous Players	5 reels	May 21
Wolves of the North	Herbert Heyes	Universal	5 reels	May 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Beach of Dreams	Edith Storey	Robertson-Cole	5 reels	June 11
Beautiful Gambler	Special Cast	Universal	5 reels	June 11
Beyond Price	Pearl White	Fox	5 reels	May 21
Big Town Ideas	Eileen Percy	Fox	5 reels	May 28
Black Panther's Cub	Florence Reed	Equity Pic.—S. R.	7 reels	June 11
Boys Will Be Boys	Will Rogers	Goldwyn	5 reels	May 28
Butterfly Girl, The	Marjorie Daw	Pathe	5 reels	June 4
Charge It	Clara Kim. Young	Equity Pic.-S. R.	6,900 ft.	June 11
Cold Steel	Special Cast	Robertson-Cole	6 reels	June 4
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Get Your Man	Buck Jones	Fox	5 reels	June 4
Girl from Nowhere, The	Elaine Ham'rstein	Selznick	5 reels	
Gypsy Blood	Poli Negri	First National	6 reels	May 21
Heart Line, The	Leah Baird	Pathe	6 reels	June 4
Home Stuff	Viola Dana	Metro	5 reels	June 18
Idols of the North	Dorothy Dalton	Famous Players	5 reels	May 28
If Women Only Knew	Robert Gordon	Robertson-Cole	6 reels	June 4
Keeping Up With Lizzie	Enid Bennett	Hodkinson	5 reels	May 21
King Queen Joker	Sydney Chaplin	Famous Players	5 reels	June 11
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Last Card, The	May Allison	Metro	5 reels	June 4
Lessons in Love	Constance T'lmdge	First National	5 reels	June 18
Live and Let Live	Harriet Hammond	Robertson-Cole	6 reels	June 4
Lost Romance, The	Conrad Nagel	Famous Players	7 reels	May 28
Love's Penalty	Hope Hampton	First National	5 reels	June 4
Lure of the Orient, The	Special Cast	Aywon Film—S. R.	6 reels	May 28
Man of the Forest	Special Cast	Hodkinson	6 reels	May 28
Man Tamer, The	Gladys Walton	Universal	5 reels	June 4
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Rider of the King Log	Frank Sheridan	Pathe	7 reels	May 28
Ridin' Romeo	Tom Mix	Fox	5 reels	June 11
Road to London, The	Bryant Washburn	Pathe	5 reels	June 11
Sacred and Profane Love	Elsie Ferguson	Famous Players	5 reels	April 30
Salvage	Pauline Frederick	Robertson-Cole	5 reels	May 28
Scarab Ring, The	Alice Joyce	Vitagraph	5 reels	June 4
Scrambled Wives	Marguerite Clark	First National	6 reels	June 4
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Sham	Ethel Clayton	Famous Players	5 reels	May 28
Sheltered Daughters	Justine Johnston	Realart	5 reels	May 28
Silver Car, The	Earle Williams	Vitagraph	6 reels	June 4
Snow Blind	Russell Simpson	Goldwyn	6 reels	June 4
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Ten Dollar Raise, The	Peter B. Kyne	Associated Prod	6 reels	May 21
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Two Weeks With Pay	Bebe Daniels	Realart	5 reels	June 4
Two Wise Wives	Louise Calhern	Famous Players	6 reels	June 4
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Whistle, The	William S. Hart	Famous Players	5 reels	April 9
White and Unmarried	Thos. Meighan	Famous Players	5 reels	June 11
Wise Fool, A	James Kirkwood	Famous Players	6 reels	June 11
Wom. God Changed, The	Seena Owen	Famous Players	6 reels	June 4

JULY

Feature	Star	Distributed By	Length	Reviewed
Appearances	Special Cast	Famous Players	5336 ft.	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16
Broken Doll	Special Cast	Associated Prod	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30
Foolish Matrons	Hobart Bosworth	Associated Prod	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft.	July 2
Heart to Let	Justine Johnston	Realart	5249 ft.	Aug. 6
Home Talent	Ben Turpin	Associated Prod	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod	5312 ft.	May 7
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft.	July 9
Live Wires	Edna Murphy	Fox	5200 ft.	July 9
Love Time	Shirley Mason	Fox	4800 ft.	July 23
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft.	July 9
Ten Dollar Raise	Special Cast	Associated Prod		May 21
Thunder Island	Edith Roberts	Universal	4279 ft.	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July 9

(Continued on page 2847)

Feature	Star	Distributed By	Length	Reviewed
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft.	July 2
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft.	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Dangerous Toys	Special Cast	Federated—S. R.	7 reels	
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod.	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft.	Aug. 6
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft.	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft.	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft.	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod.	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft.	
Rainbow Trail	William Farnum	Fox	6 reels	
Remorseless Love	E. Hammerstein	Selznick	5,000 ft.	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Trip to Paradise	Bert Lytell	Metro	5,800 ft.	Aug. 27
Wealth	Ethel Clayton	Famous Players	5,141 ft.	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
What's Your Reputation Worth?	Corinne Griffith	Vitagraph		April 16
Who Am I?	Special Cast	Selznick	5,000 ft.	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Bar Nothing	Buck Jones	Fox		Oct. 22
Beating the Game	Tom Moore	Goldwyn	5058 ft.	Sept. 17
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Famous Players	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Courage	Naomi Childers	First National	6 reels	
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft.	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft.	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft.	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Infamous Miss Revell	Alice Lake	Metro	5 reels	Sept. 10
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft.	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft.	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 5
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Courage	Naomi Childers	First National	6 reels	
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Handcuffs or Kisses	Elaine Hammerstein	Selznick	6 reels	Oct. 15
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Lady from Longacre, The	William Russell	Fox	5 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Molly O	Special Cast	First National	6 reels	
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rainbow, The	Alice Calhoun	Vitagraph	5 reels	
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson		7 reels	
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Steelhart	William Duncan	Vitagraph	5 reels	Sept. 24
Stranger Than Fiction	Catherine M'D'nald.	First National	6 reels	
Speed Girl, The	Bebe Daniels	Realart	6 reels	
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
Virginia Courtship, A	May McAvoy	Realart	5 reels	
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Dr. Jim	Frank Mayo	Universal	5 reels	
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	
Hush Money	Alice Brady	Realart	6 reels	
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 12
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	
The Idle Rich	Bert Lytell	Metro	6 reels	Nov. 12
Ladies Must Live	Special Cast	Paramount	7 reels	
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	
Love Never Dies	Special Cast	First National	7 reels	
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Ma'mselle Jo	Special Cast	Robertson-Cole	7 reels	
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	
Riding With Death	Buck Jones	Fox	5 reels	
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	
Sin of Martha Queed, The	Special Cast	Associated Exhib.		
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Tol'ble David	Rich. Barthelmess	First National	6 reels	
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

(Continued on page 2848)

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
Afraid of His Wife		Educational	1 reel	
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assault and Flattery		Educational	1 reel	
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Bakery, The	Larry Semon	Vitagraph	2 reels	June 11
Bang	Lloyd Hamilton	Educational		
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	
Between the Acts	Larry Semon	Vitagraph	2 reels	April 30
Blacksmith, The	Buster Keaton	First National	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Broom	Billy Quirk	Reelcraft	2 reels	
Bride and Gloom	Monty Banks	Federated	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Devilish Romeo		Fox	2 reels	
Dew Drop Inn	Larry Semon	Vitagraph	2 reels	
Dizzy Dumbells	Art Bates	State Rights	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Detective	Johnny Jones	Goldwyn	2 reels	June 18
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Fall Guy, The	Larry Semon	Vitagraph	2 reels	
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
For Land's Sake		Educational	2 reels	
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Greenhorn, The	Lloyd Hamilton	Educational	2 reels	May 28
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hey Rube	Bobby Vernon	Educational	2 reels	May 28
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold Your Breath	Chas. Dorety	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
In for Life	Viora Daniels	Educational	2 reels	Aug. 6
It's Your Move		Educational	1 reel	
Just in Time		Educational	2 reels	June 25
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Man vs. Woman	Dorothy Devoe	Educational	2 reels	June 18
Meet the Wife	Sid Smith	Federated	2 reels	
Money Talks	Henry Murdock	Educational	1 reel	May 28
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mr. Fatima	Eddie Barry	Educational	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Stop Over	Snub Pollard	Pathe	1 reel	July 23
Nothing Like It	Dorothy Devore	Educational	2 reels	Aug. 6
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Oh Buddy	Neal Burns	Educational	2 reels	Aug. 6
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
On Their Way	Eddie Boland	Pathe	1 reel	Sept. 10
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Roman Romeos	Lyons & Moran	Universal	2 reels	May 21
Saving Sister Susie		Educational	2 reels	
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
Say Uncle		Educational	1 reel	
School Days	Larry Semon	Vitagraph	2 reels	
Scrappily Married	Harry Gribbon	Educational	2 reels	July 2
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
See America Thirst	Cissy Fitzgerald	Producers Secu		
She Sighed by the Sea Side	Ben Turpin	Associated Prod	2 reels	June 18
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Singer Midgets Scandals	Slim Somerville	Fox	2 reels	July 9
Single Handed	Edgar Jones	Pathe	2 reels	June 3
Skipper Treasure Garden	Special Cast	First National		June 15
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Snookey's Wild Oats	Snookey	Educational	2 reels	July 2
Society Dogs	Brownie (Dog)	Universal	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Sportsman, The	Larry Semon	Vitagraph	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Standing Pat	Teddy Sampson	Educational	1 reel	July 30
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Sweet Revenge	Thornton Edwards	Educational	1 reel	June 11
Take Your Time	Earl Rodney	Educational	1 reel	June 18
Their Dizzy Finish	Sid Smith	Federated Film	2 reels	June 11
Three Good Pals		Fox	2 reels	June 18
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
What a Whopper	Snub Pollard	Pathe	1 reel	Aug. 6
Why They Love Cave Men		Celebrated Players		
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Adventures of Tarzan (Serial), Elmo Lincoln	State Rights		
American Badger (Bill and Bob Series)	Pathe	1 reel	July 23
Andy and Min (Cartoon)	Celeb. Play. Film	1 reel	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Babyhood (Novelty)	Kineto Review	1 reel	
Bear Hunting in California (Adventure)	Kineto Review	1 reel	
Beauty Spots of America (Scenic)	Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Bible, The (Serial), Special Cast	State Rights	12 Episodes	
Big Mystery (Mutt and Jeff Cartoon)	Federal	1 reel	
Biology—the Microscope and Its Use (Educ.)	National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnie Scotland (Scenic)	Kineto Review	1 reel	
Boy Scouts of America (Topical)	Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers	Vitagraph		
Cairo in Egypt (Kineto Review)	Urban	1 reel	July 9
Capturing Lions by Aeroplane (Novelty)	Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)	National	½ reel ea.	Aug. 20
Code of the West, The (West. Drama)	Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)	Educational	1 reel	
Combatting the Elements (Novelty)	Kineto Review	1 reel	
Could Columbus Discover America? (World Wanderings)	Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.	Universal	2 reels	Sept. 24
Creation (Sacred Films)		4 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones	Pathe	2 reels	
Cyclone Smith's Vow (West. Drama)	Universal	2 reels	Sept. 24
Day with the Giants	State Rights		
Death Trap, The (West. Dr.), Tom Sanchi	Pathe	2 reels	
Do or Die (Serial), Eddie Polo	Universal	2 reels	May 21
Down in Dixie (Scenic)	Kineto Review	1 reel	
Dreams Come True (Educational)	Educational	1 reel	
Eden of the Pacific (Scenic)	Prizma	1 reel	Sept. 3
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Feathers (Scenic)	Selznick	1 reel	Aug. 13
Great American Authors (Kineto Series)			Nov. 19
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)	National Ex	1 reel	Sept. 24
Hitting the Spots (Scenic)	Educational	1 reel	May 28
Holy City, The (Scenic)	Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Sanchi	Pathe	2 reels	
Hope Diam'd Mystery (Ser'l), Grace Darmond	State Rights	15 episodes	
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison	Pathe	15 epi'des	Aug. 13
Imposter, The (West. Drama), Tom Sanchi	Pathe	2 reels	

(Continued on page 2876)

Special Section on the Magnificent New

"Chicago Theatre"

"Movieland's Wonderhouse"



Impressive exterior of "The Chicago"

New Chicago Theatre Surpasses All in Grandeur

Represents Close to Four Million Dollars

Awe inspiring through its size, magnificent in its architecture, and of surpassing luxury in its furnishings and decorations, Balaban & Katz's new theatre, The Chicago, stands a monument to the vision, courage and enterprise of these master showmen.

In Chicago it already is known as "the Wonder Theatre of the World" and motion picture notables gathered for the brilliant opening, gave it the palm for grandeur and splendor over all motion picture palaces hitherto erected.

The Chicago, as it stands today, represents an investment of close to four million dollars and incorporated within its walls is every known device to promote comfort and pleasure of its patrons and to insure the best in projection and presentation.

Unlike many other down town theatre properties, the Chicago Building is exclusively for theatre purposes and the box office alone must be looked to for revenue.

The seating capacity of the theatre is five thousand, twenty-six hundred on the main floor, five hundred in the mezzanine and nineteen hundred in the balcony. This capacity could be increased to fifty-five hundred under New York ordinances, thereby surpassing the capacity of any theatre in that city or in the country.

The auditorium proper covers a greater ground area than any theatre in the country, being a half block in width and one hundred and sixty feet in length. The exterior on State street, which contains the principal entrance, is a monumental design carried to a height equivalent to a seven-story building, in granite and polychrome terra cotta, with a frontage of sixty feet.

The State Street property is used exclusively for a lobby and runs east ninety-six feet to the auditorium proper, which runs north and south for one hundred and seventy feet, with its north end on Lake street.

Messrs. C. W. & Geo. L. Rapp, who are the architects responsible for this splendid building, have followed the French style of architecture of the Louis fourteenth period throughout the interior and have made the exterior what is declared by Henry Wacker, chairman of the Chicago Plan Commission, as the handsomest building in Chicago.

The Chicago is another triumph for C. W. & Geo. L. Rapp, as well as for Messrs. Balaban & Katz, for whom they previously had built the Central Park Theatre, The Riveria and the magnificent Tivoli Theatre. They are known from coast to coast as the architects of splendid theatres in many cities and their work extending over a number of years has been the result of both having had extensive study and travel in Europe and the Orient. Their efforts have been to embody the finest in European examples which are regarded as monuments of the ages in American theatres and from these examples The Chicago and the other houses built by Rapp and Rapp have taken on greater lines and proportions, surpassing the European examples and with modern improvements meeting American demands. As in all the work, the interior of The Chicago is carried out in a definite style and period of architecture and they also include the scheme of decoration, lighting fixtures and all interior equipment, so that these lines are in perfect harmony and color.

Entering from State street, the visitor to the Chicago is ushered into a lobby treated in extremely elaborate design with a huge marble colonnade supporting a rich vaulted ceiling, which towers over him at an unobstructed height of sixty-five feet. This area is devoted entirely to the public as a promenade and entrance to the theatre. At the end of this lobby is a grand marble stairway, eighteen feet in width, which extends up to the mezzanine floor, continuing to the upper mezzanine promenade, intermediate balcony promenade, upper balcony promenade and the top floor of the balcony. Patrons using this stairway are at all times in view of the main floor of the grand lobby, thereby avoiding the usual narrow entrances and passageways to this portion of the theatre.

In the grand lobby there also is a grand promenade at the mezzanine floor level extending around all sides with a width of fifteen feet. This promenade is richly furnished with divans, heavily carpeted and with splendid oil paintings on the walls. The promenade is again repeated at the upper balcony level, giving the patrons of the balcony the same conveniences.

On the orchestra floor at right angles to the grand lobby and extending the full width of the auditorium is the grand promenade, which has a width of twenty feet and extends to a height of thirty-seven feet on the main axis of the theatre.

The seating arrangement on the orchestra floor proper is laid out on a European horse shoe plan, in which the minor promenade extends around all sides, terminating at the proscenium boxes. This contour or shape of the main floor gives a series of arches which are

(*Continued on page* 2870)



Main lobby of the Chicago theatre looking toward the grand staircase. Note the magnificent crystal chandelier

A Double Achievement
The New Chicago *and* The New Major Switchboard

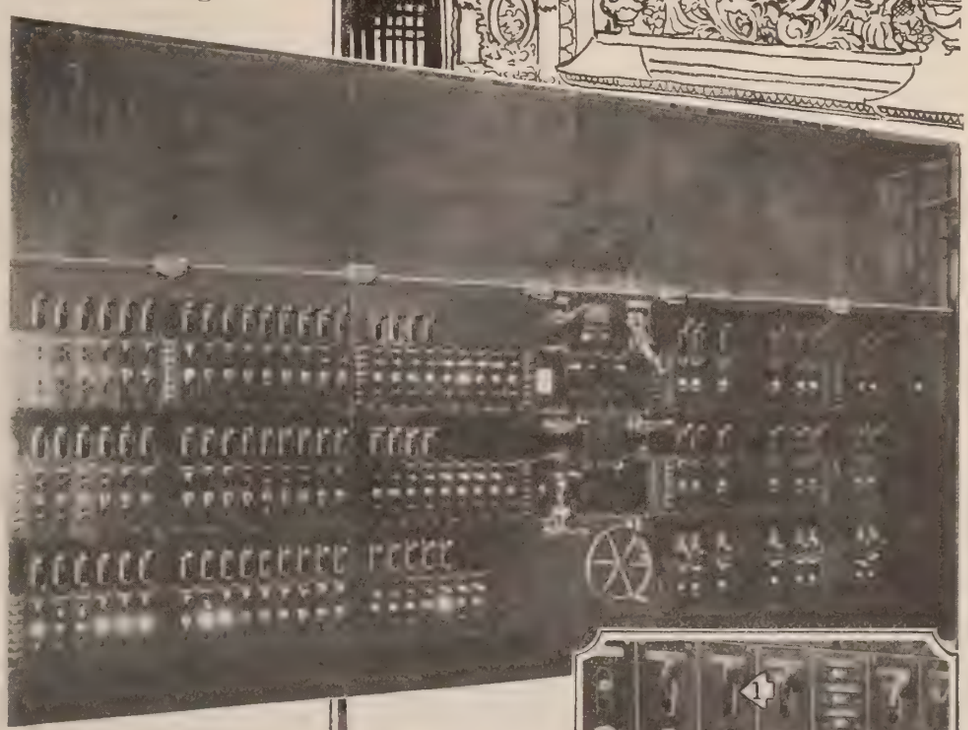


Here is a switchboard that is as much a marvel among switchboards as the magnificent New Chicago Theatre is among theatres.

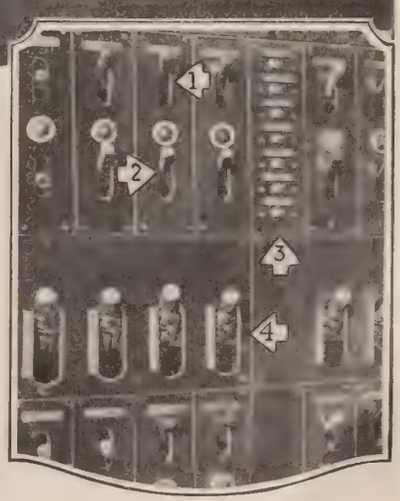
Lighting effects of surpassing beauty on the facets and cornices of the elaborate auditorium embellishments are easily accomplished. Unsurpassed flexibility that places in the hands of the electrician the minute control of the smallest circuits of lights both for brilliance and blending.

This has been true of all Major Switchboards. The new design that lifts this Major Combination Pilot and Dimmer Board above the others is the placing each dimmer lever directly below the pilot switch for the lights they dim. Added to all of the other Major features—unequaled for theatre lighting control—is this new and revolutionary feature of absolute compactness.

Major Pre-Selective Remote Control Switchboards are being installed in the newest palaces of the theatre world as well as making modern the obsolete lighting of many of the fine long established ones.



Balaban & Katz
Owners
C. W. & George L. Rapp
Architects
Chicago



(1) This lever closes the circuit.

(2) This lever opens it.

(3) These tumbler switches subdivide the circuit.

(4) This dimmer handle dims the lights of the switch just above it.

THE MAJOR SYSTEM

Pre-Selective Remote Control

Another Great Stride in Theatre Lighting Control

New Major Combination Switchboard a Real Improvement

In building the huge and magnificent Chicago Theatre, Balaban and Katz impressed the world with a dazzling achievement. Quite as impressive, particularly to those interested, are the mechanics that made such a brilliant accomplishment possible. The lighting control is one of the outstanding features of these "behind the scenes" mechanics.

To understand fully the vast improvement obtained and the skillful engineering necessary to accomplish the one man control of such a huge electrical equipment, some comparison must be made to older methods and existing conditions. Under the open-knife switchboard plan a switchboard fully forty-five feet long would have been necessary to control the great number of circuits. In addition to this knife switchboard control the dimmer bank or group would have had to extend almost an equal distance beyond this or be placed over it on a "second story" level. This old type of switchboard, which is used today in many old theatres, would have taken four or five men to control the lights of the Chicago Theatre, during the performance. As all of the equipment would have been in the stage, it would have occupied a great deal of valuable stage space. The fire hazard would have been materially increased, and flexibility would be a nearly minus quality.

It should be remembered the most highly successful theatre swithboard is not the largest but the smallest that can be built to do the work. The Major Pre-Selective Remote Control Switchboard installed in the huge 5,000-seat Chicago Theatre is only twenty feet long! It seems impossible to believe the statement that the switchboard itself takes absolutely no additional stage space other than that required for the dimmer bank alone, but that is literally the truth. The major board is built to fit into the spaces left around the dimmer handles. This at once cuts the space required down to that needed for dimmers alone. When you realize in addition it can be "set up" for three scenes in advance and that changes can be made from one position. by one man, the equipment is really marvelous.

It is a new design of Major board. It contains all of the proven points of excellence the other Major Switchboards have and is built on the basically right principle of Pre-Selective Remote Control, the great improvement is one of combining the pilot switches with the dimmer controls on the same board and each contiguous to the other.

To make this clear we will take one unit switch. In the upper part of the unit is the "on" position lever, four inches below this is the "off" position lever, both of which are also pre-selective levers. Between these two is the pilot light that shows the condition of the circuit controlled (whether the lamps are lighted or not). Just below the lower lever is the handle of the dimmer plate that dims that particular circuit. There is a scale marked along the slot through which this dimmer handle protrudes that shows by position how much the lights are dimmed.

This entire unit is repeated again and again for as many circuits as need be controlled. Further division of circuits is made with tumbler snap switches in several panels, one panel along side of each set of pilot switches. By all of this you can see that the board is marvelously flexible as well as unusually compact.

The main control switches, the main dimmer levers and the big slow wheel drive dimmer control are all located at the center of the board within reach of one man. From this point the electrician makes all of his light changes. Between changes he goes to other parts of the board to "pre-select" his successive scenes.

Figures are usually dry affairs, but the following high spots should be interesting. There is a total current load on the stage switchboard of 390,220 watts. Of this the stage uses 202,800 and the Auditorium 187,420. This is divided into a total of 384 circuits and is controlled by 103 pilot switches. The circuits are further subdivided by 153 Tumbler switche Practically every circuit in the theatre is c dimmers and approximately 147 dimmer plat were required. These are constructed in bank, six high, directly behind the pilot boar Dimmers handle in the top row is within eas reach. The entire stage pilot board and dim mers occupy a floor space of only 4 ft. 7 in. b 20 ft. This is exactly the space the dimmer alone would occupy.

In the foregoing we have taken for grante that it was clearly understood that the Majo System is a Pre-Selective Pilot Board wit Remote Control. The heavy current is broke on a large remote magnetic switchboard in a enclosed room in out-of-the-way space in th basement. This remote board is in itself wel worth pages of description.

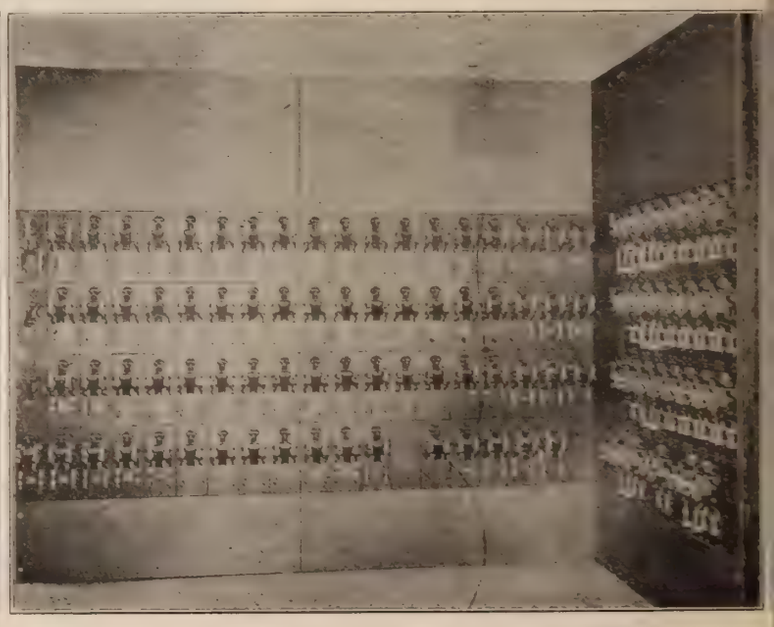
The switches are manufactured specially fo the Major system by the Cutler-Hammer Mfg Co., and all board connections are made wit bus bars, no wiring used. Of greater valu than the saving of stage space and the flex ibility and ease of control is the elimination o fire hazard. Only 7/10 of one ampere i broken on the stage and that behind steel plat and slate. No one can possibly damage th stage board by "shorting" and the entire ap paratus can be locked against unauthorize meddlers. Should any one "tamper" with th switches no harm can be done, as there is bu one path for current to travel at any one time

Another factor that makes for the safety o the audience is the extended remote control o house lights. With the Major System hous lights can be turned on from any desired poin or points in the house by a simple snap switch in a glass enclosed case.

See Photograph of Magazine Panel on Page 2870



Major remote control board in basement under the stage



Another view of the Major remote control board in the Chicago theatre

The master MUSIC

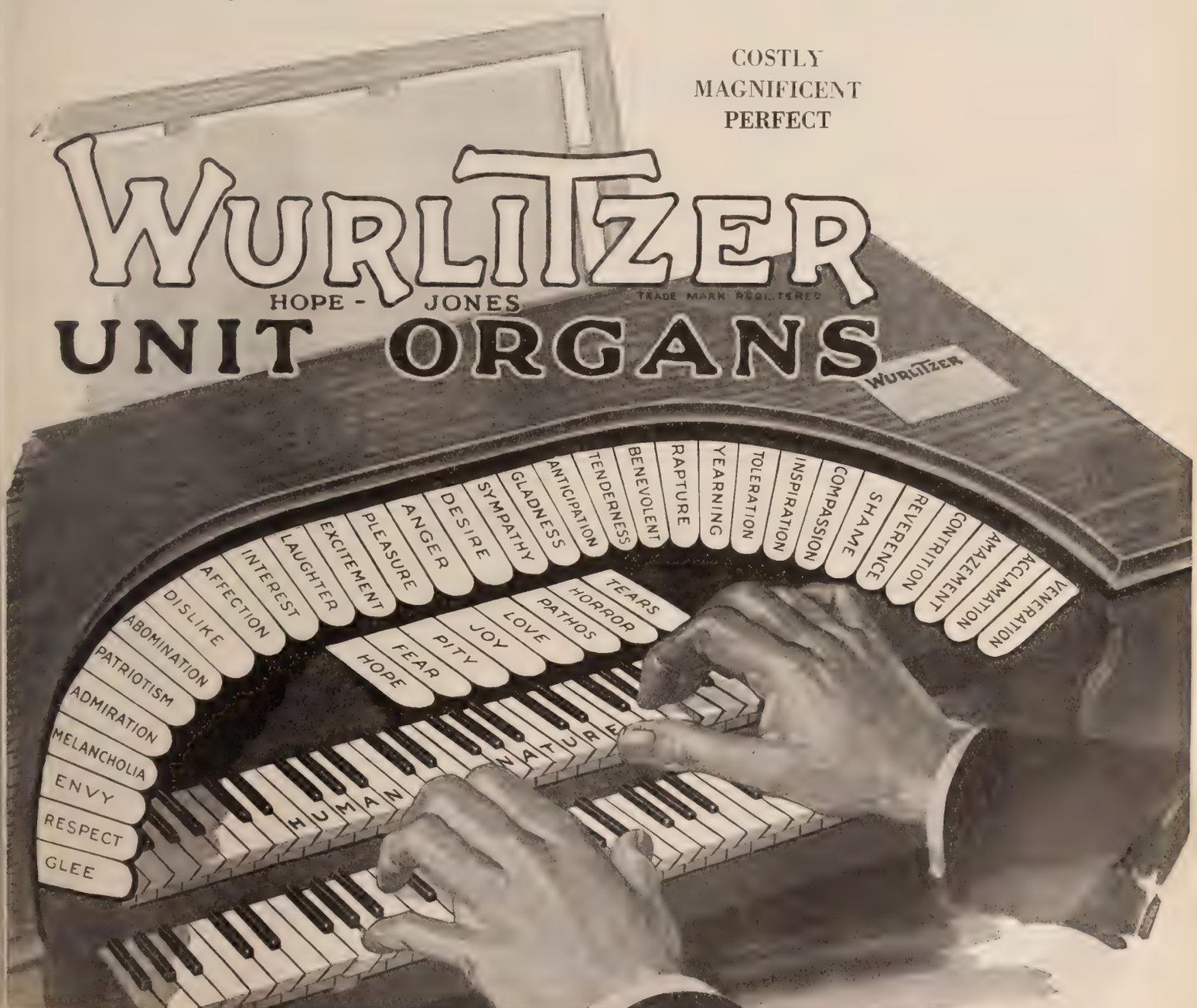
incorporated in
the new CHICAGO theatre

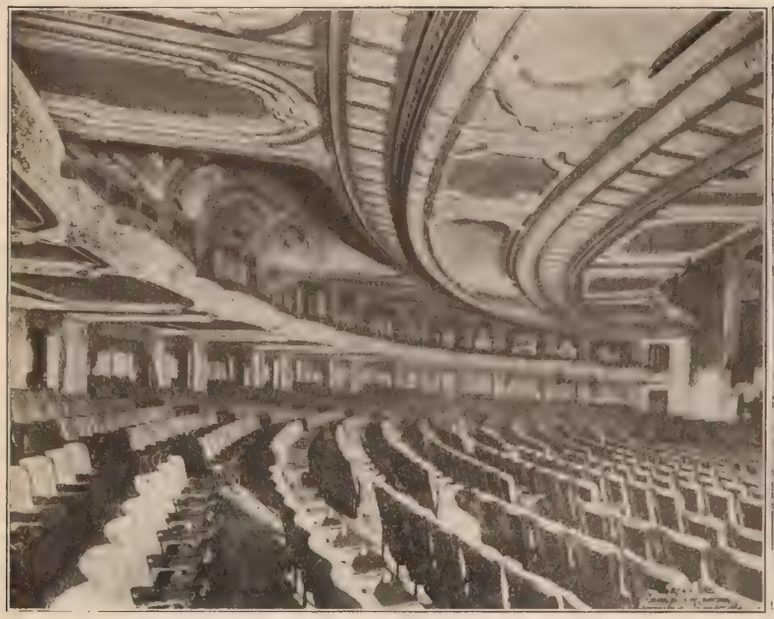
Balaban & Katz appreciate the fact that their high type of picture presentation needs the highest class music.

The successful transposition, from the head to the heart, of the ideas projected on the screen, can only come through the music of an organ built to reach the hearts of its hearers and not the discount demands of its purchasers.

COSTLY
MAGNIFICENT
PERFECT

WURLITZER
HOPE - JONES
UNIT ORGANS





View of the mezzanine boxes under the balcony



The balcony, showing wall paintings and decorations

Equipment of Chicago Theatre on Par With House

Nothing Left Undone to Obtain Perfection

While the splendid architectural and lighting effects, beauty of hangings, heavy carpeting and general air of luxury which distinguishes the Chicago, brings forth admiration from everyone entering the theatre, quite as impressive, particularly to theatre men, are the mechanics that make such a brilliant accomplishment possible.

The electrical system throughout the Chicago was installed by the Hub Electric Company, of Chicago, many of the instruments and devices used being manufactured specially for this theatre by that company. The magnitude of the electrical equipment may be realized from the fact that more than ten thousand electric lights are used to illuminate the interior of the house, and thousands of lights in addition are used on the exterior. The cove lighting throughout the house is of the three color system, amber, red and blue, with the colors independently controlled by dimmers. There is a perfect blend of one color into another every twenty minutes with the diffusion so gradual that it is hardly perceptible. Electric drive pumps, blowers, and a heating system in which electricity plays an important part, are also part of the Hub Electrical Company's contribution to this great theatre.

An interesting feature of the installation is the thermostat method of temperature regulation. In a closet adjacent to the manager's office is a control board which indicates the temperatures in various parts of the Chicago Theatre and enables the manager to set the various thermostats, distributed about the house, at proper degree of heat. From this board, also, is operated the opening and closing of dampers and ducts, that is the fresh air damper may be set half open and the return air half open. Also foul air exhaust dampers may be regulated. It also provides for the regulation of the coils and the heating system. Other indicators show the velocity at which the various fans are running and there are controls for regulating their motors. There is a complete inter-communicating system of house telephones and an electric flash system of reporting vacant seats to the chief usher, who has a board before him whereby he can determine the location of vacant seats in any part of the house.

The lighting control is one of the outstanding features of the "behind the scenes mechanics" and is accomplished through the use of the Major Pre-Selective Remote Control Switchboard.

The projection room in the Chicago is equipped with a battery of three Simplex Machines, Stereopticons, etc. The installation of the Peerless Automatic Arc Controls in the projection room, was accomplished through arrangements with the J. E. McAuley Manufacturing Company, Chicago, who also manufactured the controls in use at the Senate, Rivera, Tivoli and The Roosevelt, which play such an important part in the perfect projection of pictures at these houses, eliminating as they do the annoying colored lights, the semi-dark screen, and other undesirable conditions practically unavoidable with hand fed arcs.

A Raven "Haftone" screen manufactured by the Raven Screen Corp., New York City, is an important part of the Chicago's equipment.

On one of the upper floors over the lobby of the Chicago, is provided a full sized stage with complete system of stage lighting, etc., for use of the presentation department, which here prepares elaborate prologues and other scenic effects used on the Chicago stage. The musical director also is provided with a room where he can view the pictures and arrange the musical settings for them before they are seen on the screen of the Chicago.

The large general offices of Balaban & Katz also occupy one of the floors over the lobby and are considered one of the handsomest suites of offices in the city.

The wrecking of the buildings which stood on the present site of the Chicago was completed in record time by the W. J. Newman Company of Chicago, who also made quick time with the monster excavation for the foundation and basement structures of the theatre.

Col. Fred Levy to Erect $250,000 House

There is no gloom or fear of the future in certain of the Kentucky motion picture circles. Close on the heels of the opening of the new "Kentucky" in Louisville Col. Fred Levy, original Associated First National franchise holder for Kentucky and Tennessee, has completed negotiations for the erection in Lexington, Ky. of a new theatre, to seat 1,500 and to cost approximately $250,000.

The name of the new house has not been determined, but it is to be one of the finest theatrical structures in the state and the management will seek to obtain patronage of the highest class. Construction is to start in November, and the house will be opened next April, it is expected. It will be the home of Associated First National attraction in Lexington. It is stated that every comfort of the modern theatre will be provided and a pipe organ will furnish the music. The main floor will seat 1,200.

Show Movies in Church

The Jamestown, N. Y., Baptist Church has installed a $2,000 equipment for the showing of motion pictures. The pastor is now giving movie sermons every Sunday night.—TAYLOR.

BALABAN & KATZ

Announce the Opening of

THE CHICAGO

Wonder Theatre of the World

(C. W. & GEO. L. RAPP, Architects)

On October Twenty-Sixth

CHICAGO THEATRE

—Another—

HUB ELECTRIC COMPANY

Chicago

INSTALLATION

We take great pride in the electrical installation in the
"Wonder Theatre of the World"

Our 18th successful Chicago
Theatre installation

DESIGNERS—MANUFACTURERS—INSTALLERS

Pre-Set Selective Remote Switchboards for Theatres

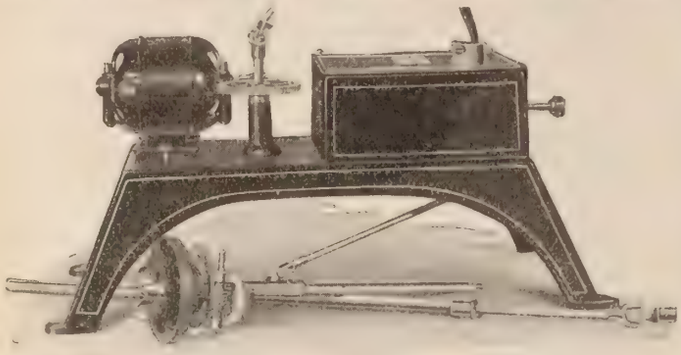
THEATRE EQUIPMENT

PANEL BOARDS
COLOR EFFECTS
AISLE LIGHTS

REMOTE AND MANUAL
SWITCHBOARDS
CURTAIN OPERATORS

FLOOD LIGHTS
SPOT LIGHTS
FLOOR POCKETS

The Peerless
Automatic Arc Control



"The Watch Dog of the Arc"

AND—

Like every theatre opened in Chicago in the last two years, the new four million dollar

CHICAGO THEATRE

installs PEERLESS Automatic Arc Controls. In use wherever perfect projection is required.

Write for Circular

THE J. E. McAULEY MFG. CO.
32 N. Jefferson St. Chicago

Wrecking and Excavating

for

Balaban & Katz

The Chicago

World's most beautiful moving picture theatre was done by

W. J. Newman Company
21 N. Curtis Street, - Chicago

Raven Haftone Screen
Was Selected By BALABAN & KATZ for the
Chicago Theatre

Raven Screen Corporation
One Sixty-Five Broadway, New York

TELEPHONE SYSTEMS
FOR THEATRES

A PUSH OF THE BUTTON AND THE CONNECTION IS MADE

THE QUICK WAY TO TALK THINGS OVER

Your Regular Electrician Can Install Our Systems



Write for Bulletin No. 71 Showing Complete Line

No. 40

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NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

The Parkway, Dallas, Texas, a Comfortable Neighborhood House

Latest of Foy Theatres Has Modern Equipment

The Parkway, Dallas, Texas, latest of the Foy Neighborhood Theatres, and erected at a cost of $60,000, is said to be one of the most pretentious theatres of its kind in the entire Southwest.

Ed. Foy, Sr., of Dallas, who is credited with originating the neighborhood theatre in the Southwest, has partly realized a dream of his to build a chain of 10 neighborhood theatres.

The Columbia, opened in 1917, was the first venture. Being an instant success, Foy added the Colonial in 1919; the Rialto in 1920 and the Bluebird in 1921. With the opening of the Parkway, the list expands to six.

The Parkway is of a modernized Colonial type of architecture. F. J. Woerner & Co., Dallas, were the architects and W. H. King, contractor. With its large square pillars, the exterior resembles a wide Southern veranda. An atmosphere of simplicity and refinement prevails. The construction is of brick furnished by the Acme Brick & Supply Co., Southwestern Life Bldg. The foundation consists of reinforced waterproof concrete walls of brick interior finished with "Acme" cement plaster. Plastering contractor was G. E. Lake.

Sheet metal used in the ceiling and ventilators and fire proof doors found in the projection room are furnished by Texas Sheet Metal Works. Beams, railing, brass work, push bars are of iron and steel purchased from the Mosher Mfg. Co. The marble and tile work is from J. C. Bruggen, marble and tile contractor. Plate glass is from Federal Glass & Paint Co. "Build Up" roofing of asphalt and felt is from the Southwest Brick, Tile & Roofing Co., all the above firms being located in Dallas.

Seating capacity is 826 mahogany chairs outlined in gold designs, and are comfortably placed on a slope from three-quarters inch to a foot, with plenty of room left between seats.

The interior is finished in light grey with walls bordered in imitation of Caenstone Mado, decorated with semi-conventional designs. William T. Peaco is the decorator. Graceful wreaths and flowers in tans, blues and rose lend a pretty color note as do the drapes in deep rose velour and silken cushion puff Austrian shades of fine pongee. Rose velvet hides the organ pit from view, while rose velour curtains are hung across the last row of seats at the rear of the house to protect the eyes of patrons from the light entering the doors. All drapes are from W. A. Green Co., Dallas.

On the right, a stairway leads to the ladies' parlor and retiring room. Here is found a distinct feature, for the mothers can rest comfortably in wicker chairs and see the picture at the same time through a large square opening cut for that purpose.

A lounging and smoking room for the men is on the left side, leading into an unusually large projection room, 15 feet square, on its right.

To increase quietness and eliminate vibration a motor generator set was installed downstairs in a specially constructed generator room.

The projection room equipped at approximately $5,000 is said to be the most modern in Dallas, and not to be excelled by any theatre in the Southwest. Two of the Power's 6-B Machines equipped with Type "E" Lamphouses, New Mechanical Governor speed controls, Snap-Lite Lenses, together with a 50-50 ampere General Electric Motor Generator constitutes a portion of this equipment, furnished by the Southern Theatre Equipment Company. H. A. Vinyard, for three years with the Colonial is chief projectionist.

A special built, Minusa Gold Fibre Screen, built entirely to meet the particu-

(*Continued on page 2864*)



Front view of Foy's new $60,000 *theatre, the Parkway, Dallas, Texas, which opened recently*

Chicago's popular State Street Theatre, BIJOU DREAMS, installs three Motiograph DeLuxe Projectors. Their picture is wonderful. Write them.

Facts and Fiction

We were First to regard the intrusion of dust,
And the First the Wheels to Enclose,
The First to avoid Soft Metal Castings,
And thus not on the user impose.

We were the First to make them of Steel,
And the First to Harden the Gears,
The First to make use of the Pedestal,
And this by a number of years.

But as in some of these claims we're not alone,
We'll be First to offer the Proof,
So if you'll consult the Patent Records,
You'll be sure to Learn the Truth.

And while the Records you have at hand,
Take a Further Look at the same,
And you'll find the "Shutter Adjustment"
Wasn't first by the one by whom claimed.

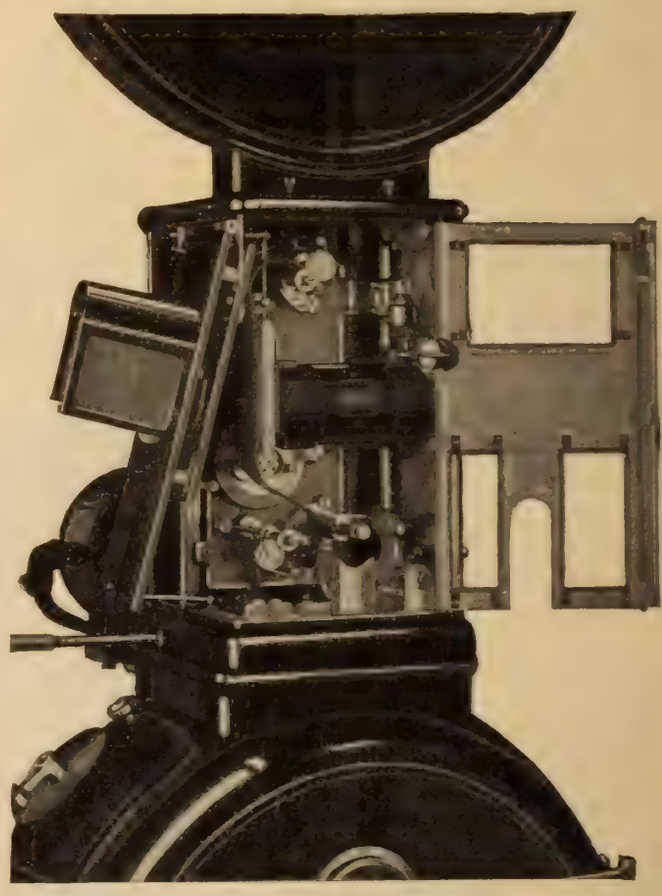
After one that precedes and blazes the way,
Another may follow with different form,
But that isn't the work of the Pioneer,
It only makes way for Blowing the Horn.

But what does it matter tho it be ours,
A fading honor, to have had first place,
It's the one who's alert and continues to Lead,
That'll hold at the Head of the Race.

It's the Machine that'll Project the Picture Best,
That'll bring the Most Dollars in,
And that requires the Least in the way of Upkeep,
That'll help the Boys in the booth To Win.

So while Honors are Heaping broad and high,
We'll work to Keep in the Lead,
We'll strive to give the Best Service to all,
And users will be Motiograph Boosters indeed.

A. C. R.



Write for literature on this Wonderful Projector

Enterprise Optical Mfg. Company

564 W. Randolph Street, Chicago, Ill.

Many New Camera Improvements Have Appeared Recently

A Paper Delivered Before S. M. P. E. by Carl Louis Gregory, F. R. P. S.

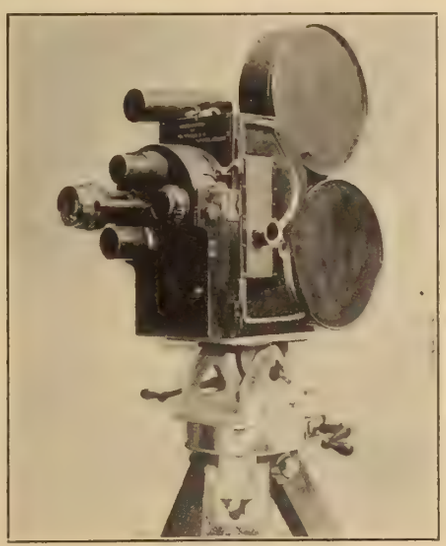
THE ever widening fields to which the motion picture is being adapted has induced manufacturers and inventors to bring forth many new camera designs and to make many improvements in the old standard designs.

It is the purpose of this paper to list briefly the more important developments in camera design which have appeared recently. It would be impossible, of course, in a paper of this kind to list every improvement and invention directly related to motion picture cameras—the list would be too long and voluminous; therefore the writer has endeavored merely to present a brief synopsis leaving to the manufacturers and inventors the task of supplying to those more intimately interested a more minute description of the particular virtues of their products.

Probably no camera, since the making of motion pictures became a business, has shown so many departures from established design as the Akeley Camera, invented by Carl E. Akeley, explorer, sculptor, taxidermist, inventor of the cement gun and Curator of African Animals at the American Museum of Natural History.

Mr. Akeley, while doing extensive scientific work in the jungles of Africa, found the usual type of motion picture camera inadequate and unreliable for the various uses of field work and thereupon, knowing the demands of the photographer, conceived the principal of the present Akeley Camera.

The Akeley is the shape of an enlarged round pill box set on edge atop of the tripod. The cover of this box carries a telescopic looking view finder, the turning crank and a footage meter; on one side



New Pittman Camera

of the edge of this pill box is a lens hood and on the other a long wooden handle like a policeman's stick; while at the top edge is a carrying handle; on the bottom of the box a supporting arm extends from the base to the center.

This base and arm are the panoramic and tilting devices containing trains of gears with a small flywheel to insure steady movement. Both pan and tilt can be worked simultaneously with the left hand by means of the long wooden handle to follow any object moving obliquely, such as a rising airplane. Both have quick shifts or releases which may be released at will or held at release.

The tripod is constructed on the principle of a truss bridge enabling it to be made light but strong and the truss which gives the rigidity can be released by a catch and the length of the legs changed as readily as pushing a slide trombone.

The tripod head which releases by three quick turn screws carries the camera and panning and tilting devices on a ball and socket joint which can be locked level almost instantaneously irrespective of whether the tripod is placed level or not. Thus the camera can be removed from the tripod for setting on a stump or a rock and still have the advantage of the ball and socket quick-levelling head and the panoram and vertical tilt.

The finder is jointed at the axis of the tilting mechanism and by means of an erecting prism not only keeps the image right side up but also keeps the eyepiece floating at the height of the eye no matter in what direction the camera may be tilted.

Matched twin lenses permit of watching the picture on a ground glass and the focus followed on the ground glass or by a dial which indicates the distance at which the lens is set and changed by a knurled wheel while operating the camera. A slide plate carrying the lenses may be quickly replaced by another plate carrying lenses of any focal length.

The inside magazines hold the standard 200 foot rolls of film and which after exposure it returns to the same box. Replacing magazine and threading takes from 10 to 20 seconds which offsets the necessity of a larger magazine.

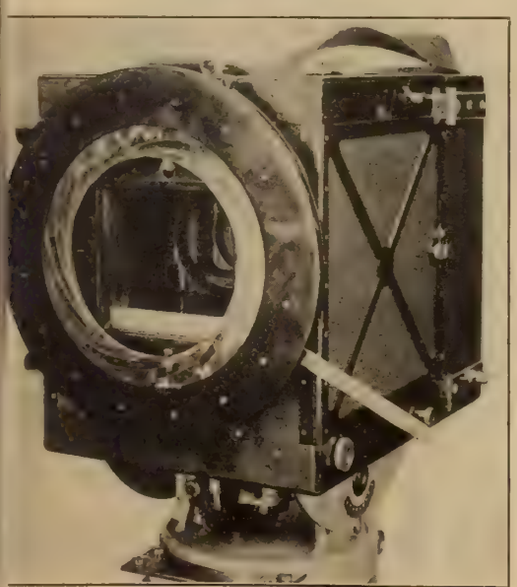
The film movement of the single finger type is of positive action, both forward and back. Removal of one screw permits taking this entire unit from camera. Moves the film 120 degrees of the circle, making possible a shutter of 240 degrees opening.

The shutter is of the barrel type and is actually focal plane in character as it encircles the entire camera mechanism just inside the exterior shell and cuts across the focal plane just in front of the film. Its efficiency is much greater than any disk shutter of usuable dimensions could possibly be.

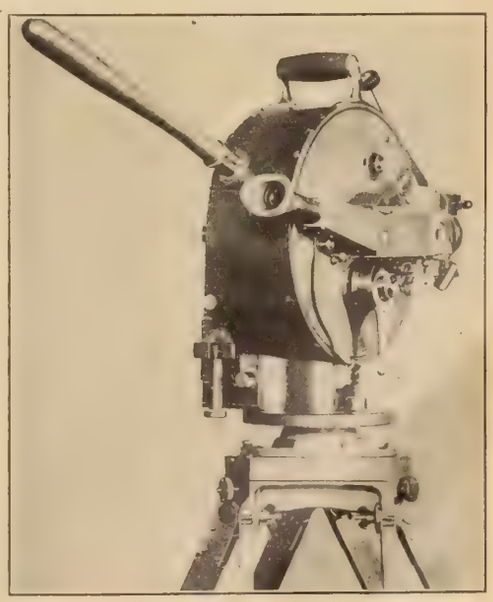
The main outstanding features of this camera which are equalled by no other are: facility with which moving objects may be followed, efficiency of the shutter, ability to work without tripod, lightness and rigidity of tripod, quickness of loading, and extreme range of tilt and pan.

The next most radical departure from conventional camera design is probably the Russell Camera.

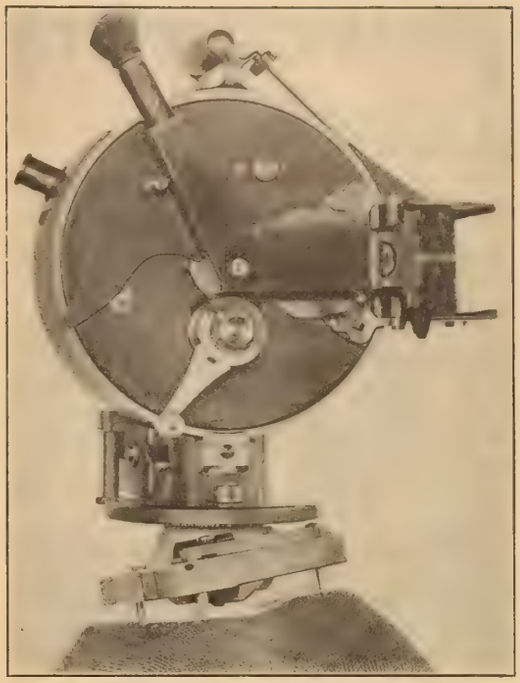
The radical feature of the Russell Camera is the relative arrangement of the lens and film magazines. They are so disposed that the lens is mounted in a deep recess within the camera casing. The appearance of the camera when closed is that of a rectangular box with an oblong



Front view of Russell Camera



Rear view of Akeley Camera



Akeley Camera in use without tripod

opening in one end in which the lens is set, the position of the magazines on either side of this recess forming a natural sunshade for the lens. Although the lens is placed far back from the front of the camera, the recess in which it is located is of such size that vignetting does not occur.

Vignetting and double exposure devices are placed directly on the front of the camera and do not interfere with the lens carriage, which may be instantly drawn forward, making the lens accessible for cleaning or removal.

The film magazines take Eastman film, 400-foot rolls, direct from the can without removing the wooden spool. Light traps are provided which open automatically one-half inch when the camera is closed, thus eliminating all danger of scratches. All sprockets and rollers and the aperature plates are recessed so that the film surface touches nowhere throughout its course except on the sprocket holes.

The dissolving shutter dissolves out and in automatically in three different selective speeds. This shutter can also be operated by hand and can be set for any angle from 170 degrees to 0.

Focusing is accomplished by an ocular at the back of the camera which shows the image right side up. By operating a lever at the top of the camera the film, without being removed from the aperture plate, may be swung to one side as the ground glass automatically takes its place. As this operation is accomplished in three seconds and without opening the camera or losing an inch of film by exposure to the light, it is truly a great time and film saver. In focusing, the lens carriage is moved by means of a knurled button on the left of the camera and is so geared as to give a micrometer movement. It can, however, be released instantly for drawing the carriage forward to permit of a change of lens.

A very accurate focusing scale is fitted on the back of the machine and is scaled to feet for those who prefer that method of focusing. This is also an advantage in following the focus while operating the machine.

The take-up is a multiple disc clutch which will take up 400 feet forward or backward with the slightest effort.

Forward and back cranking can be done instantaneously without shifting of belts. Simply reversing the crank automatically releases the forward take-up spool and the back spool takes hold. In going forward, the feed spool likewise is free, which prevents hard cranking when on the roll is larger on one side than the other.

All lenses, from 40 millimeter to 6-inch focus, mounted in similar lens tubes which can be changed in a few seconds, may be used without protruding beyond the front of the camera.

The movement is a new design, doing away with all such wearing parts as cams, guides, slots, springs, etc.

The crank handle is located at the lowest center of gravity, which prevents any torque movement. It is permanently attached to the camera and can be folded out of the way when the camera is not in use.

The Russell Camera is 9 inches high, 7¾ inches wide and 10¾ inches long. It weighs about 20 pounds including a 400 foot roll of film. It is very compact and easily handled.

R. W. Pittman, maker of the Pittman and Photo Cines Cameras, well-known as low priced cameras for topical and semi-professional work, has ready for the market a machine of higher class resembling the Bell and Howell type of all metal camera with multiple lens turret carrying four lenses.

Focusing is accomplished by movement of the lens turret instead of individual focusing mounts and the image is viewed at the aperture by an eyepiece on the side of the camera.

Magazines are separate circular boxes of heavy gauge metal with automatic opening light traps.

A veeder footage counter is built into the machine as well as an automatic and hand shutter dissolve, punch, mask slide, etc.

The turret is on a hinged front housing which swings back giving easy access to the shutter and movement mechanism which is easily removable for inspection or repair. The shutter meshes in correct position only, so there is no chance of replacing it out of time with the movement.

Mr. Pittman is also constructing a small camera of 75 foot capacity to be operated by spring motor which may be carried about like a kodak, likewise a vest-pocket camera for taking snapshots on motion picture film.

The Société Francaise Sept, 85 Avenue Kleber, Paris, have lately put out a camera made by the well known Debrie establishment which holds five meters of film, driven by clock work. It may be loaded in daylight and takes either motion scenes up to twenty feet in length or 300 individual snapshots as may be desired. The lens has an aperture of f3.5 and is set in an accurate focusing mount.

The new model of the professional Debrie Camera appears outwardly much the same as formerly, but is now equipped with automatic shutter dissolve and a number of minor refinements in construction and design.

(*Continued on page 2866*)



Loading Actograph Camera

DISTRIBUTORS OF POWER'S PROJECTORS

Service

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Motion Picture Equipment Corp.
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Theatre Supply Co., Inc.
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H. A. & E. S. Taylor
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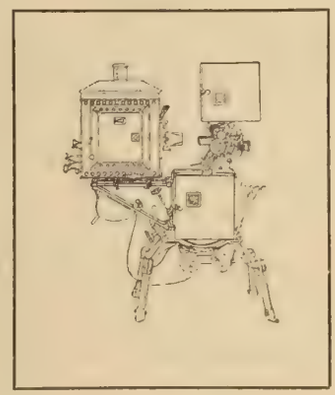
Exhibitors' Supply Co.
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BOSTON, MASS.

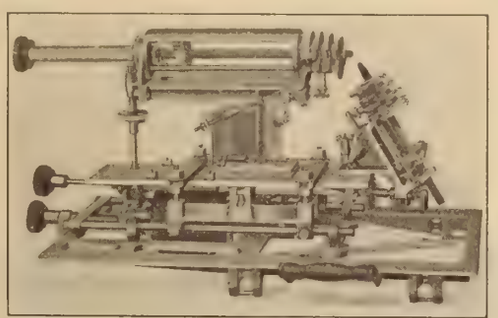
Southern Theatre Equipment Co.
9 NASSAU STREET
ATLANTA, GA.

328 CALIFORNIA STREET
OKLAHOMA CITY, OKLA.

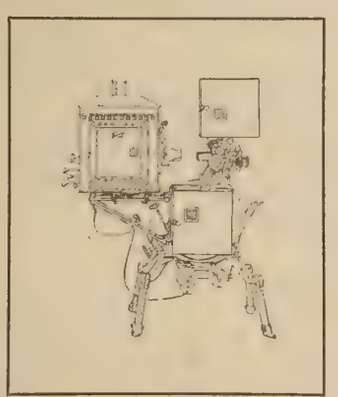
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Washington Theatre Supply Co.
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NINETY GOLD ST. NEW YORK, N.Y.

Fog Handicap Is at Last Overcome at London Studio by Ingenious Device

Atmospheric Problem Which Caused Loss of Thousands at Paramount Has Been Solved

The atmospheric problem which has seriously handicapped production ever since the opening of the Islington studio of Famous Players-Lasky British Producers, Ltd., has at last been solved, according to a statement from the New York office of the Paramount organization. A system of air purification, designed by one of the foremost English engineering companies and now in successful use at the studio, has brought the desired relief and is expected to pay for itself through the saving of time on a single production.

It was just a year ago during the filming of Donald Crisp's production, "Appearances," that the studio management first realized fully what havoc London climate could play in the making of a motion picture. At that time there was a long period of foggy weather. The fog permeated the studio to such an extent that production was held up for days at a time and the loss which it entailed was conservatively estimated at more than $50,000.

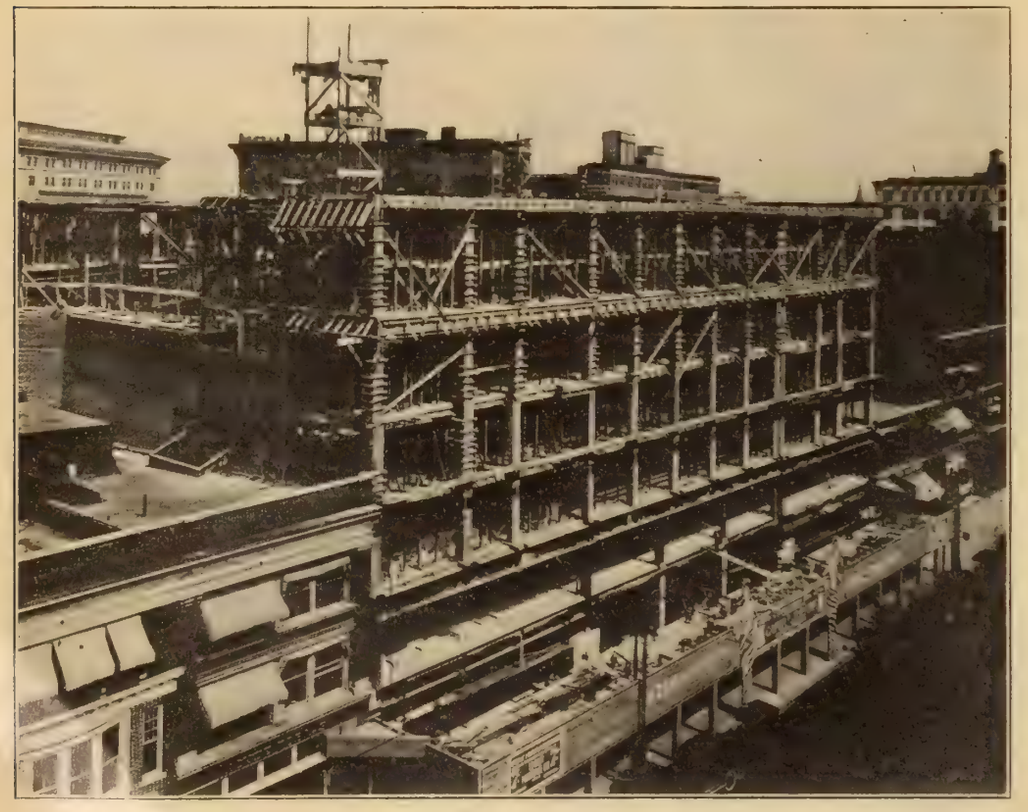
Since then, the Carrier Engineering Co., Ltd., has been at work on a device to eliminate the trouble. By an elaborate system of air-washing and subsequent heating under pressure, the air within the studio is now kept perfectly clear and not a day has passed when conditions have not been ideal for interior photography. The air is drawn from the outside under at the rate of three and a half million gallons per hour. This air is admitted through a series of baffle plates which break it up completely. It then passes successively through two banks of sprays fed by a large intake pipe from the street main. The water is chilled to a very low temperature, which produces a condensation of the dampness in the air fed through. Thus thoroughly washed the air passes over a series of heating banks and reaches the studio at the temperature called for by the thermostats.

At all times the air pressure inside the studio is kept at a point slightly higher than that outside, making it impossible for the outside or unwashed air to get in, although the pressure is quite unnoticed by the workers in the building.

The invention is regarded as the salvation of the motion picture producing industry in England, especially in London and vicinity where the fogs are particularly heavy and frequent at certain protracted periods of the year.

Erect Fergus Falls Theatre

A theatre is being erected at Fergus Falls, Minn., by John Lautitzen & Co. It will cost about $50,000.



Detroit's skyline shifts daily as Kunsky's wonder theatre, the new Capitol, assumes its complete proportions. The erecting of the Capitol heads an unprecedented building era in Michigan motion picture history. It will open December 15 and be the first run First National franchise theatre in the motor city

Important P. S. Commission Ruling

The following letter from D. H. Finke, managing director of the Bellevue Theatre Corporation, Niagara Falls, N. Y., tells of a most important ruling in that state on electric current rates.

Wm. A. Johnston, Esq., Editor,
Motion Picture News,
729 Seventh Ave.,
New York City.
Dear Sir:

By virtue of a decision in the form of a ruling from the Public Service Commission just received we will henceforth receive electric current used in our projection room on a power instead of a lighting rate.

Particular emphasis should be laid to the importance of this decision because it effects a saving to exhibitors in every part of the state of thousands of dollars each year. This is easily figured because exhibitors have always paid eight times the amount under the lighting rate as they will now have to pay under the power rating.

This victory was won by us singularly without any co-operation from other exhibitors or exhibitors associations.

We know this information will prove very valuable to you.

Very truly yours,
BELLEVUE THEATRE CORPN.,
D. H. Finke,
Managing Director.

Faller Contracts for Motiographs

Sig Faller, owner of the Bijou Dream Theatre, State street, Chicago, has contracted for the installation of three Motiograph De Luxe Projectors in his house.

These machines are of the new type just put on the market by the Enterprise Optical Manufacturing Company, and which are said by experts to mark a great advance in projectors.

Projection is one of Mr. Faller's hobbies and he selected the battery of Motiographs for his theatre after making a thorough study of the various machines on the market and visiting the Enterprise Optical Company's plant and observing how the De Luxe projector is built.

Install Mammoth Organ

Unusual festivities at Los Angeles attended the opening of the Kinema theatre with its mammoth five manual, $75,000 Robert Morton orchestral organ. Recently the factory superintendent of the Van Nuys, California, Robert Morton shops, made his first installation inspection of the new organ. On the following day the thirty-two foot Bombards organ pipes were installed. These mammoth pipes comprise the most important part of the specification, because the Kinema theatre stage had to be reconstructed in order to properly house them. The organ is now being sounded so that the various tone combinations will be perfectly voiced.

Who Can Solve This?

Gentlemen:

We note your recent description of an automatic curtain machine.

This is beyond us as we only run one show per day but what would interest us would be a plan or system of pulleys that would move the curtain by hand.

Do you know any such system?

Yours very truly,
C. A. S.

Let us hear from some of the N. A. M. L. members on this.

Latitude is one of the outstanding qualities of

EASTMAN POSITIVE FILM

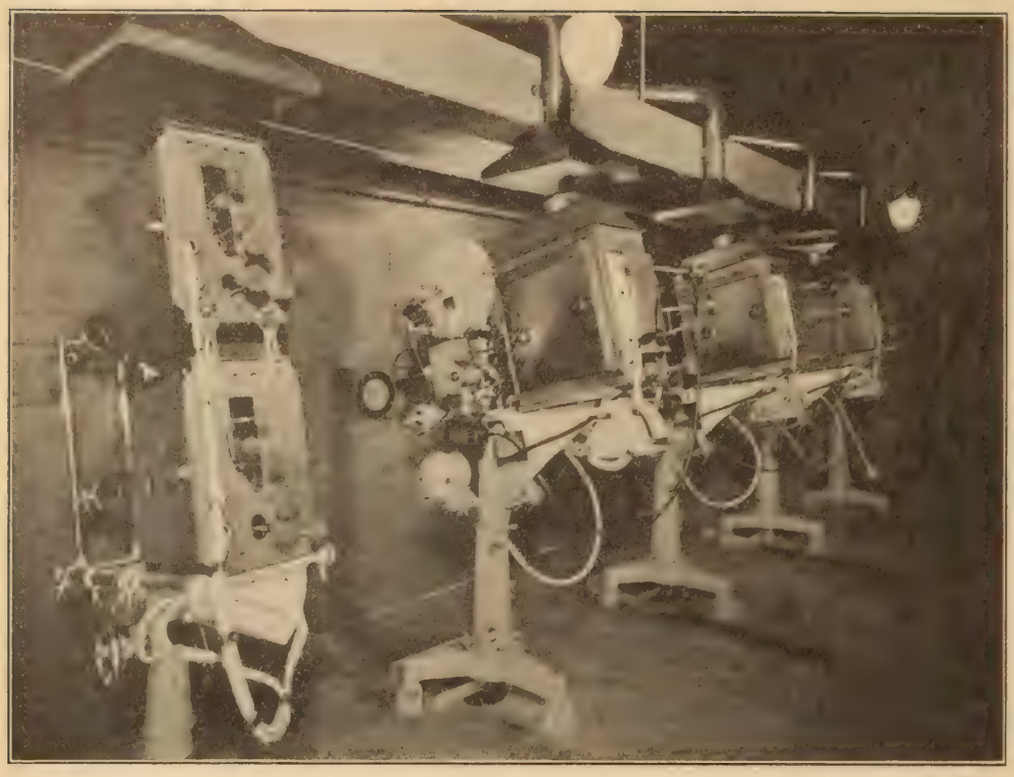
It enables the printer to secure perfect prints from negatives made under variable conditions of light, and renders beautiful shadow detail. It is the quality that broadens the possibilites of success, saves the difficult situation and increases the average of good results.

Eastman Film carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



The model projection room of James theatre, Columbus, O., contains three type "S" model Simplex machines and a Simplex dissolving stereopticon and Simplex spot lamp.

Argus Makes One of This Year's Most Complete Projection Installations

New James Theatre, Columbus, Ohio, Has Excellent Equipment

The projection room shown in the accompanying photo adds another feather in the cap of the Argus Enterprises, Inc., northern Ohio distributors for Simplex projectors. The layout here pictured has been given the "once over" by some of the leading projection engineers of this country and their expressed opinions concerning its completeness and excellence may be verified at a glance.

The projection machines are of the latest Type "S" model, finished in battleship gray with nickeled mechanisms. There are three of these machines and all are equipped with half size Snaplite lenses. The mechanisms, speed controls, etc., embody every feature as yet manufactured by the Precision Machine Co.

To the left is a special Simplex dissolving stereopticon also finished in gray to correspond to the projectors with all movable metal parts nickeled. This is the second machine of this type to be installed in this country.

A Special Simplex spot lamp equipped with both an iris and mica dissolve occupies the other end of the room.

The rheostats, placed on a concrete slab above the projectors, are of 125 ampere capacity. They are controlled by the Robins remote control method and the control boards on which are mounted the ammeter and voltmeter together with the speed indicators are recessed in the front wall of the projection room to the right of each machine.

An iris shutter is mounted over each machine port opening. These shutters are connected by one master cord and are used in place of the dowser shutters for the dissolving and changeover of reels.

The fire door system is a distinct departure from the usual method of control as the photograph shows, there being but one master cord. Each door is hung independently of the other and all are suspended from the arm mounted under the rheostat shelf. A weight on one end of the arm supplies the necessary power to turn the arm should the links melt, thereby releasing the chains supporting the doors instantly. The fire door tracks are padded with felt at the base making it practically impossible to hear them fall.

The lighting and ventilating systems are as near perfection as could be desired, there being one twenty-four inch exhaust fan to remove the foul air from the room through the vents over each machine and behind each rheostat. The fresh air is supplied from a duct leading to the roof of the theatre structure.

Another admirable and distinctly noticeable feature of this installation is the complete absence of conduit and wiring from view, all conduit running under the concrete floor and the only exposed wiring being that from the machine pedestals to the switch and lamp.

The walls are decorated with a blending of dark flat green shades of paint thereby reducing eye strain to a minimum. The floor is covered with a battleship linoleum of the wall shade.

Fireproof enclosed rewinds and film cabinets, enclosed switch boards all of which are decorated to conform with the general decorating scheme, complete the equipment. The entire room presents a decidedly restful effect to the eye.

The projectionist is enabled to get a sharp focus on the screen at all times by the aid of high powered binoculars, a pair of which is permanently mounted over each port opening. Communication with other parts of the house is established by means of an elaborate dictaphone and signal lighting system.

This entire installation was personally supervised and directed by S. A. Westall of Columbus, Ohio, the engineer in that city for the Argus Enterprises, Inc., and was made for W. M. James, who operates the James theatre of Columbus. The house itself cost over one million dollars, seats three thousand people and was designed by C. Howard Crane, Detroit architect. Joseph Urban, it is more than interesting to note, is responsible for the gorgeous stage setting which is without a doubt one of the most beautiful in Ohio. Baumgarten furnished and hung the draperies.

Projectionists Carl E. Neal and George W. Halliday are in charge of this most excellent installation of projection equipment and are getting wonderful screen results.

Mr. Westall is at present designing and making arrangements for the installation of similar equipment in two other large theatres in central Ohio.

All of his installations show the results of careful and intelligent planning. He, as well as the entire Argus organization, are firm believers in their slogan that "Perfect Projection Pays," and to this end they are to be commended.

The Parkway a Comfortable House

(*Continued from page 2857*)

lar requirements of the Parkway Theatre, has been installed to bring out the more minute details of the picture and reduce eye strain to the very minimum. A specially constructed motor driven rewinder and film cabinet affords safety and convenience for handling and rewinding films.

The lobby of the Parkway was given much consideration as an elaborate array of specially constructed lobby display frames grace the corners and the interior of the lobby. The color blends in perfect harmony with that of the lobby as the frames are finished in mottled blue and gold.

The box office includes latest equipment including ticket selling machine and change register. A sanitary drinking fountain with iced water just on the inside administers to the comfort of patrons.

The lighting system is indirect thruout, with not an exposed globe. Three circuits of different colors harmonizing with the main color scheme give a soft note from lights placed at the tops of five pilasters on either side of the auditorium.

The ventilation system is simple, and original with Foy. A multiple blade fan, purchased from the American Blower Co., with capacity sufficient to give a complete air change every two minutes, is installed behind the stage, making a plenum chamber entirely under the stage, 17 x 24 and 4½ feet high.

The air is distributed clear across the whole face of the stage, which gives it distribution across the auditorium, 50 feet wide and 135 in length. This dispenses with air pockets. The fan has a full velocity of 75,000 cubic feet per minute.

Heating is by 8 gas steam radiators, each having a thermostat which keeps the house at the same temperature at all times. As the people come in and the air gets warmer the heat is automatically cut off until the house becomes 70 degrees. The Southwest Heating Company furnished the heating equipment.

A $15,000 Hilgreen-Lane organ furnished by Will A. Watkin Co., equipped with two manuals and pedals, including xylophone, harp, orchestra, bells from harp and chimes in four notes, has been installed. There are 19 speaking stops, 9 couplers, 6 pistons, combinations adjustable, 7 accessories 3 pedal movements, 2 sections, and detachable console. Carl Weisemann, state president of Nat'l Ass'n who gave a concert at the opening of the Parkway, pronounces the tonal quality rich and beautiful. Mrs. Cleve Hilderbrand, for three years with the Columbia, is organist.

Since the building of the first theatre, the Columbia, Foy's record has been a theatre a year, "but," says Mr. Foy, "we expect to exceed that in the future."

As soon as the contract is signed, work will begin on the next $60,000 theatre, this time to be substituted for the Bluebird in Oak Cliff. The exact location, which will be on Jefferson street, has not yet been definitely chosen.

The Columbia Theatre will also be substituted for a modern fireproof theatre building next fall. The seating capacity will be increased from 500 to 1500. In addition to the motion picture house, three stories will be utilized as apartments.

Os Long, for several years manager of the Colonial, and which under his direction has become a success, has been appointd manager of the new house.

Collier.

Columbia

Columbia Projector Carbons

From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

Columbia Silvertip Combination Carbons for Direct Current: The narrow diameter of the silvertip negative lower compels it to burn with a sharp point, holding the arc steady and keeping the shadow off the lens and screen.

We invite correspondence with a view of bettering your projection.



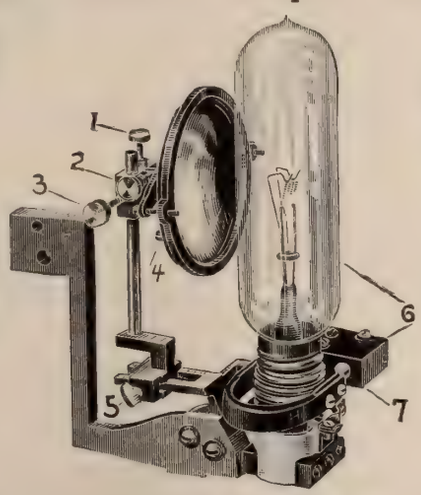
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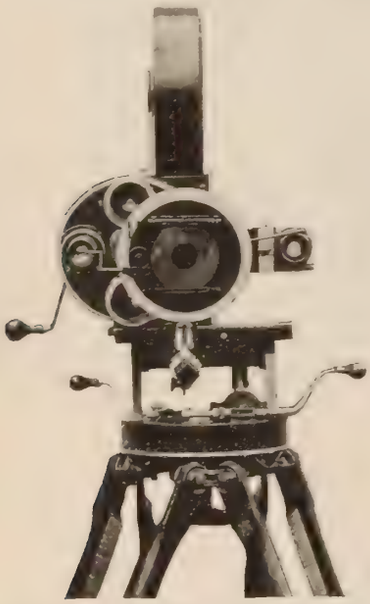
Camera Improvements Appear

(*Continued from page 2860*)

The French Pathé Camera remains practically the same as before the war but the American Pathé which is the name frequently applied to the Wilart Camera, has forged ahead so consistently that the old simile no longer applies.

Even the old familiar form of the studio model with overhead exterior magazines will soon become a thing of the past for the new model of the Wilart Camera which will appear shortly has lines distinctively its own and the magazines will be placed inside the camera so that it can be taken from its case threaded ready for operation.

Some of the advantages of the present Wilart model over the Pathé are as follows: all metal construction, automatic



Bell & Howell Camera fitted with Hollis' automatic Iris and double exposure attachment

shutter dissolve, all metal film race, automatic opening light traps, focusing view finder, improved focusing mechanism, ball bearings, Veeder counter, interior masks, etc.

The Wilart Instrument Company is about to put on the market a small motion picture camera using half width film for home use which they expect will have many commercial applications as well. This camera, called the Arcograph, looks like a miniature model of the Bell & Howell and is made with the same care and precision as a professional camera. The pictures made by this little instrument are one-quarter the standard size and the projector of portable type with a reel of film ready threaded is about the size of a lunch box or a bag for a man's bathing suit.

The Universal Camera sold by Burke & James now has an automatic shutter dissolve built into the camera and a turret attachment for carrying extra lenses is now available.

The American Motion Picture Machine Company have recently brought out a turret for four lenses which they attach to the Pathé professional camera.

The Bell & Howell Camera Company announce two outstanding new features which may be attached to any of the Bell & Howell Cameras. These features are the Cinemotor or electric drive and the Ultraspeed attachment.

The Ultraspeed attachment requires some changes in the camera which make it necessary to send the camera to the factory so that this appliance may be fitted. This is a new shuttle and a step up gear for the crank by the use of which the speed of taking may be increased eight times or more. After being once installed the new Ultraspeed device is interchangeable with the old pilot pin shuttle and either ordinary speed pictures or ultraspeed can be made with the same camera.

The Cinemotor or electric camera driving device consists of a compact aluminum housing enclosing a reversible electric motor and controlling device.

It is equipped with a combination switch making possible the use of either alternating or direct current of 110 volts for operation, which also controls the direction of rotation and for stopping and starting. Positive variable speeds are obtained by the manipulation of a control knob carrying a pointer which traverses a calibrated dial indicating pictures exposed per second, ranging from 1 to 32 and upward. Limit stops provide quick adjustment or shifting to predetermined working speeds, while camera is in motion. A clutch is provided for moving the motor shaft into or out of engagement with the camera shutter shaft without necessitating the stopping of the motor.

A centrifugal governor of extreme sensitiveness insures uniform operation compensating for fluctuations in the supply voltage and at the same time responding instantly to the change of speed as desired from 24 pictures per second to 4 pictures per second or vice versa may be made instantaneously. The new hand dissolve attachment carries a graduated dial and limit stops which permits the shifting of the degree of opening of the shutter contemporaneously with the variation of the speed of the camera, thus allowing for an even and uniform density of negative.

The operation of the Cinemotor is absolutely free of all vibration and eliminates the unsteadiness of turning, which is a large factor when operating by hand. In this connection it dispenses entirely with the human element and its accompanying variations and completes the chain of mechanically operated apparatus for photographing which further insures the quality of the output.

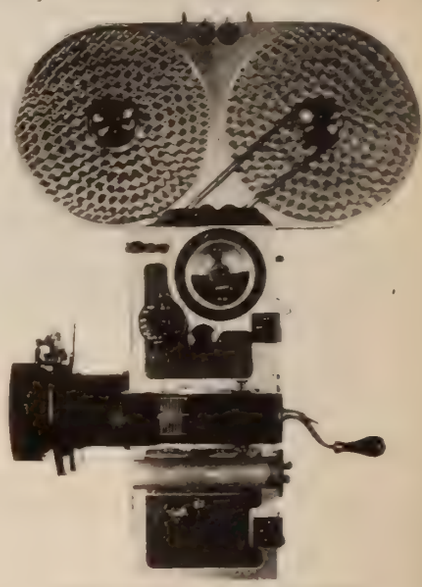
The unlimited possibilities offered by the Cinemotor along the lines of remote control of the camera is very apparent as the distance at which it can be operated is dependent only on the length of the extension cord supplying the current. By utilizing this advantage the camera man or director can start or stop the camera at any psychological moment or when "turning" on hazardous scenes where distant control is desirable.

Among the English cameras the Prestwich, Darling, Wrench, Ensign and Moy have altered very little in design.

The Williamson model now has a le turret carrying three lenses.

Two motor-driven English models a offered, ostensibly to do away with the u of a tripod; one is the electro Gyrospi which, as its name implies, depends fc stability on the action of a Gyroscope, driven by a small electric motor. A messy storage batteries must be carried does not present much promise. The othe model of the same type, but driven b compressed air, is the Aeroscope. It ca be charged with compressed carbon dio ide on the A Sparklet A principle.

The "Vinten" camera is unique in tha instead of being screwed to the tripo head in the normal way, the rotating an tilting mechanism are integral with th camera. It is all metal, has a four len turret, automatic shutter dissolve, autc



Side elevation of Wilart Camera

matic light traps, a movement with on claw only, and the image can be inspecte on the film while taking without dange of fogging.

Probably the highest class of Englis camera is the Sinclair "US" Kinem Camera No. 3. It is an all-metal rectang ular box, compact and strong. It has au tomatic reverse, automatic shutter rade automatic light traps, interchangeable len mounts, accurate counter, and all control are at the back.

Several other camera models are nearl ready for the market, but for various rea sons their sponsors are not as yet read to make any announcement concernin them.

Start Portland Theatre

A $30,000 house is being built at Fifty Second street and Sandy Boulevard, Port land, Oregon by V. A. Crum. Clausse and Claussen are the architects.

Managership Changes

Guy D. Hammitt, formerly Manager o the Strand and Liberty Theatre of Muncie Ind. is now manager of the Grand Theatre Washington, Ind. He is taking the posi tion of F. C. Lemplin, who is now at th Strand theatre, Kokomo, Ind.

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—Better Definition—Flatter Field—Greater Contrasts—Brilliant Illumination.



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National Anti-Misframe League Forum

Lyceum Theatre, Meadville, Pa.
National Anti-Misframe League.

Dear Secretary — Am enclosing filled out membership application for membership in "The League."

For a starter, can any of the brothers give me any information about the Proctor Automatic Projector.

By all means set some space aside in the NEWS for this purpose. I want to ask a lot of questions but would hate to do it all at once.

I have some surplus "steam" to let off in regards to small town film service, but will wait until later, as it will require several sheets for same.

As to the fellows "waiting" to send in questions and answers, I would remind them not to hesitate as no one man knows it all. Let's go!

Awaiting an early action on this application, I beg to remain,

Yours truly,
J. H. NEUROH,
Lyceum Theatre.

You have the right idea. Acting on your suggestion steps have been taken to give you the information you want concerning the new U. T. E.-Proctor Projector.—Ed.

Champaign, Ill.,
Nov. 8, 1921.

Dear Sir:

Having read many of the letters appearing in the N. A. L. M. section and also the fact that I have not written to the News for some time, I have been prompted to write a few suggestions for the betterment of projection and projectionists.

As a great deal of my experience has been on Simplexes, my theories and methods are based on that machine, nevertheless they are applicable to other machines. My first subject will be the film, its abuse and a number of preventatives of its abuse. Scratching and leakage of oil on film seem to be the greatest detriment to the industry today. Scratching, the greater evil of the two, I will take up first. A projectionist, one who really takes an interest in his work, will have new parts when needed and therefore will eliminate the scratching of film. The small rollers of a machine SHOULD BE changed and new ones installed at least once a year, while the larger rollers will last about two years. This holding good for a seven hour day, seven day week. Machines run more than this should have new rollers oftener. Machines should be adjusted with a CORRECT AMOUNT OF TENSION to insure film running on raised portions of rollers and not let edge of film touch the lower portions and only the sprocket holes should run on raised portions. The shoes of the film trap should be watched very closely and renewed frequently, especially those on back plate next to aperture as there is but little space between film and aperture. A wearing of four or five months and then these should be turned. The film guide holder and the film guide itself should also be replaced when worn. The film guide holder should not be left in, until completely worn down, but changed when worn about half way down. The intermittent film guide which probably wears the least should be changed when inside portions have about twice the thickness of film between these portions and film. My reason for not letting parts wear entirely out is because of grit and dirt on film which will have a clearance between parts and film and will therefore not scratch film.

Sprocket teeth on sprocket wheels should also not be allowed to wear and undercut as they damage film to a great extent.

The abolishment of the small hub wheel will also be a benefit to the industry, though it may never come as a great expense would be caused by the adoption of a larger hub reel. For it is very evident that the small hub has much to do with the scratching of film at the first and end of film.

Now for the oil on film. Keep the intermittent case full of oil. Sprocket shafts require ONE DROP OF OIL (after a machine has been broken in) more oil than this will leak out on film. Experiments have shown that one drop is plenty in every three hours, on each oil hole for sprocket shafts, other bearings need more oil. The lower shaft has a felt washer at end of bearing next to sprocket wheel that keeps the oil from seeping out. If this is worn out it should be replaced. Simplex also supplies a felt washer for the intermittent sprocket wheel shaft that keeps the oil off the intermittent sprocket wheel. Now by wiping sprocket wheels, aperture and shoes, one keeps off practically all oil and dirt. The conscientious projectionist will do this and aid in the prevention of oil on film.

The F. B. Warren Co. had a novel idea in their production, "Our Mutual Friend." At the end of the reels and at the first of the succeeding reel the same title appeared, and by this a good change could be made, and it might possibly cause some of the "punch-artists" to lay aside their "weapon."

A good plan in rewinding film to ship, is to be sure the film is at one side of reel and when reels are put in case, jammed in usually, there are no edges of film to become damaged.

The out-of-focus effect written of in the November 12th issue is probably due to a weak spring or gib on lens holder slide or even due to a loose combination or both combinations of the lens being loose. The trouble is probably due to the former cause.

I would like to ask a question as to whether the new G. E. High Intensity Lamp's springs will not lose their temper due to the high heat generated?

Very truly yours,
P. A. Wills, Projectionist,
The Park Theatre,
Member N. A. M. L. No. 1105,
I. A. T. S. E. No. 482.

Dear Sir:

I sure think that the Anti-Misframe League is a wonderful organization and I think that every projectionist should belong to it. I have been operating for the past fifteen years and of late I have received films inspected by some of the league members and they were in excellent condition. I am very anxious to become a member and I shall do all I can to further better projection.

Yours very truly,
A. T. Hill.

Grand Rapids, Mich.

Dear Sir:

Although not working steadily at present I am sending in my application to become a member of the N. A. M. L. Last night I was working at a place and certainly had a fine time with the film. I am enclosing a few of the mis-frames that I took out, there were more of them which I gave to the manager.

Hoping to hear from you shortly, I remain,
Yours sincerely,
Joseph B. Poisson, Jr.

The samples of misframes enclosed certainly told the story of how some projectionist "butchered" a film. Some of the patching was inexcusable even made by a rank beginner.—Ed.

Dear Sir:

I have read with interest statements in the News about films coming to projectionists in bad condition, and wish to say that I wish members of the league had inspected some of the film that passed through my hands. I would have been saved much trouble.

That new style change-over described in the News is a good idea—I have been using a device similar to that myself.

Yours very truly,
M. D. Morehouse,
Watertown, N. Y.

Marion Theatre, Clarksdale, Miss.

Dear Ed.:

First I wish to apologize for not being able to address you by your name. Of course I am a regular follower of projection items in the News, and tonight during a few moments I had to spare I picked up the latest issue and noticed the space being given to the N. A. M. L.—hence this letter. I am an old member, having joined three or four years ago; I don't remember the date. Would you look up the records and let me know what my number is?

In past years I have been in and out of the projection room and so have not kept up with the doings of the league. But watch me from now on. And it would not harm some of the boys down here in New Orleans territory, which covers three or four States, to join. I do not refer to the city operators for their projection is nearly perfect. I am sure they don't let bad patches or misframes get by them.

I am sorry to say that I receive quite a number of films with mis-frames and they look as though they have been there since the film left the printers.

Depend on me to be a regular contributor to the better projection discussions—the Anti Misframe League. Let's go!

HARRY M.

Dear Sir:

I have been a member of the N. A. M. L. for about two years but for the past year have not been paying much attention to the league. . . . I am starting in again in earnest to work for the league, and will do all I can to help other members. . . .

Very truly yours,
H. J. Phillips, Projectionist.
The Vamp Theatre,
Barnwell, S. C.

The Liberty Theatre, Heavener, Okla.

Dear Sir:

Some time ago I ran a film in the Liberty that kept me busy during the entire program trying to keep it on the screen—there was a mis-frame every two or three feet apart. It took me two hours after the matinee taking out mis-frames and stripped sprocket holes to make the film presentable for the night's show.

During my three years as a projectionist I have received some films in very bad condition. I would like to become a member of the league and am enclosing application blank.

Yours truly.
Earl Boyer.

Lyceum Theatre, Findlay, Ohio.

Dear Editor:

Kindly enroll me in your league as I have been very conscientious in the past in removing misframes and punch holes from all films handled in my house. . . . I will soon send photos of our projection room which has been declared by many to be one of the finest in a 1,300 seat house south of New York.

I have on file back numbers of the News for the past year and wish to state that my projection room contains many devices adopted from descriptions printed in your book.

Yours respectfully,
Reginald Freeman, Chief Projectionist,
Republic Theatre,
Washington, D. C.

The Strand, Provo, Utah.

Gentlemen:

Enclosed find my membership application blank. . . . We, the operators in small towns of this state, are in great need of an organization of this kind. I am very anxious to join and will do all I can to get others interested also.

Yours very truly,
Lloyd Engle.

National Anti-Misframe League Pledge

AS motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and whe nfilm is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's Name .....

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Theatre .....

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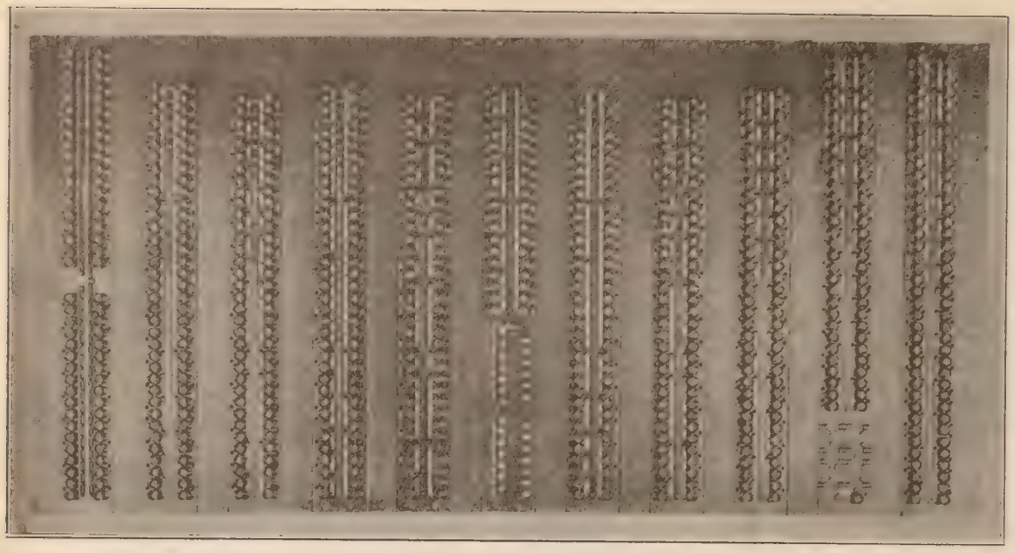
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PROJECTIONISTS:—

SEE PAGE 2868



Magazine panel on stage behind Major combination pilot and dimmer control board

Completing Erie House

Work on the interior of the new Perry theatre is fast nearing completion in Erie, Pa. Painters last week began putting the finishing touches on the decorations and the work of placing the huge electric sign in front of the theatre is being rushed. Marble setters will soon start work in the lobby. Special pains have been taken by Rowland and Clark to make the lobby of the Perry attractive. Jerome Casper, general manager for the company, will soon announce the opening date.—*Taylor.*

Are You Reading the N. A. M. L. Forum?

New Theatre Surpasses All

(*Continued from page* 2850)

richly draped, and extending out from these arches on each side of the auditorium are commodious loges. Between the orchestra floor and the balcony there is the mezzanine floor, the contour of which is the same as that of the first floor, and the seating arrangement is in boxes only, there being twenty-five in number.

On this mezzanine floor are women's rest rooms, retiring rooms, etc., which are elaborate treated, but on a somewhat smaller scale than the main floor.

In the balcony ceiling directly above the mezzanine boxes in the rear, are three elaborate oval shape domes forty-eight feet in length and twenty-five feet in width. These are brilliantly illuminated in the diffused color lighting, which benefits the main orchestra floor as well as the mezzanine.

The main balcony is constructed on a very slight incline, giving excellent view of the entire grand orchestra on the main floor, as well as the stage. This balcony is again treated on similar lines to the main floor and mezzanine, by a series of arches which extend on the side walls, the entire rear giving the promenade. On the auditorium side of these arches are twenty-six loges which are stepped down with the contour of the balcony, giving in turn a perfect side wall as well as a rich architectural effect.

The proscenium opening is flanked on either side by a treatment in marble and plaster columns.

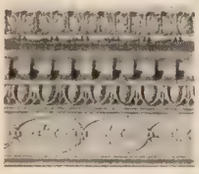
By the proscenium boxes is a fountain of marble and statuary which extends to a height from the stage level of twenty feet. To the rear of this statuary above the mezzanine level is the organ loft, which contains the largest organ installed in Chicago, a Hope Jones, built by the Wurlitzer Company

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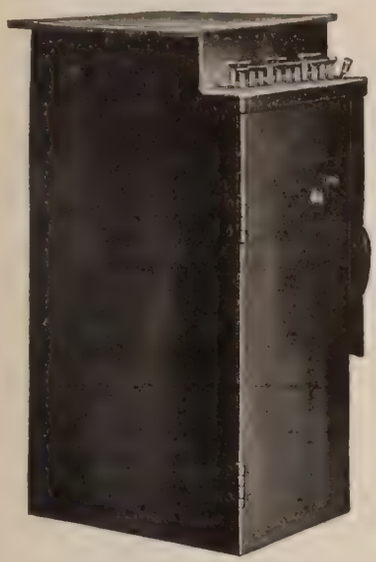
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Elgin State Hospital, Elgin; Princess theatre, Colona; Keystone theatre, Chicago; Majestic theatre, Bloomington; Peerless theatre, Kewanee; Harmony theatre, Chicago; White Palace theatre, Chicago; Tivoli theatre, Mattoon; Star theatre, DeKalb; Apollo theatre, Belvidere; Plaza theatre, Galesburg; Community House of Motion Pictures, Winnetka; Corrington & Son, Clinton; and the new Chicago theatre, Chicago, all of which are located in the State of Illinois.

Simplex Projectors were also installed in the University of Notre Dame, Notre Dame, Ind., and the Oliver theatre, South Bend, Ind., by the above office.

Washington, Pa., House Nearly Ready

The William Penn Theatre Corporation will open a $250,000 moving picture theatre at Washington, Pa., on November 1. The house will have a seating capacity of 1,800. It will be managed by C. H. Elder, formerly of the Strand of Washington, Pa., and the Strand of Ellwood City, Pa. The architect for the house was Press C. Dowler of Pittsburgh.

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Music and the Picture



A shot at C. A. Barbian's Waldorf, Akron, Ohio, and the singers he used to accentuate the fact that his was the only theatre in his town unaffected by a musicians' strike. The singers are: Top (left)—Mrs. Virginia Choate Pinner, soprano; right—Marie Arend, contralto; Lower left—Clifford Wilson, tenor; right—H. Glan Phillips, bass

Capitol Overture Artistic

Color and Lightings Add Much to Orchestral Number

IN the evolution of motion picture presentation the use of color and lighting has become an integral part of the musical entertainment. The development of this phase of the performance as well as the musical is in no small measure due to the inventive genius of S. L. Rothafel, managing director of various Broadway motion picture theatres and for the past two years in charge of presentation at the Capitol theatre.

The overture at the Capitol last week, Tchaikovsky's "1812" was one of the most pleasing orchestral numbers ever presented at the world's largest theatre, and the success of its appeal was due in a measure to the psychological application of lighting. This "1812" overture is by far the most widely known of the Russian composer's music. Three easily recognized themes form the principal material of the overture, the first being taken from the Russian hymn "God Preserve Thy People," the second the French "Marseillaise" and the third the Russian National Anthem.

At the slow and solemn introduction played by the violas and the cellos in solemn harmony, the stage is illumined by a soft pastel light, blue predominating. Then comes the gradual approach of the French and the ominous sound of drums beating in the distance and the first notes of "Marseillaise" are played by the horns. At the first beat of the drum a faint red light begins to pulsate on the stage, in the footlights, the house lights and in the prescenium arch. As the martial notes grow louder and nearer, the red lights pulsate stronger and stronger; and when at last the apparent victory of the French is announced by the full sounds of the "Marseillaise" rising high and clear everything is overwhelmed in a mighty blaze of red. Then the original themes emerge again and the brilliant red subsides for a time slowly pulsating. And when the Russian National Anthem is introduced in the bass, growing up to the crashing finale with the bells of Moscow loudly ringing out their announcement of victory, the red fades into a brilliant amber, pulsating greater and greater each moment, closing the overture with an overwhelming flood of gold coming from every direction, electrifying the atmosphere and thrilling the spectator. This is truly painting the overture in color.

Russian Basso Is Soviet Recruit

FEODOR CHALIAPIN, the great Russian basso and this year a member of the Metropolitan Opera Company, has been sovietized by the Russian government, according to Helen Bullitt Lowry of the New York Times.

Chaliapin is one of the few great artists of Russia who have allied themselves with the Soviet. He has been the artistic head of the nationalized theatres, which include the opera, the imperial ballet and the drama—the whole organization being a subcommittee of the Department of Schools for the People. Chaliapin has drawn his salary from the government—a salary which was fixed by the trade union. As far as official connection goes, he is in Bolshevism up to the neck.

But the way he puts it is, "It has been my great privilege to have saved the art of Russia throughout these years of revolution—to have saved this art for Russia and for the world."

"Jazz Opera" Production Is Predicted

IRVING BERLIN'S idea of a "jazz" grand opera, at which most musicians have laughed, seems to be not as far fetched as it did when Mr. Berlin advanced the suggestion a number of years ago.

"Jazzed Blues" are gaining in popularity instead of losing prestige as was predicted for this latest degree of Orientalism when it was first submitted for public consumption. At least this is the theory advanced by those who have watched the continued success of "Shuffle Along," the New York Colored show which has been holding forth on Broadway these many months.

William Thorner, vocal scientist and an authority on many musical subjects, declares after seeing "Shuffle Along" that "If a distinctively and original American opera ever is to be written it will come by way of these negro tunes, rhythms and harmonic colorings." Even the most intolerant lover of educated music must admit the haunting harmonic lure and inescapable rhythmic urge of some of the current "blues," however distasteful the "blues" may be to the educated ear.

Operatic Music Popular in Mexico City

THE Zimmer Quartet of Brussels, returning home by way of New York from an engagement at Mexico City, reports that the interest in classical music in Mexico is surprisingly large, and that the Chamber of Music of Mexico City, at whose invitation the Zimmer players crossed the Atlantic, is an influential organization composed of many cultivated musical amateurs, founded more than a score of years ago by a Russian Secretary of Legation there, who later represented his country at Washington.

The society, while originating among the diplomatic corps, was not limited to Mexico's foreign colony, but included also the leading native families of the capital whose sons and daughters had been educated in New York, Madrid or Paris. The Zimmer Quartet paid its first visit this year, following another Belgian organization, called the Brussels Quartet.

In Mexico, the players said, they had found audiences keenly interested in the highest and most intimate forms of art. Their twenty-five programs in less than a month had covered the widest range of chamber music literature and had been received with appreciation throughout.

Cincinnati Conductor Makes Business Change

Theodore Hahn, Jr., one of Cincinnati's foremost musicians, has been appointed musical director of Archer's Capitol Theatre. Although still a young man, Mr. Hahn has held many positions of importance in Cincinnati theatres. Some seasons ago he was musical director of the Orpheum Theatre, and for the past few years conducted the orchestra at the Lyric Theatre. When the new Shubert Theatre was opened recently, Mr. Hahn assumed charge of the orchestra there, a position which he now resigns to accept the offer of Ascher Brothers to head the Capitol unit orchestra, one of the largest theatre musical organizations in the city.

Feature Subjects of Short Length

Advance Feature Review

"The Man of Stone"
(Selznick)

A GOOD program picture. It may not create any stir of unanimous approval, but is a safe bet, in that it will not disappoint followers of motion pictures in general, and will delight Conway Tearle's admirers. In it, given opportunity to do some very fine acting, he takes full advantage, his work convincing, artistic in the extreme and of decided merit.

Direction by George Archainbaud, is much above the average. Indeed, he has drawn some splendid work from his rather weak cast.

Not a great deal can be said in favor of the story. It is too much like many that have gone before. However, it is about a sterling young English officer, detailed in an English Province, and who returns to London at the end of his assignment to marry a young noblewoman, to whom he has become engaged before his departure to the Orient. She is "Lady Mary," for which the selection of Martha Mansfield was a bold mistake. She neither looks like a woman of noble English birth, nor acts like one. She is typically American, and her clothes, of splendid local style from a point of selection, would taboo her only too quickly from the "set" in London of which she is supposed to be a part. Ladies of the nobility do not indulge in evening gowns without any visible shoulder coverings, nor would one be permitted, if so unnaturally inclined, to go trailing into the wilds of Africa seeking to regain the love of a man she had previously jilted, consequently almost ruined. It has interest value, granted, but is not at all logical. Nevertheless, a splendid vehicle for the star.

The production evidences curtailment, there being opportunity for many spectacular effects that are missing. Interiors, necessitating sets of massive and elegant proportions and appointments, are splendid. The photography, throughout, very good.

Betty Howe, cast as a waif of the Arabian desert, is convincing, the rest, aside from the star, having unimportant roles. Five reels.—*LILLIAN R. GALE.*

"Fresh From the Farm"
(Christie Comedy-Educational—Two Reels)

THIS, little "hick" comedy carries enough good-natured hokum and enough reasonably clever high lights to succeed. The Christie people may be depended upon to add the realistic touches and their barn and other details look like the genuine thing. They have lugged out the antiquated auto which has served before, and it fits into the plot like the single cylinder fits into the engine. Bobby Vernon, who can play the rural yokel as well as anybody, employs it in the opening shot much after the fashion of the Ford owners who live down on the farm. Attaching a belt to the rear wheels he has contrived some invention which resembles one of Rube Goldberg's cartoons.

With this scene out of the way, the plot takes up the foiling of the city slicker who has driven down in his sporty roadster. The girl likes the yokel in spite of his "one lunger," but when the chap from the white lights steals the gasolene she steps into his car. Then Bobby comes along and employs the same trick. The finish presents a barn dance and the outwitting of the girl's father. It is a likely offering, not especially funny, but carrying enough atmosphere and hokum to succeed.—*LAURENCE REID.*

"A Perfect Villain"
(Sunshine Comedy-Fox—Two Reels)

THE dream situation bobs up again to serve as the "props" behind the latest Sunshine comedy, "A Perfect Villain," featuring Chester Conklin. But since like all good dreams in not being exposed until the finish, the spectator is left in the dark and accepts it all as worth while fun. The old wheeze, "unlucky in love, lucky at cards," is employed to introduce the plot. The hero saves the girl and tries to put over an impression, but a rival sneaks in ahead of him. Out of revenge the disappointed Romeo turns villain.

To put over the blackest kind of villainy he presents a watch to his rival—a watch filled with TNT. A poker game comprises a scene and the hero wins everything including the fatal watch. He cannot dispose of it satisfactorily which calls for some amusing comedy, and finally wins a house in a raffle. When he comes to claim his property he remembers that he has left the watch inside. And the structure is blown to pieces. Then Chester awakens from a deep sleep. "A Perfect Villain" is up to the average Sunshine and contains a kick or three in its contents.—*LAURENCE REID.*

"The Ropin' Fool"
(Will Rogers Productions—Two Reels)

THE Will Rogers of the legitimate stage—the Will Rogers who climbed to fame through expert use of the lariat—is seen in this entertaining comedy-drama. He almost seems like an unfamiliar Will Rogers if you remember the type of production with which he has been associated on the screen. There are a lot of people who are not acquainted with his skill at lariat-throwing and Rogers has come through with a story which places him in a different light. This two-reeler is filled almost exclusively with lariat tricks.

The slow motion camera is employed to give the spectator a sample of his skill at roping. And the erstwhile cowboy uses several ropes to display his talent. And he never misses a trick. From all angles and all sides the twisting, jumping rope performs dazzling feats as executed by the nimble arms and hands of the incomparable Will. He ropes individuals and a mass of individuals and as you watch him and read the quaint captions which emphasize every scene you realize that here is a picture clever, interesting and stimulating.

Rogers has utilized a romantic touch to help the plot along. A heroine and a rival come into the picture and the title finds its meaning because the star is called "The Ropin' Fool" on account of always using his lariat. The other fellow is reported murdered with a rope around his neck. Being the rival of Rogers, the latter is suspected of the crime and dragged away by the angry villagers. But explanations ensue which clear the star who says that they are makin' a motion picture. The offering is keen with humor and novelty and is as bright a little filler as has come along in many a moon.—*LAURENCE REID.*

Advance Feature Review

"Peacock Alley"
(Tiffany Productions, Inc.)

A WISE merchant establishes a trade mark by marketing surprising values, encouraging customers to "come again."

Robert Z. Leonard has become a merchant-producer-director. His initial Tiffany production evidences his sense of foresight, although he has set a precedent that will keep him alert, to live up to.

Unquestionably "Peacock Alley" is a good bet for the exhibitor. It will pass the severest test known for a picture—that of getting the money. It will gratify patrons who came to see the Mae Murray they already admired—surprised to find a new Mae Murray, developed into a full-fledged actress. She has not depended upon her reputation nor ability as a dancer to score, and were the thoroughly enjoyable episodes in which she dances eliminated, her interpretation of "Cleo, of Paris" would carry her, the same, right to the hearts of spectators not bereft of sentiment.

Miss Murray's work, generally conceded as the best she has ever done, is accentuated in that she gives her leading man, Monte Blue, a chance. Against weaker odds, he would have dominated. William Tooker and Edmund Lowe, with little to do, are not to be forgotten for the quality of their work, the entire cast being high above the average.

Story is not big. Nor is it new. It *is* well told. Sequences might be eliminated and never missed with view to "snapping up" the action, but it provides the anticipated elements of a Leonard-Murray combination, embodying lavish sets, gorgeous interiors, delightful exteriors and artistic effects galore. It offers a glimpse of alluring Paris, of quaint, picturesque Arcady and surely a realistic replica of a New York dansant, called "Peacock Alley."

Edmund Goulding, credited with the photoplay based upon a story by Ouida Begere, conquered a difficult task by incorporating enough material for two pictures into a story which fits the star like a Parisian glove.

It is about Cleo, a Parisian dancer, and a young American sent to Paris to secure contract upon which depends the welfare of population of the factory town from whence he hails. His infatuation for the luxury surrounded Parisienne causes him to neglect his errand. He is cabled to return. Cleo knows the man who can turn the contract the American's way. There is a quarrel on account of the American's determination that she give up her gay life. Cleo returns to her old home in quiet, peaceful Arcady. He follows.

Returned to America, his bride an unwelcome intruder, the couple go to New York. All goes well until bank roll stripped, young husband "borrows" from his Uncle's more enduring one, by forgery. After arrest, "Cleo, of Paris" accepts offer of American producer to appear, thereby breaking faith with husband, for whose sake she consents to the engagement. Violent misunderstanding follows. Several years later, having realized extent of his wife's noble sacrifice and undying devotion, estranged husband finds her again, in Arcady. Advocates of happy endings, smile through your tears!—*LILLIAN R. GALE.*

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber) 5
Love, Hate and a Woman (Grace Davison) 5
Dangerous Paths (Neva Gerber) 5
The Girl From Porcupine (Faire Binney) 5
Devil-Dog Dawson (Jack Hoxie) 5
The Star Reporter (Billie Rhodes) 5
A Motion to Adjourn (Daw-Stewart) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little) 15 episodes
Nan of the North (Ann Little) 15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man 4
Never Weaken 3

PLAYGOER PICTURES, INC.
(Distributed through Pathe)
No. 20—Anne of LiLttle Smoky 5
Nov. 13—Father Tom 5
Oct. 23—Tropical Love 5

ASSOCIATED PHOTOPLAYS

Too Much Married (Mary Anderson) 5
Crossing Trails (Pete Morrison) 5
Ghost City (Helen Holmes) 5

ASSOCIATED PRODUCERS, INC.

(Released through First National)
Dec. 5—The Sea Lion (Hobart Bosworth)
Nov. 28—Hail the Woman (Ince)
Nov. 14—Love Never Dies (King Vidor)
Nov. 7—The Silent Call (H. O. Davis)
Oct. 24—Molly O (Mack Sennett)

AYWON FILM CORPORATION

The Better Man (Snowy Baker) 5
Western Firebrands (Big Boy Williams) 5
Fidelity (Special Cast) 5
Lure of the Orient (Jack Conway) 6

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Jan., 1922—His Nibs (Charles (Chic) Sale)
Jan., 1922—Jungle Adventures (Martin Johnson)

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(January Releases)
Rent Free (Wallace Reid)
The Romance Booster (Will Rogers, Lila Lee)
Fool's Paradise (Cecil De Mille)
The Lane That Had No Turning (Agnes Ayres)
Love's Boomerang (Ann Forrest)
The Law and the Woman (Betty Compson)
Three Live Ghosts (Geo. Fitzmaurice Prod.)
(December Releases)
The Little Minister (Betty Compson)
Miss Lulu Bett (Wm. de Mille)
Under the Lash (Gloria Swanson)
White Oak (William S. Hart)
The Last Payment (Pola Negri)
Don't Tell Everything (Special Cast)
Exit the Vamp (Ethel Clayton)
A Prince There Was (Thomas Meighan)
(November Releases)
The Call of the North (Jack Holt)
The Sheik (Geo. Melford Prod.)
The Bonnie Briar Bush (Donald Crisp Prod.)
Ladies Must Live (Betty Compson)
Enchantment (Marion Davies) 7

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES
Nov. 27—Santa Fe—The City Different 1
Nov. 20—Rural Java 1
Nov. 13—At the Wailing Wall 1

FIRST NATIONAL EXCHANGES

The Lotus Eater
Slippery McGee
The Half Breed
All For a Woman (Special Cast)
The Invisible Fear (Anita Stewart)
Wife Against Wife (Whitman Bennett Prod.)
Nov. 28—Tol'ble David (Richard Barthelmess)
Nov. 14—Alf's Button (Special Cast)
Oct. 24—Her Social Value (Katherine MacDonald)

BUSTER KEATON COMEDIES
The Boat 2
The Blacksmith 2
The Playhouse 2

FOX FILM EXCHANGES

SPECIALS
Footfalls
Shame (Special Cast)
Thunderclap (Special Cast)
Over the Hill (Special Cast)
A Connecticut Yankee (Special Cast)
The Last Trail (Special Cast)
Queen of Sheba (Special Cast)

WILLIAM FARNUM SERIES
Perjury
His Greatest Sacrifice

PEARL WHITE SERIES
A Virgin Paradise

DUSTIN FARNUM SERIES
The Primal Law

TOM MIX SERIES
Oct. 30—The Rough Diamond
Oct.—The Night Horsemen

WILLIAM RUSSELL SERIES
Nov.—Desert Blossoms

SHIRLEY MASON SERIES
Oct.—Jackie
Oct.—Queenie

20TH CENTURY BRAND
Dec.. 4—Whatever She Wants (Eileen Percy)
Nov. 27—The Last Trail
Nov. 20—The Jolt (Walker-Murphy)
Nov. 13—Riding with Death (Buck Jones)
Nov. 6—Bucking the Line (Maurice (Lefty) Flynn)

SERIALS
Fantomas (20 episodes)

SUNSHINE COMEDIES
The Happy Pest
Love and War 2
A Perfect Villain 2
One Moment Please 2

FOX NEWS
(Twice a Week)

CLYDE COOK COMEDIES
The Chauffeur
The Toreador

MUTT AND JEFF CARTOONS
Dec. 25—Bony Parts
Dec. 18—Getting Ahead
Dec. 11—The Stolen Snooze
Dec. 4—Fast Freight
Nov. 27—A Messy Christmas
Nov. 20—The Village Cut-Ups

GOLDWYN EXCHANGES

SEASON 1921-1922
FIRST GROUP OF GOLDWYN PICTURES
The Sin Flood
Oct.—Pardon My French
Oct.—The Grim Comedian (Lloyd)
Oct.—A Poor Relation (Will Rogers)
Oct.—Be My Wife (Max Linder)
Oct.—The Night Rose
Oct.—Poverty of Riches (Barker)
Oct.—The Man from Lost River (Lloyd)
Oct.—The Old Nest (Hughes)
Oct.—Dangerous Curve Ahead (Hughes)
Oct.—The Invisible Power
Oct.—For Those We Love
Oct.—Ace of Hearts
Oct.—All's Fair in Love

HODKINSON CORP., W. W.

Feb. 12, 1922—Hope (Triart Pictures Corp.)
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.)
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.)
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.)
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions)
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.)
Nov. 20—The Light in the Clearing (T. Hayes Hunter Prod.)
Nov. 13—The Beggar Maid (Triart Pictures Corp.)
Nov. 6—Jane Eyre (Hugo Ballin Prod.)

KIPLING ENTERPRISES

The Lone Hand
The Midnight Riders
Outlawed
The Battling Kid

KREMER FILM FEATURES, VICT.

(Released on States Right Basis)
The Stampede (Texas Guinan)
I Am the Woman (Texas Guinan)

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray)
Partners of the Sunset (Allene Ray)

METRO PICTURES CORP.

Jan., 1922—The Prisoner of Zenda
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)
Dec. 12—The Golden Gift (Alice Lake)
Dec. 5—Turn to the Right (Special Cast)
Nov.—Fightin' Mad (William Desmond) 5
Nov.—The Idle Rich (Bert Lytell) 6

C. E. SHURTLEFF PRODUCTIONS

NAZIMOVA PRODUCTIONS
Sept. 26—Camille

S-L PRODUCTIONS
Jan. 23, 1922—Little Eva Ascends (Gareth Hughes)
Nov. 28, 1922—The Hunch (Gareth Hughes)

ROWLAND WEST PRODUCTIONS

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)
The Lotus Blossom
The Four Seasons (Urban) 4

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell) 5
The Able Minded Lady (Henry B. Walthall) 5
The Call From the Wild (Frankie Lee) 5
The Fatal 30 (Special Cast) 5
The Impossible Boy (Special Cast) 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

FEATURES
Dec. 18—The Power Within 6
SERIALS
The Yellow Arm
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)

THE SKY RANGER
(Fifteen Episodes—Starring Geo. B. Seitz and Juno Caprice)

AESOP'S FABLES
Dec. 18—The Wolf and the Kid
Dec. 11—The Conceited Monkey
Dec. 4—The Fly and the Aunts
Nov. 27—The Frogs That Wanted a King
Nov. 20—The Woman and the Hen
Nov. 13—The Owl and the Grasshopper

ERNEST TRUEX COMEDIES
The Bashful Lover 2
Stick Around 2
Little, But Oh My 2

BILL AND BOB SERIES
Dec. 11—Trapping the Weasel
Nov. 13—A Day in the Wilds

TOM SANTSCHI DRAMAS
Nov. 13—The Heart of Doreon
Oct. 30—The Spirit of the Lake

HURRICANE HUTCH
(Fifteen Episode Serial—Starring Charles Hutchinson)

(Continued on page 2876)

"COURAGE"

(Sidney Franklin-First National)

Intermittently, It Offers Real Under-the-Skin Pathos

SIDNEY A. FRANKLIN, producing independently, offers in "Courage" a strongly dramatic subject, whose only fault is an excess of plot matter which tends, as the picture nears its close, to make the story heavier than is needed for entertainment. "Courage" contains, intermittently, some highly dramatic sequences which will undoubtably get under the skin and tug, and tug vigorously at the heartstrings of any audience. That the emotional pitch falls is due to new complications which arise late in the continuity and have a dragging effect. But Mr. Franklin need no greater proof of his ability than many of his prison scenes contain. It is tense, convincing pathos. In addition the production is excellently acted, perfect in detail and direction.

The story is laid in Scotland, in an industrial center. A young engineer, cheated out of his rights, starts his own factory, and seeks to obtain the money due him from his former employer. Arriving at night to see him, he finds the man's dead body. He is naturally accused of the murder. There are a few arbitrary touches here, such as the evidence which would clear him blowing into the fire. This development is easily foreseen from the beginning. The engineer begins a life sentence, and there is a suggestion of a "Peter Ibbetson" idea in the sequence which follows. It is good incident and when his wife is kept from visiting him there is real pathos. He is not even allowed any communication with the outside world. Scottish prisons seem to have very severe rules.

The man's wife goes to England and, communicating with him secretly, builds up an immense factory. Eighteen years pass. The war breaks out, but the convict is not freed with his fellows to fight because, it is stated "murderers cannot go to war." It is this and other vicissitudes of the hero which lengthen the picture and overburden it. Perhaps also the method by which the prisoner guides the destiny of his factory from behind prison bars may not seem plausible. After eighteen years the real murderer confesses and the ending is in sight.

To the cast should go the greatest credit. Naomi Childers is the wife, giving an equally fine performance both as the young wife and the matured business woman. Sam de Grasse is on a par as the husband, and Lionel Belmore is perfect in his role as the Scottish industrial chief, while Alec B. Francis is capable in the dramatic moments, and sufficiently agile to execute a Highland fling. There is a second romance supplied by Ray Howard and Gloria Hope. Mr. Franklin has established the atmosphere perfectly.—Length, 6,244 feet.—*Matthew A. Taylor.*

THE CAST

Jean Blackmoore.....Naomi Childers
Stephan Blackmoore.....Sam De Grasse
Angus Ferguson.....Lionel Belmore
Bruce Ferguson.....Adolph Menjou
"Speedy" Chester.....Floyd Whitlock
McIntyre.....Alec B. Francis
Stephan Blackmoore, Jr.....Ray Howard
Eve Hamish.....Gloria Hope
Oliver Hamish.....Charles Hill Mailes

Directed by Sidney A. Franklin.
From the story by Andrew Soutar.
Scenario by Sada Cowan.
Photographed by David Abel.
Frederic Leahy, assistant director.
Edited by Billy Shea.

PRESS NOTICE—STORY

A Sidney Franklin production, "Courage," will be the attraction at the ———— theatre on ————. "Courage" has been cited by the critics of many cities as an example of high class dramatic photoplay which presents a powerful theme in a most attractive manner.

"Courage" is the story of a man whose life is wrecked by circumstances. Sentenced to life imprisonment for a crime he never committed, it is love that keeps the spark of courage burning, dim at times, but never dead. Although separated physically from his wife and family, he is still near them in spirit. Confidence and mutual love sustain them both. And when justice is wrought and imprisonment is at an end, happiness awaits them both.

The story is laid in Scotland at a time just preceding the World War. It is enacted by an all-star cast that lives up to its name. In it are included Naomi Childers, Sam De Grasse, Lionel Belmore, Adolph Menjou, Floyd Whitlock and Alec B. Francis. Mr. Franklin, one of the foremost directors in the country, has given the story a most elaborate production, and it is expected to be voted by the patrons of the ———— as one of the most gripping pictures of the year.

PROGRAM READER

Can courage endure through all of the vicissitudes of life? Can the spark still burn even through eighteen years of prison life—suffering endured for another's crime? "Courage," the dramatic photoplay offering which will be the attraction on ———— at the ———— theatre will answer these questions for you. It is a story of heroic souls—a husband and wife whose courage is only sustained by mutual love through the torture of a long separation executed in the name of justice.

"Courage" is a Sidney Franklin production, made under the personal supervision of this accomplished director. In the cast are such well known and capable players as Naomi Childers, Sam De Grasse, Lionel Belmore, Alec B. Francis, Adolph Menjou and Floyd Whitlock.

SUGGESTIONS

Here is a picture with a theme. It is not a preachment, but an issue can be taken from it—"is life imprisonment advisable," or "should a man be convicted on circumstantial evidence." Sidney Franklin's name is, of course, a power to reckon with at the box office, and in the cast is Naomi Childers, Sam De Grasse, Alec B. Francis and Lionel Belmore are names which will all be well enough known. A special matinee for ministers might induce some of the clergy to adopt a "courage" sermon.

"A PRINCE THERE WAS"

(Paramount)

Attractive Little Picture on a Cinderella Theme

GEORGE M. COHAN'S popular stage success, "A Prince There Was," makes a compelling little picture which is certain to be appreciated everywhere for its generous amount of sentiment and heart interest, although the demands of the story are such that it reveals a sticky quality occasionally. It seems rather odd to discover Thomas Meighan playing the part of a good samaritan if you remember his adaptability for crook parts. That he is able to interpret the role with a good show of spirit and a vein of good-natured nonchalance is indication that he is not an actor of one character portrayals.

The idea behind this story is quite human and this quality will discount the fact that it has served the screen faithfully for many seasons. Place a wealthy young idler in the role of a "fairy prince"—allow him to find himself by rescuing sweet and simple maidens in distress, and you have a story which is bound to compel interest and invite sympathy for the protagonist. Place the characters in a boarding house for a time and the picture takes on an appeal because a boarding house has served as a pivot and never been found wanting. It is not a picture which will stimulate the spectator with dramatic suspense. Really it is too simple for that. What it will do is to draw a sentimental sigh that all is quite well with the world when an impressionable girl is thrown into communion with an equally impressionable youth, and the latter responds with a chivalry which we all like to believe is a trifle positive in the most negative of the masculine sex.

Tom Forman, the director, has fashioned the story in such a way that its little details of atmosphere and realities are ever dominant. He has not allowed theatricalities to intrude beyond a given point. He will show his contrasts and be done with them. His boarding house keeper is a woman of the genuine theatrical school. She would not be half so attractive if presented in any other way. Sylvia Ashton makes this woman conspicuous through a perfect characterization. Taking up the heroine—what type can engender greater sympathy than the unrewarded author of a story? The idler poses as a magazine editor, buys the script and publishes it. Then the fatal secret is discovered. Meanwhile there is some complication developed from the real editor. A bit of conflict and the identity of the hero is established. And he looks like a million dollars to the girl and the audience is extravagant in its sympathy for his welfare. Mildred Harris makes a pleasing heroine and Charlotte (Peaches) Jackson is an appealing youngster who provides the juvenile interest. The picture is adequately staged and certainly should be a winner around Christmas time. It carries a sort of yuletide message all it own.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Charles Edward Martin.....Thomas Meighan
Katherine Woods.....Mildred Harris
Comfort Brown.....Charlotte Jackson
Jack Carruthers.....Nigel Barrie
Bland.....Guy Oliver
J. J. Stratton.....Arthur Hull
Mrs. Prouty.....Sylvia Ashton
Mr. Cricket.....Fred Huntley

By George M. Cohan.
Scenario by Waldemar Young.
Directed by Tom Forman.
Photographed by Harry Perry.

PRESS NOTICE—STORY

George M. Cohan, the celebrated author-playwright-actor-manager, is author of the popular stage success, "A Prince There Was," which has been adapted to the screen by Waldemar Young and which comes to the ———— theatre next ————with Thomas Meighan as the star. It is said to be a good, big, clean story with plenty of human interest and heart appeal. The star, who has had any number of popular successes to his credit, plays the part of a rich, young idler. His leading woman is Mildred Harris, who portrays a young writer, who formerly lived in luxury, but with her father's ruin and suicide is forced to write to earn a meagre living.

Her plight is discovered by the rich idler and he immediately falls in love with her, and then poses as an assistant magazine editor in order to buy her stories. He buys a controlling interest in a metropolitan magazine so that he may publish the girl's story which the magazine had previously refused. The story builds some complications which are all cleared up in happy fashion. A fine cast assists the star which includes Nigel Barrie, Sylvia Ashton and others.

PROGRAM READER

A pleasure loving rich man, who had never known a struggle in his life. A wonderful girl and a child, who had never known anything else. New York seething, surging, pulling them together into its swirl. The girl had wanted to write. She believed that she possessed talent. But the magazine turned down her story. Then came th "prince" who posed as an editor so that he might buy her story and publish it. See this human interest and heart appealing story which comes to the ———— theatre next ———— with Thomas Meighan as the star. Mildred Harris is the leading woman. It is a picture which tugs at the heart and is clean and wholesome. See "A Prince There Was." Based upon the play by George M. Cohan, and as big a success.

SUGGESTIONS

Here you have a popular stage success to feature in your advertising campaign. Tell them that the original was written by the talented George M. Cohan and scored a big hit upon the stage. Tell them that it makes a clever picture. Feature its heart interest and heart appeal. And bring forth that it is big, clean and wholesome and thoroughly entertaining. Mention that Mildred Harris supports the star. And play him up, telling of his past successes. Use catch lines and teaser ads. Mention that Tom Forman directed. Emphasize that it is a human document which will tug at the heart.

COMING RELEASES

(Continued from page 2874)

EDGAR JONES PRODUCTIONS

GAYLORD LLOYD COMEDIES

Oct. 23—Trolley Troubles

HAL ROACH COMEDIES

Dec. 18—Shake 'Em Up (Snub Pollard)
Dec. 11—Sink or Swim (Snub Pollard)
Dec. 4—The Hustler (Snub Pollard)
Dec. 4—The Pickaninny (Sunshine Sammy)
Nov. 27—The Joy Rider (Snub Pollard)
Nov. 20—Penny in the Slot (Snub Pollard)
Harold Lloyd Reissues

HOLMAN DAY PRODUCTIONS

Cupid, Registered Guide
Nov. 20—Dangerous Dollars

EDDIE BOLAND COMEDIES

Oct. 23—Late Hours

MAJOR ALLEN SCENICS

Nov. 20—Roping the Black Panther
Oct. 23—Capturing Lions by Aeroplane

NEWS REELS

Sundays—Topics of the Day
Wednesdays—Pathe News
Saturdays—Pathe News

REALART PICTURES CORP.

Morals (May McAvoy)
Dec.—A Virginia Courtship (May McAvoy)
Nov.—Her Ace Value (Wanda Hawley)
Nov.—Hush Money (Alice Brady)
Oct.—The Speed Girl (Bebe Daniels)

R-C PICTURES CORP.

Silent Years
Possession
Nov. 27—Ma'mselie Jo (Gasnier)
Nov. 13—The Lure of Jade (Pauline Frederick)
Oct. 30—The Swamp (Sessue Hayakawa)
Oct. 16—The Foolish Age (Doris May)

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson) 7

FRANK BRAIDWOOD SERIES

The Frame Up 2
The Sheriff of Campo 2
The Western Thoroughbred 2
Arizona Ranger 2
Wolves of the Camp 2
The Cattle Rustlers 2

AL JENNINGS SERIES

HELEN GIBSON SERIES

FRITZI RIDGWAY SERIES

CAPITOL FILM COMPANY

NEAL HART SERIES

LESTER CUNEO SERIES

Lone Hand Wilson 5
Ranger and the Law 5
Witches' Lure 5

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES

The Way of a Maid

EUGENE O'BRIEN STAR SERIES

Oct. 20—Clay Dollars

OWEN MOORE STAR SERIES

CONWAY TEARLE STAR SERIES

The Man of Stone

SPECIAL PRODUCTIONS

Dec. 15—Conceit
Oct. 1—A Man's Home

REVIVALS

SELECT PRODUCTIONS

SHORT SUBJECTS

WILLIAM J. FLYNN SERIES

CHAPLIN CLASSICS

SELZNICK NEWS

KAUFMAN MASTERPIECES

REPUBLIC FEATURES

SERIALS

The Whirlwind

TIFFANY PRODUCTIONS, INC.

Peacock Alley (Mae Murray)

UNITED ARTISTS CORP.

Nov.—The Iron Trail (Rex Beach Prod.)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Dec. 5—Princess Virtue (Marie Prevost) 5
Nov. 28—Dr. Jim (Frank Mayo) 5
Nov. 21—False Kisses (Miss Du Pont) 5
Nov. 14—The Millionnaire (Herbert Rawlinson)
Nov.—Sure Fire (Hoot Gibson)
Nov. 7—Conflict (Priscilla Dean) 7
Oct. 31—The Fox (Harry Carey)
Oct. 31—Nobody's Fool (Marie Prevost)

SERIALS

Terror Trail
(Eighteen Episodes—Featuring Eileen Sedgwick)
Do or Die
(Eighteen Episodes—Starring Eddie Polo)
Winners of the West
(Eighteen Episodes—Starring Art Accord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim)
Oct.—No Woman Knows (Special Cast)

JEWEL COMEDIES

A Monkey Bell-Hop 2
P. D. Q. (Lee Moran) 2
Robinson's Trousseau 2

CENTURY COMEDIES

Get Rich Quick Peggy 2
A Nervy Dentist 2
Teddy's Goat 2

STAR COMEDIES

Heart Breakers 1
Ice Box Pirates 1
Line's Busy 1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron) 2
Won by a Nose (Dorety-Byron) 2

UNIVERSAL WESTERNS

Old Dynamite 2
A Blue Jacket's Honor (Jack Perrin) 2
A Woman's Wit (Eileen Sedgwick) 2
Fair Fighting (Art Accord) 2
Call of Duty (Larkin-Hill) 2

NEWS AND MAGAZINE REELS

Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

Oct.—The Son of Wallingford

ALICE JOYCE PRODUCTIONS

Oct.—The Inner Chamber

WILLIAM DUNCAN PRODUCTIONS

EARLE WILLIAMS PRODUCTIONS

Nov.—Lucky Carson

CORINNE GRIFFITH PRODUCTIONS

The Single Track
Moral Fibre

ANTONIO MORENO PRODUCTIONS

Nov.—The Secret of the Hills

ALICE CALHOUN PRODUCTIONS

Oct.-Nov.—The Rainbow

LARRY SEMON COMEDIES

JIMMY AUBREY COMEDIES

SERIALS

Breaking Through
(Starring Carmel Myers and Wallace MacDonald)
Fighting Fate
(Fifteen Episodes—Starring William Duncan and Edith Johnson)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon)
Ashamed of Parents (Special Cast)
School Days (Wesley Barry)

SERIALS

Miracles of the Jungle ..... 15 episodes

MONTY BANKS COMEDIES

(One released every month)

F. B. WARREN CORPORATION

Nov.—The Old Oaken Bucket
Nov.—What Do Men Want
Nov.—Our Mutual Friend

POST NATURE SERIES

(One Every Two Weeks)

SHORT SUBJECTS

(Continued from page 2848)

Feature	Star	Distributed By	Length	Reviewed
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's See the Animals (Educational)		Kineto Review	1 reel	May 21
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Long Live the King (Mutt and Jeff Cartoon)		Fox	1 reel	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chat No. 40 (Educational)		Urban-Nat'nal Ex.	1 reel	Sept. 24
Movie Chat Nos. 49 and 56 (Scenic)		Urban	1 reel each	June 25
Movie Chat No. 52 (Educational)		Urban	1 reel	July 16
Movie Chats, Ninth Series		National Ex.	1 reel	Sept. 17
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor		Pathe	2 reels	Sept. 10
Naturalist's Paradise, The (Scenic)		Kineto Review	1 reel	May 28
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
Old and New England (Scenic)		Educational	1 reel	
Old Moose Trails (Scenic)		Educational	1 reel	
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Panama (Scenic)		Kineto Review	1 reel	
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Policeman and the Baby, The (Drama)		Educational	2 reels	
Polo (Educational)		Educational	1 reel	
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sheriff of Mojave, The (Wes. Dr.), T. Sanchi		Pathe	2 reels	June 3
Skipping the Pen (Cartoon)		Affiliated Distr.	1 reel	July 9
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stratford on Avon (Scenic)		Hepworth	1 reel	June 25
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Swat the Fly (Educational)		Kineto Review	1 reel	June 11
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Texas of the Mounted (Drama)		Texas Guinan	2 reels	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac	2 reels	July 2
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel	
Valley of Ten Thousand Smokes (Scenic)		Educational	1 reel	
Vegetarians (Educational)		Kineto Review	1 reel	
Venice (Scenic)		Kineto Review	1 reel	June 25
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel	June 18
Yellow Arm, The (Serial), Juanita Hansen		Pathe		June 2

"WHAT DO MEN WANT?"
(Lois Weber-F. B. Warren Corp.)

A Title and a Picture That Will Draw Audiences

IN this particular instance "What Do Men Want," main title of a splendid motion picture, is really what women want to see on the screen. At least, the fair sex will enjoy every foot of it. Regardless, it will hold the interest of both sexes. The women will find plenty of places to indulge in tears and it cannot but penetrate under the skins of some men, unconsciously living about the same thing as the character study, true to form, on which this drama of life is centered. One thing is certain "What Do Men Want" is interest-compelling entertainment, skilfully directed, wonderfully staged, well acted and, without being "preachy" delivers a sermon from the screen that might do honor to any pulpit.

An exhibitor may depend upon capacity at the night shows if this picture is run in the afternoon against any fair competition—that is, if the local telephone service holds out! It is one that will prompt every woman with a husband to advise every woman she knows with the same attachment to "take him to see 'What Do Men Want.'"

Miss Weber excels in selecting a cast. Claire Windsor excels in her part.

The story is one that might happen anywhere and does happen everywhere. Exteriors, which evidence California, are of good scenic value, while the interiors call for sets that tell part of the story, and hit the mark. It is smoothly told, working up enjoyable suspense, and though intensely dramatic, has sufficient comedy relief to avoid strain. It proves Lois Weber, as a director, is competent, painstaking and that whatever else she may or may not know, she KNOWS MEN.

It is based upon the tendency of masculine restlessness, using as a living illustration, a young man of an everyday family, whose parents have other children, mostly sons. He wants to be an inventor and finds his father's interruptions, bringing him back to earth and the work that has been laid out for him, very disconcerting. He wants the prettiest girl in town, wants her badly enough that he marries her. Then he wants children and they put in an appearance, one by one. He wants to be a successful business man and achieves great honors, at the same time encumbering wealth.

An eventual quarrel with the beautiful wife, who long before sensed his indifference, decides the man that what he really wants is freedom. Then he wants to be the object of feminine flattery, finds gratification in being numbered one among a swift "smart set," neglecting his family. When "gay lady" forgets to cover her inclination to be promiscuous, he registers disgust and wants his wife. Returning home, just in time to misunderstand the call of an old admirer he wants to kill the intruder, after leaving his wife to entertain herself, for many months. He insults her womanhood, pride, self respect by accusing her falsely, and when he leaves, never wants to see her again. Learning later that she was not unfaithful, he wants her back. In the end we learn that what a man really wants is the knowledge of what he does want, but the thrilling drama offers reason to introduce plain truths that will make men fidget and women tell the local exhibitor what good pictures he is playing, these days.—Length, 6 reels.—*Lillian R. Gale.*

THE CAST

Hallie (the girl) ..... Claire Windsor
Frank (the youth) ..... J. Frank Glendon
Arthur (his brother) ..... George Hackathorne
Yost (the evil influence) ..... Hallam Cooley
Bertha (the unfortunate) ..... Edith Kessler

Directed by Lois Weber
Supervised by Philip Smalley.
Story by Lois Weber.

PRESS NOTICE—STORY

"What Do Men Want," latest screen production, the work of the heralded woman motion picture director, Lois Weber, is scheduled for ———— theatre on ————. It is life personified, the characters enacted being representations of the very people we know, sometimes reflections of ourselves. This is a picture that may be said to fairly live and breathe. It aims at humanity at large, and "hits home."

The center of interest is a man, who, as a boy wants to be an inventor. He wants a beautiful girl for a wife, then he wants to be father of her children. When he has amassed a fortune, the result of his inventions, he wants to forget to be a lover, and be just a husband. He nexts wants to be free, wants the society of gay women. When he is saturated with that, he wants his wife back, but wants her to accept him after all his shortcomings, yet be the same, herself. It is the most vital portrayal of human life yet seen on the screen.

PROGRAM READER

"What Do Men Want?" Happiness? Wealth? Position Freedom? In the great photoplay, the one that has surpassed any of Lois Weber's previously wonderful work, is illustrated why men seem always seeking the unattainable. Restless, constantly searching man. What is he looking for? If you saw "Where Are My Children?" "Hypocrites," "Scandal," or "The Price of a Good Time," then you know Lois Weber is as competent a director as any man who has ever made a similar motion picture. But you will not realize the volume of her understanding of life, the depth of her wonderful insight into human nature untiil you see "What Do Men Want?"

CATCH LINES

"The way to a man's heart is through his stomach," quoth a wise old sage. Is it? See Lois Weber's "What Do Men Want" and find out if the heart or the stomach plays the most important part in man's life, especially after marriage. And if both stomach and heart are satisfied, what does he want next!

"PLAYTHINGS OF DESTINY"
(Louis B. Mayer-First National)

Unconvincing Story of Domestic Complications

THERE is a title tacked upon this picture which indicates that big drama might be unfolded. It carries one of those titles which might lead the spectator to believe that he is to see a dramatic treat. But "Playthings of Destiny" never rings true because of the arbitrary development of the plot, the false notes which constantly creep in, and the faulty characterization. Besides, the leading figure is one that does not develop a bit of sympathy.

Imagine a woman living up in the regions of the North who falls in love and marries a young settler and who promptly leaves him because of certain scandal connected with his life without going to the trouble to give him a hearing and permitting him to offer some sort of explanation. Yet this young wife believes the gossip of an adventuress whose character is so obvious that any woman with real intuition could not be deceived. She loses all sympathy for herself when she hastily packs her belongings and departs in a raging snowstorm. The elemental side of the picture is first rate, there being no argument over the detail to provide fitting atmosphere and backgrounds. The young husband had been adventurous in his youth and had failed to acquaint his wife with his callow days. Consequently she believes the evil talk, which indicates that her character is mighty shallow—not to trust the man whose name she had taken.

We next find her being rescued by a man who inveigles her to accompany him to a tropical country. There is no discussion over the other husband. She willingly commits bigamy without waiting to discover whether her first spouse is dead or not. And when she is living a lie in the tropical region torn by doubt and suspicion the first husband bobs up again and enters her life in the most arbitrary fashion. It is a most convenient episode. He is ushered in with a dramatic entrance, being introduced as a governor general or some similar dignitary. Years have passed and his hair has grayed at the temples. The woman is the mother of a little boy. So to the conflict. The second husband realizes there is some understanding between the two people and after an argument or two gracefully exits himself from the scene. The reason of the wife leaving her husband is never explained. She shows no real humility for causing so much sympathy. She has not only ruined his life, but that of the second husband, who has been led to believe that the child is his own.

The picture, upon this false premise, defies realities and one has little sympathy for the characters because they insult the intelligence. The players are first rate in their respective roles, the continuity is well arranged and the sets and photography all that could be desired. The weakness is found in the plot.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Julie Leneau ..... Anita Stewart
Geoffrey Arnold ..... Herbert Rawlinson
Hubert Randolph ..... Walter McGrail
Claire ..... Grace Morse
Conklin ..... William V. Mong
Julie's Child ..... Richard Headrick

By Jane Murfin.
Scenario by Anthony Paul Kelly.
Directed by Edwin Carewe.

PRESS NOTICE—STORY

"Playthings of Destiny" starring Anita Stewart, will be the feature attraction at the ———— theatre next ———— and ————. This is a striking romance of the frozen north and the tropics and permits the talented and beautiful star splendid opportunities to display her versatility. It is a dramatic picture which allows the assembly of players to flash their individual talent to advantage. Miss Stewart does some of the best work of her career in the role of Julie Leneau who was unwittingly led into marrying a man she did not love when she was really the wife of another man she did love.

She depicts the emotions of this woman tossed in a maelstrom of doubts and suspicions—a woman who has no choice but to believe that the man she loves with all her soul has tricked her into marriage when he has a legal wife living. Her flight from his cabin through a raging blizzard, her losing fight against the elements provides a series of tense dramatic moments. The picture presents a fine cast that includes Herbert Rawlinson, Walter McGrail, William V. Mong and others.

PROGRAM READER

The drama of a girl who married once for love and once to forget love—the drama of an Arctic blizzard splendid in its reality in which the girl is caught and taken out of her old life—taken to tropical shores—the drama of a girl who believed ill of her husband and left him—the drama of a girl who staked all on a new found friendship. Then old memories creep back. The husband of other days returned. How did she release herself from this predicament? See Anita Stewart in "Playthings of Destiny," a First National picture which comes to the ———— theatre next ————. Prominent in the cast are Herbert Rawlinson, Walter McGrail and others. A big, dramatic picture. Don't miss it.

SUGGESTIONS

Here you have Anita Stewart and Herbert Rawlinson to play up—the former as star—the latter as leading man. The story you can describe as a tense romantic drama which carries all the necessary elements to keep the spectators contented. Play it up as a stirring drama of the North and the tropics. The title can be played up in some sort of a prologue. You can send out some teaser ads. as outlined in the press sheet issued by First National. Some of these are cleverly worded so that you can excite curiosity among your fans. Bill it as a drama of human pawns on the chessboard of marriage.

CATCH LINES

She married two men, the second after she believed her first husband dead. See the stirring drama, "Playthings of Destiny."

"THE JOLT"
(Fox)

Fairly Entertaining Picture on a Hackneyed Theme

THE Fox co-stars, Johnnie Walker and Edna Murphy, have been given an orthodox story for their latest expression—a story which has been used often in various guises, but which serves its purpose for program houses. It is likely that most audiences will be fairly entertained because of the wealth of heart interest and the note of redemption found in the plot. It is all about a returned buddy who, unable to find work, takes up the life of crime with which he was formerly identified before he joined the army. To go back to the beginning, let it be said that the hero fell in love with a little French girl and married her and thus was influenced through her sympathetic personality to redeem himself. His life had been saved by his buddy.

This scene is important because it is the pal who bobs up later to rescue our hero from the depths. The action discloses the ex-soldier looking for work and unable to find it. His little love-nest seems to be on the verge of falling to pieces, and in a moment of despair he listens to the entreaties of his former crook friends to pick up some easy money. The hero is not exactly a weak character. There is a gentle scene which shows him giving up his one opportunity to another ex-service man who has children to feed. The picture builds obviously so that one can foresee the finish coming far in advance—that is if one has remembered the buddy left in France. The hero is commissioned to rob a safe of a man lately returned from Europe. He does this reluctantly, but thoughts of the ever present "wolf" at the door urge him on in his despair. But just as he gets his hands upon the fatal papers, the youth is confronted by the pal who saved his life.

There is some double-crossing argument concerning the "outside" man watching the house and the plot picks up a melodramatic chase which involves the chief villain. Eventually the culprits are caught and things end happily. The picture, because of its faint martial note, the friendly comradeship, is likely to get over with the youth of the land. It is not of much consequence in so far as dramatic qualities are concerned, but it contains a human touch which is recognizably real. The co-stars adapt themselves to their roles in a pleasing fashion, while Raymond McKee as the buddy makes the character thoroughly sincere.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Georgette.....Edna Murphy
Johnnie Stanton.....Johnnie Walker
Terence Nolan.....Raymond McKee
Jerry Limur.....Albert Prisco
Col. Anderson.....Anderson Smith
Georgette's Father.....Wilson Hummell
Georgette's Mother.....Lulu Warrenton

By George E. Marshall and Jack Strumwasser.
Scenario by Jack Strumwasser.
Directed by George E. Marshall.
Photographed by Jack McKenzie.

PRESS NOTICE—STORY

"The Jolt" which comes to the ———— theatre next ———— starring Johnnie Walker and Edna Murphy presents an interesting story of a young war veteran, Johnnie Stanton, who returns to the United States with a French bride. Unable to obtain employment, he goes back to the criminal gang with which he was formerly identified. They plan a night burglary. In the midst of this enterprise something happens to Johnnie that changes the whole course of his life. Indeed he is violently "jolted" back into the straight path, with ultimate happiness for his loyal little bride and himself.

Johnnie has rescued the young woman from the crook who had lured him back to crime. Through Terry Nolan, his buddy in France, all turns out well. The picture offers a story of human interest and according to reports is entirely entertaining. The co-stars fit into their roles with an adaptability which features their abundant personality and talent. A capable cast renders good assistance.

PROGRAM READER

That a man "may be down, but is never out," is interestingly told in "The Jolt," the Fox picture which comes to the ———— theatre next ———— starring Johnnie Walker and Edna Murphy. The story also furnishes another proof that a good woman's love is the greatest blessing that can come into any man's life. How a young soldier returns from France with a native bride—how he stoops to crime because of his inability to find a job—how he receives a jolt which changes the course of his life is told in five reels of human interest drama which builds through scenes which demand the spectator's undivided attention. There is a delightful romance which accompanies the action. It is one of absorbing interest and should not be missed.

SUGGESTIONS

The Fox co-stars, Johnnie Walker and Edna Murphy, have a story here which is strong in human interest. Any mention of this element would be a good line for exploitation. State that the stars are getting over in their pictures. Mention that Johnnie Walker scored a sensation in "Over the Hill," and that he is continuing the good work. Describe it as a story of a boy who "came back" and a girl who helped him. Play up the theme as one which stimulates kindliness and sympathy. Play up the cast. A mail campaign coupled with teasers and program readers would stimulate curiosity to see this picture. Play it up as an interesting human picture.

CATCH LINES

His buddy had saved him, and later he saved his buddy. Then came the jolt that brought him back to the straight path and a bride. See "The Jolt."

The romance of a valorous thief and his pretty bride. See "The Jolt."

"CLAY DOLLARS"
(Selznick)

Star Has Interesting Rural Comedy-Drama Here

RURAL comedy-dramas unquestionably run true to type. A small town setting with the ever faithful characters slightly exaggerated for dramatic effect, and sufficient details of a faithful pattern—these are enough to compose a good working skeleton for any story, provided the author and director have remembered to add the necessary trimmings and homespun touches to make it interesting. Lewis Allen Browne, who wrote the story, and George Archainbaud, the director, have provided enough entertaining hokum and atmosphere to make the picture genuinely entertaining. Of course they have had the assistance of a good cast, with Eugene O'Brien contributing as neat a performance as one could expect. The character parts are ably taken care of by Arthur Housman, Frank Currier and Ruth Dwyer.

That the director has caught an idea of American small town life stands as a credit when one stops to remember that he is more or less a stranger to the customs of the country. If he has shown lapses here and there regarding characterization he has more than made up for it by his technical skill. The dominant note is humor and he has splendidly maintained it. In fact by adding the necessary humorous element he has prevented the story from following a conventional groove. Main Street is being shown up pretty much on stage and screen these days. But Archainbaud has remembered that human nature is pretty much the same everywhere. So if the small town is depicted, at least you don't see any harsh ridicule of its customs and people. He is best with his comedy relief which depicts a snappy barn dance and a pool room episode. And these features fit in nicely without the least semblance of padding.

The plot concerns a swap in real estate which carries some real genuine bartering—a scene which will be appreciated everywhere. The hero arrives in the town to take possession of his late uncle's valuable property, only to discover that a certain money-grabbing Squire has traded his marsh land for the rich acres. Rather discouraged, the youth accepts a job as hotel clerk and the romance enters when he falls in love with the proprietor's daughter. The comedy intrudes pleasantly and with a good spirit of banter and "give and take," to be replaced by the effective finish which shows the youth outwitting the old skinflint by pretending that the marsh land is suitable for making clay bricks. The land shark swallows the bait, hook, line and sinker. And his threats are useless when the law stands ready to assert itself. Frank Currier is excellent as the skinflint, and Arthur Housman is clever in a comedy part.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Bruce Edwards.....Eugene O'Brien
Squire Willetts.....Frank Currier
June.....Ruth Dwyer

By Lewis Allen Browne.
Directed by George Archainbaud.
Photographed by Jules Cronjager.

PRESS NOTICE—STORY

A small town story of a land shark who attempted to outwit a keen youth from the city is "Clay Dollars," the Selznick attraction which comes to the ———— theatre next ———— with Eugene O'Brien as the star. This little homespun comedy-drama is rich in its comedy element and the really lifelike touches which go to make up the average American small town. You find the rural hotel, the poolroom and all the habitues. And Mr. O'Brien fits into the role of the city youth with a splendid abandon and enthusiasm, assisted by a cast that includes the capable Frank Currier, Arthur Housman, Ruth Dwyer and others.

The plot revolves around a city youth, who migrates to a small town to take possession of some valuable property. He discovers that a certain dignified native owns the estate, having traded in his own marsh lands. The youth learns later that the land shark came into possession contrary to law and by a clever ruse outwits the old man and wins back his property. The picture scintillates with humor and realities and is at all times interesting.

PROGRAM READER

Suppose you came down from the city and inherited some valuable property in the country. What would you do? Would you sell or take possession? Suppose then that you found your property had been traded in and that you only possessed some valueless marsh land. What would you do? Suppose you found yourself up against a clever land shark who had the law covered from every angle. Would you fight? Come next ———— and see what Eugene O'Brien does with such a story. Come and see "Clay Dollars," a picture of country life, country real estate and country atmosphere and people. Come and see an excellent comedy-drama of life.

SUGGESTIONS

This is Eugene O'Brien's cleverest picture in some time and you should make a good spread with the announcement that he is coming in the best rural comedy-drama of the season. Since this star has a great following especially with feminine fans it would be well to send out your mail campaign calling attention to the fact that the popular star is appearing soon. The title is a winner and can be exploited in various ways. Bill it as a comedy-drama with a homespun touch—which is certain to get over. A rube quartette or an ensemble laid against rural background would help. The picture is certain to please. So don't mince words.

CATCH LINES

He learned how to make dollars from clay and he showed up the country land shark. See Eugene O'Brien in "Clay Dollars." A clever picture of rural life.

"THE SILENT CALL"
(H. O. Davis-First National)

Vivid Dog Story Enacted Against Impressive Backgrounds

A PICTURESQUE German shepherd dog around which a triangle story pivots—a marvelous array of impressive backgrounds through which the action is perfectly blended—make up a picture that compels attention because of its rugged appeal and the call of the open spaces. "The Silent Call" is not so strong from a story angle. Really the plot is quite subordinated by the grandeur of scenery and the exploitation of the dog, who dominates the action from beginning to end. It does not matter that the plot may be punctured for its crude touches—that it relies heavily upon primitive melodrama which seems quite removed from realities. What does matter is the force and sweep of this eloquent Western which centers around the picturesque dog.

The animal is instrumental in bringing about an introduction of hero and heroine, but his main object is to prove his loyalty when circumstances place his friends in jeopardy. The dog is tried for his life because of his activities in killing sheep, but he bounds away with a love for life like a stag at bay. Whatever peregrinations the story takes up, the dog is there lending a significance because you actually catch the spirit of the big outdoors. Somehow the nature of the dog and the impressive backgrounds, revealing towering mountains and landscapes of unsurpassed beauty, discounts the limitations of the plot, which revolves around a group of outlaws determined to circumvent the hero and embarrass the heroine. Her father is captured by them, but when they seek the girl the big, trustful dog becomes a true minion of the law.

The story even drops its thread to show the characteristics of the specie—the fact that he is a wild, untamed creature who can reveal a nature as gentle as a dove under the guidance of sympathetic voices and hands. You follow this picture with the keenest suspense. The rugged exteriors demand it. And the dog, fighting the cause of all revolutionary spirit, carries on the vital element. There comes a climax which is quite startling. The girl is kidnapped and carried away by one of the brutes, but the dog takes up the scent and vivid is his punishment. He hunts down the criminal and pursues him. It is an uneven struggle and finally the villain plunges into the river to avoid the sharp teeth and ferocious strength. A battle in the water is short and swift. "The Silent Call" contains a good romance which is developed from sharp conflicts and contrasts. But it is the dog who makes the picture a rugged document. Certainly the offering presents as good a dog story as has ever been flashed on the screen. He is well trained and follows the cues with an intelligence almost human. Laurence Trimble's direction is praiseworthy in the manner in which he has kept the action vital and so brought it out that it seems in perfect harmony with the vivid backgrounds.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Flash ..... Strongheart
Clark Moran ..... John Bowers
Betty Houston ..... Kathryn McGuire
Ash Brent ..... William Dyer
Luther Nash ..... James Mason
Dad Kinney ..... Nelson McDowell
Jimmy the Dude ..... E. J. Brady
James Houston ..... Robert Bolder

By H. G. Evarts.
Scenario by Jane Murfin.
Directed by Laurence Trimble.

PRESS NOTICE—STORY

Among the many features of interest which are booked at the ———— theatre none should give greater entertainment than "The Silent Call," which comes next ———— for a limited engagement. The story adapted from one which appeared in a popular magazine offers a dramatic plot that involves a number of human actors and also the characterization of a remarkable dog, half wild and half domesticated, enacted by Strongheart, the most famous police dog in the world—a dog who served his country in the late war.

The background of the story is the Sierra mountain region which has been transferred to the screen in all its impressive grandeur. The action comprises a series of thrills which develops from self-sacrifice, the saving of human lives by the dog, and the punishment of those who are dishonorable. It unfolds a tense line of melodramatic moments—all of which build the keenest suspense. And the beautiful backgrounds are among the most impressive ever caught by the camera. A notable cast which includes John Bowers, William Dyer and Kathryn McGuire renders perfect interpretation.

PROGRAM READER

His fangs bared to despoilers; his shaggy body hunched to spring; an animal heart pulsing with dog-devotion to the girl who had shown him the first touch of human kindness—and fighting the call of his kind, the cry of the wolf-pack echoing through the wilderness. That's Strongheart, the wonder dog of the screen—the famous dog who served in the war—the dog who is probably the most famous dog in the world. This wonder dog appears in the amazing picture of primitive emotion and passion entitled "The Silent Call," which comes to the ———— theatre next ————. It is a big drama of big people—a drama of the big outdoors—a drama of men and women who lived and loved and struggled. But best of all it is a drama of a wonder dog.

CATCH LINES

His leap flung the man to earth. Angry jaws snapped over him—fiery eyes flashed hate—and then. See "The Silent Call," a powerful picture of the wilds.

The giant dog hero of "The Silent Call" will thrill you with the part he plays in the big, open drama of the wild, far-off places. At the ———— next ————.

"RIDING WITH DEATH"
(Fox)

Carries a Large Supply of Dramatic Vitamines

UNQUESTIONABLY the most conspicuous feature of this photoplay is the fact that Buck Jones has changed his name to Charles. Of course he will continue to use the picturesque cognomen, Buck, but only in connection with a parenthesis or two. It will be hard to identify an actor of Westerns with such a simple, orthodox name as Charles, but probably he will be known as Chuck before the long winter night is over. Taking up the picture, one discovers that while it is of obvious design, it is nevertheless packed with crisp action of the most adventurous kind. Jones is up to his familiar tricks here—such as riding like a phantom horseman, shootin' to kill, and executing a "mix" or two by doubling for himself in stunts.

Since the story concerns a Texas Ranger one knows for a certainty that plenty of dramatic vitamines or calories will be offered before he bobs up at the finish safe and sound like the representative of the Northwest Mounted. Place the Canadian officer in a Southwestern setting, call him a Ranger, and you have "Riding with Death." The author has resorted to "that thar mortgage" to reveal his plot. A skinflint sheriff holds the fatal papers and when he threatens the venerable property owner it is Jones who rides to the rescue and straightens out the complications. The plot may be hackneyed, but so fast is the action and so keen is the suspense that one has no time to notice the arbitrary and obviously trite theme.

The hero commands sympathy because he looks like an outsider in the love stake. The other fellow has ridden into town to get the necessary money to cover the mortgage and is killed in making his return journey. The Ranger buries him and starts the hunt for the assasin. The latter is the sheriff and he suggests to the old ranchman to release his daughter for matrimonial purposes. So the hero has a double object—to hunt down the criminal and save the girl. The villains have him cornered and stage a thrilling gauntlet scene—a gauntlet which he must run through to certain death. The suspense is keen here. However, the hero is saved because the arch-villain's signal is not flashed. The finish reveals a genuine thrill when the Ranger puts up a battle against overwhelming odds and pulls the v llain from a roof—a scene followed by a crash through an adjoining building. The picture holds up with its backgrounds and atmosphere and carries adequate acting throughout. You will like it because there is someth ng doing every minute.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dynamite Steve Dorsey ..... Charles (Buck) Jones
Anita Calhoun ..... Betty Francisco
Val Nelson ..... Jack Mower
Sheriff Pat Garrity ..... J. Farrel McDonald
Col. Lee Calhoun ..... H. Von Sickle
Chuck Dillon ..... William Steele
Garrity's Pal ..... William Gettinger
Capt. Jack Hughes ..... William Gillis
Tony Carilla ..... Artie Ortega
Rose Carilla ..... Tina Medotti

By Jacques Jaccard.
Scenario by Agnes Parsons.
Directed by Jacques Jaccard.
Photographed by Frank B. Good.

PRESS NOTICE—STORY

An exciting and entertaining western photoplay entitled "Riding With Death," is coming to the ———— theatre next ———— week with Charles (Buck) Jones as the star. The story was written by Jacques Jaccard with the star especially in mind. And the vehicle fits him since it calls upon him to flash his abundant talent with the shooting arms and the saddle. It is a typical Jones picture because it displays plenty of the dash and daring which have accompanied his stories since he became a star.

Mr. Jones appears in the role of a Texas Ranger bearing the cognomen "Dynamite" Steve Dorsey. The young man is called upon to live up to the name when he rides through a county ruled and terrorized by a crooked sheriff and the latter's henchmen. The story is strong in plot and tremendously fast in action. The love theme is developed most effectively. The friendship of two men who are such good pals that they remain pals in spite of the conflict in desire is faithfully and appealingly portrayed. Mr. Jaccard also directed.

PROGRAM READER

Do you like fast action and hair-raising thrills on the screen? Do you like clever horsemanship and quick shooting on the trigger? Do you like to see this kind of a story balanced with a tremendously appealing romance? Then come to the ———— theatre next ———— and see "Riding With Death" with the fearless Charles (Buck) Jones as the star. It is an exciting and always entertaining story this "Riding With Death." It is crammed with startling action and goes slam-bang to a finish which is thrilling to say the least. The story concerns a Texas Ranger who has his difficulties restoring order from chaos. Remember next ————.

SUGGESTIONS

Here is a picture with an attractive title. It is compelling enough to attract any one's attention. They will want to see who is riding with death. Tell them that Charles (Buck) Jones is coming in a heroic part—the kind of part which has established his popularity. Play it up as a tense, exciting, thrilling photoplay about a Texas Ranger who has his troubles mapped out for him. Play up its snappy action and its appealing romance. Bring forth that it is an appealing story of the Southwest with something doing every minute. Tell that Betty Francisco and Jack Mower are in the cast. Use stills of Jones and his horse.

CATCH LINES

He was after a bad gang, for clean shooters do not shoot from ambush. See Charles (Buck) Jones in "Riding With Death."

A fast-moving, thrilling photoplay of Southwest America is "Riding With Death." Come and see Charles (Buck) Jones in a clever picture.

"THE FOX"
(Universal)

Absorbing Picture Packs a Kick at the Finish

AFTER making this feature Harry Carey undoubtedly took a holiday. He deserved it inasmuch as he acted in the capacity of author as well as star. In writing a thoroughly picturey plot he has not neglected to provide himself with an exceedingly fat part. Indeed there is not a scene which he does not dominate, and all the familiar little details which one has come to expect in a Carey offering are here intact. Bearing the cognomen of Ol' Santa Fe, the title sort of gives the story away before the picture has progressed through many scenes, one sort of suspects that he is some government agent—a marshal or secret service man.

The story gets off rather slowly and develops a whimsical touch as Carey is revealed as a "good-for-nothing" type—a sort of drifter. There is some first rate comedy which concerns him rescuing Breezy Eason, the tiny juvenile, whose life was so tragically cut short, and together they find themselves in the local bastile. The sheriff of the community has a tough time of it suppressing the Painted Cliffs gang, and his job is in jeopardy. Carey gets a position on his promise of good behavior in the local bank, the president of whom is no other than the leader of the gang. There it is that the drifter learns some important information. He next presides over the local restaurant and the first real punch is disclosed when a stormy battle in which tables and chairs and crockery are tossed around with abandon occupies the short but snappy scene.

The picture is a trifle episodic since it relies upon these incidents for its appeal. When Carey comes to the rescue of the sheriff and captures the two outlaws who have shot up the local library, one begins to get the drift of things. There is a slight flaw discernible here, which shows the set devoid of characters while the shooting is taking place, but which is instantly populated when the pursuit is taken up. The natives come from all sides in a jiffy. When the picture presents the open country one begins to appreciate the collection of inspiring shots of the Mohave desert country with its sand and cliffs and natural caves and dugout. The romantic note is almost neglected and is not missed because of the concentrated Western melodrama which is next introduced. The U. S. Cavalry is called into service and it is a battle royal, although the titles explaining the bowl and cliffs seem unnecessary in view of the impossibility of gauging the scenes accurately. The title writer waxes somewhat poetic here, but he stimulates plenty of spirit in the breast of the spectator. It is a compelling picture—a Harry Carey picture from stem to mizzen. It could be trimmed in some early scenes thus quickening the action.—Length, 6,900 feet.—*Laurence Reid.*

THE CAST

Ol' Santa Fe	Harry Carey
Sheriff Mart Fraser	George Nichols
Stella Fraser	Gertrude Olmstead
Annette Fraser	Betty Ross Clark
Dick Farwell	Johnny Harron
Mrs. Farwell	Gertrude Claire
Rufus B. Coulter	Alan Hale
K. C. Kid	George Cooper
Pard	Breezy Eason, Jr.
Black Mike	Charles LeMoyne
Rollins	C. E. Anderson
Hubbs	Harley Chambers

Two Troops of Eleventh U. S. Cavalry.

By Harry Carey.
Scenario by Lucien Hubbard.
Directed by Robert Thornby.
Photographed by William Fildew and assistants.

PRESS NOTICE—STORY

What is said to be Harry Carey's master picture is coming to the ———— theatre for an extended engagement beginning next ————. This picture is entitled "The Fox," and is written by the popular Universal star, whose recommendation of being human is more than emphasized here. It is a picture which carries a vigorous sweep and power—and dash and romance. It is a picture which reveals an excellent balance of comedy which punctuates the dramatic scenes and gives it a fine contrast. It embodies all those qualities that one has come to expect from a Carey offering. There is a thrill in nearly every turn of the plot which concerns the capture of a daring band of outlaws. The vigorous action builds evenly and surely straight to a powerful climax which carries a rich and spectacular appeal—a climax in which a troop of U. S. cavalry participate. The scenery is magnificent, the details finely arranged and the acting and direction always capable.

PROGRAM READER

Harry Carey in his greatest picture is coming next ————. Come early—avoid the rush. You will see the biggest Western of the year—one of the biggest Westerns ever made. You will see a terrific sandstorm, a great battle between hundreds of outlaws and a band of U. S. cavalry, a rush of throbbing action along the blazing Santa Fe Trail. You will see the star—the "he's human" star— in a hundred and one thrills. You will see reckless riding, great gun-play, extraordinary thrills, and a hundred absorbing episodes. So come and see "The Fox." The picture sensation of the year. Remember next ————.

CATCH LINES

Don't let "The Fox" get away from you. See Harry Carey in his greatest picture. It contains the thrills of a hundred pictures.

"THE SPEED GIRL"
(Realart)

In Smashing Light Comedy—Bebe Daniels Soars

THE story of Bebe Daniels, incorporating episodes of her own life, relying upon the recent one which claimed so much publicity (her arrest for speeding) for the idea. In it, Miss Daniels is at her best, supported by a splendid cast and worthy production.

It is a "speedy" vehicle for an attractive star, one able to give it the life, animation and vim that Miss Daniels personifies. Relates of the life of Betty Lee, a child born with the "speed mania" and permitted to cultivate it from the time she learned that an express wagon would run at full speed down a steep hill, until loop-the-loop stunts in a aeroplane were necessary to satisfy the cravings of the "speed girl."

Love affairs were the only things that did not go fast with Betty. She first loved a young ensign, who becomes a lieutenant in time, and who saved her from being thrown from the back of a runaway horse Betty had "speeded" into winning a race. To the officer she was staunch and true. until a young millionaire, whose attentions were previously unwelcome, plots to blacken the hero's reputation in the eyes of Betty, meantime become, rapidly, a motion picture star. Without realizing that her lover will be courtmartialed if he fails to reach San Diego in time to catch his seagoing vessel, Betty sets his watch back so that he misses a connecting train. When told the extent of her mischief she agrees to drive him to his destination, or overtake the train. Villain takes opportunity to get in some dirty work, notifies speed authorities, but Betty steps on the accelerator, leaving the motorcycle cops in the dust until she sees her wrong righted. She is arrested and sentenced to ten days in jail, where an unfortunate girl. the victim of the villain, is serving sentence for a crime of which she is innocent. The acquaintance of the two girls under adverse circumstances eventually straightens out a tangle which had almost drawn Betty into matrimony with the wrong fellow. There is considerable melodrama in the five reels of snappy entertainment, well directed and generally pleasing.—*Lillian R. Gale.*

THE CAST

Betty Lee	Bebe Daniels
Tom Manley	Theodore Von Eltz
Carl D'Arcy	Frank Elliott
Soapy Taylor	Walter Hiers
Hilda	Norris Johnson
Mrs. Lee	Truly Shattuck
Little Girl	Barbara Maier
Judge Ketcham	William Courtright

By Elmer Harris.
Scenario by Douglas Doty.
Directed by Maurice Campbell.
Photographed by H. Kinley Martin.

PRESS NOTICE—STORY

She craved speed, did pretty Betty Lee, reckless heroine of "The Speed Girl," Bebe Daniels' latest Realart picture which opens at the ———— theatre next ————. She craved speed and she got it. This swiftly moving comedy-drama written specially for Miss Daniels' use by Elmer Harris, is a gentle satire on the modern mania for speed, and amusingly shows how young people develop a craze for swift locomotion. The little speed girl gets into the most thrilling complications, such as a race with a train, an exciting skid in an auto.

Miss Daniels ends her rapid adventure with what should have been a restful term in the county jail. But even there—things happen. The star is supported by a cast which fully meets the requirements of the action. Theodore Von Eltz is leading man, while Walter Hiers supplies his inimitable kind of comedy. The comedy has a touch and go which means zippy action throughout. It is keen and funny.

PROGRAM READER

Step on it! Give her some more of that gas! Oh baby! See us go! Watch our taillight! Oh baby, here we come, there we go! Folks, when you come to the ———— theatre next ———— you are going to see a zippy, snappy, fast, gingery comedy all about a little speed girl, who stepped into her auto, stepped on the throttle and found herself speeding beyond the limit. Oh boy how she flew! Did she get into trouble? Did the cops stop her? Did she land in jail? Did they take her car away from her? Was she as fast in romance and other lines of occupation? Oh boy, we'll say she was! So come and see the Realart comedienne, Bebe Daniels, in her very newest comedy-drama. See "The Speed Girl."

SUGGESTIONS

As this is the age of speed you can work up a deal of capital exploitation concerning the desire for speed by every means of locomotion. Men are running faster. Men are breaking records in autos, on foot, horseback, in locomotives, in areoplanes, and women, too. Play up that Bebe Daniels is the speed girl of the movies. Tell that her picture is breezy and flash through with plenty of dash and speed. Play up this story as ideal for the star—that it was written especially for her. Emphasize the value of speed to travel anywhere nowadays. Play up Walter Hiers as appearing in the cast. Put over a prologue in line with the theme. Run strips of auto races. Present an all comedy program.

CATCH LINES

See Bebe Daniels in "The Speed Girl." Oh, boy! How she did step on the gas!

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Motion Picture News

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IN
"THE CRIMSON CROSS"
A FANNARK PRODUCTION



ORA CAREW
IN
"BEYOND THE CROSSROADS"
A CLERMONT PRODUCTION



CLAIRE WHITNEY
IN
"THE LEECH"
A POWERFUL DRAMA



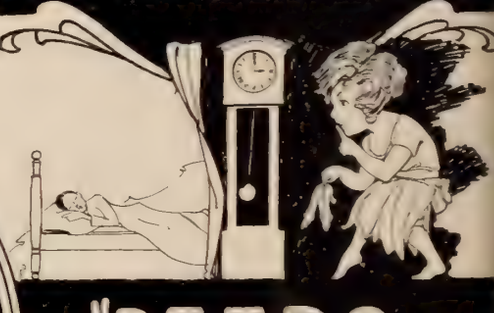


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IN
"IN SOCIETY"
A DRAMA OF TODAY



GUY EMPEY
IN HIS OWN PRODUCTION
"A MILLIONAIRE FOR A DAY"

PAULINE STARK
IN
"THE FORGOTTEN WOMAN"
A SARGENT PRODUCTION



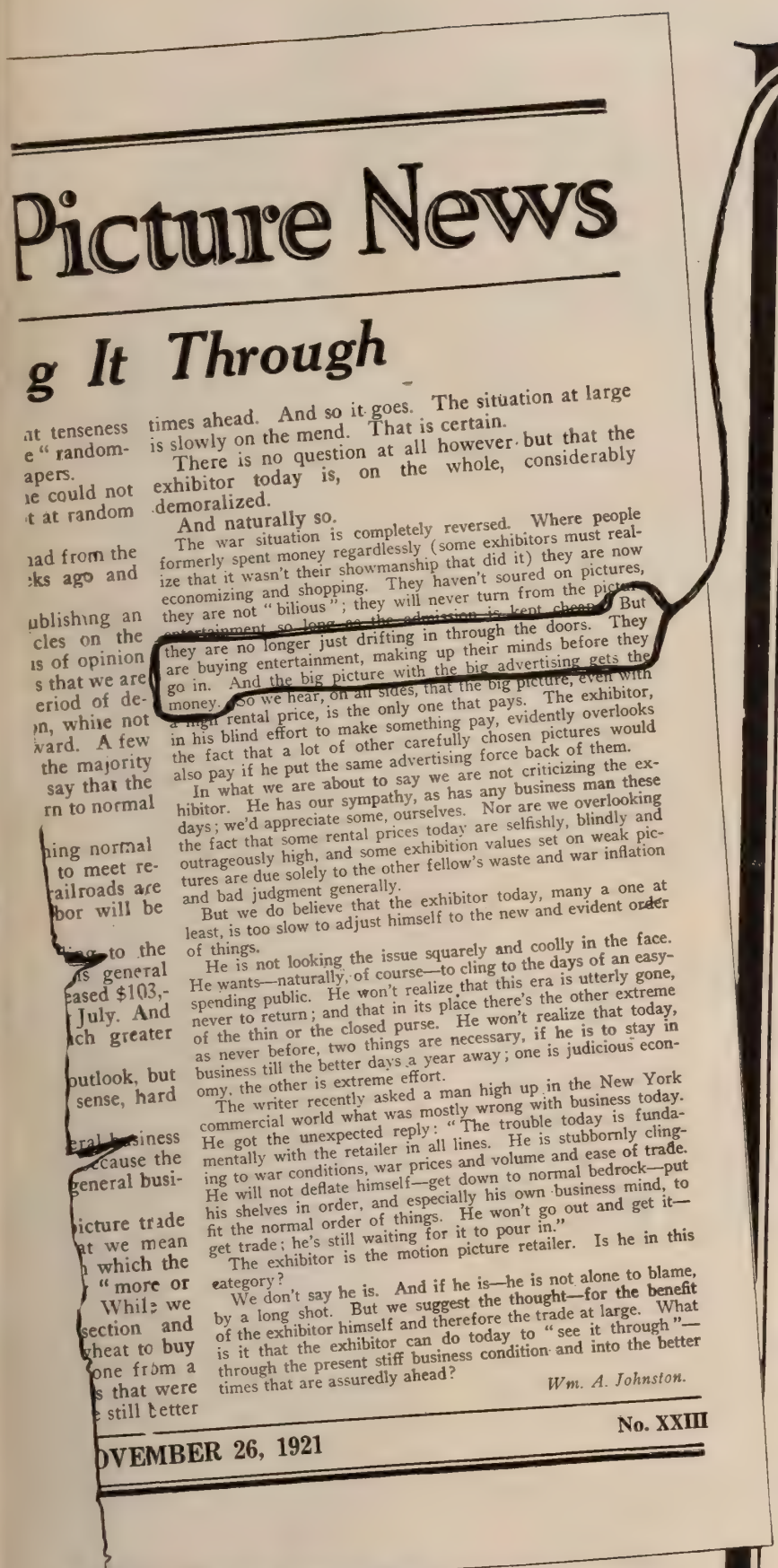
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Picture News

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times ahead. And so it goes. The situation at large is slowly on the mend. That is certain.

There is no question at all however but that the exhibitor today is, on the whole, considerably demoralized.

And naturally so.

The war situation is completely reversed. Where people formerly spent money regardlessly (some exhibitors must realize that it wasn't their showmanship that did it) they are now economizing and shopping. They haven't soured on pictures, they are not "bilious"; they will never turn from the picture entertainment so long as the admission is kept cheap. But they are no longer just drifting in through the doors. They are buying entertainment, making up their minds before they go in. And the big picture with the big advertising gets the money. So we hear, on all sides, that the big picture, even with a high rental price, is the only one that pays. The exhibitor, in his blind effort to make something pay, evidently overlooks the fact that a lot of other carefully chosen pictures would also pay if he put the same advertising force back of them.

In what we are about to say we are not criticizing the exhibitor. He has our sympathy, as has any business man these days; we'd appreciate some, ourselves. Nor are we overlooking the fact that some rental prices today are selfishly, blindly and outrageously high, and some exhibition values set on weak pictures are due solely to the other fellow's waste and war inflation and bad judgment generally.

But we do believe that the exhibitor today, many a one at least, is too slow to adjust himself to the new and evident order of things.

He is not looking the issue squarely and coolly in the face. He wants—naturally, of course—to cling to the days of an easy-spending public. He won't realize that this era is utterly gone, never to return; and that in its place there's the other extreme of the thin or the closed purse. He won't realize that today, as never before, two things are necessary, if he is to stay in business till the better days a year away; one is judicious economy, the other is extreme effort.

The writer recently asked a man high up in the New York commercial world what was mostly wrong with business today. He got the unexpected reply: "The trouble today is fundamentally with the retailer in all lines. He is stubbornly clinging to war conditions, war prices and volume and ease of trade. He will not deflate himself—get down to normal bedrock—put his shelves in order, and especially his own business mind, to fit the normal order of things. He won't go out and get it—get trade; he's still waiting for it to pour in."

The exhibitor is the motion picture retailer. Is he in this category?

We don't say he is. And if he is—he is not alone to blame, by a long shot. But we suggest the thought—for the benefit of the exhibitor himself and therefore the trade at large. What is it that the exhibitor can do today to "see it through"—through the present stiff business condition and into the better times that are assuredly ahead?

Wm. A. Johnston.

OVEMBER 26, 1921 No. XXIII

And when they buy, what do they look for?

They look for It's a Paramount Picture and a few like these:

CECIL B. DE MILLE'S "The Affairs of Anatol"

GLORIA SWANSON In "The Great Moment"

"THE SHEIK," with Agnes Ayres and Rudolph Valentino, a George Melford production

"GET-RICH-QUICK WALLINGFORD", a Cosmopolitan production

GEORGE LOANE TUCKER'S "Ladies Must Live"

WALLACE REID, GLORIA SWANSON AND ELLIOTT DEXTER in "Don't Tell Everything"

BETTY COMPSON in "The Little Minister", a Penrhyn Stanlaws production

ELSIE FERGUSON AND WALLACE REID in "Forever" ("Peter Ibbetson"), a GEORGE FITZMAURICE production]

THOMAS MEIGHAN in "Cappy Ricks"

WILLIAM S. HART in "Travelin' On", a William S. Hart production

ELSIE FERGUSON in "FOOTLIGHTS"

WILLIAM de MILLE'S "Miss Lulu Bett", with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson

BETTY COMPSON in "The Law and the Woman". The greatest dramatic picture ever made—bar none!

"MORAN OF THE LADY LETTY", with Dorothy Dalton. A George Melford production

CECIL B. DE MILLE'S "Fool's Paradise"

"JUST AROUND THE CORNER", a Cosmopolitan production. Another "Humoresque"

JACK HOLT in "The Call of the North"

AGNES AYRES in "The Lane That Had No Turning"

ETHEL CLAYTON in "Exit the Vamp"

"BACK PAY", a Cosmopolitan production, by Fannie Hurst

GEORGE FITZMAURICE'S "Three Live Ghosts"

POLA NEGRI In "The Last Payment"

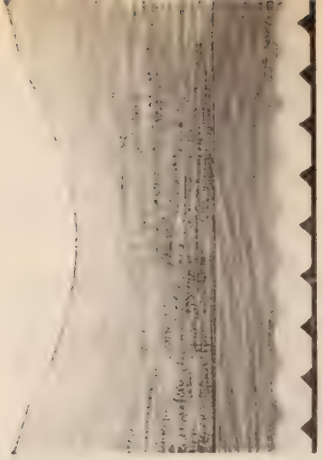
WALLACE REID in "Rent Free"

"ONE GLORIOUS DAY", with Will Rogers and Lila Lee

JOHN S. ROBERTSON'S "Love's Boomerang"

and 20 more current Paramount Pictures

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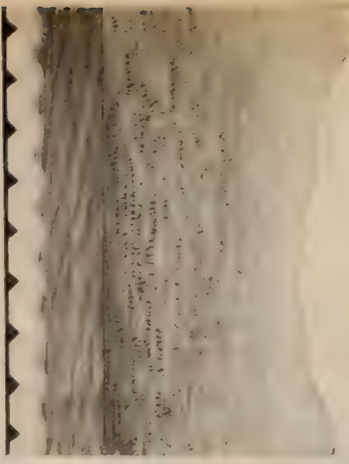


Adolph Zukor . . . . . presents

Sam Wood's production

Wallace Reid
Gloria Swanson
Elliott Dexter

in



"DON'T TELL EVERYTHING!"



A SPARKLING comedy of love and courtship.

Satirizing engaged couples much as Cecil B. DeMille satirizes the wedded ones.

With three of the screen's biggest stars in the most delightful roles of their careers.

Directed by the man who made "The Great Moment."

Wait till you see Gloria Swanson's gowns! Wait till you see those sets!

And if it's thrills you want, you'll get them when you see Reid and Dexter, in the polo game, thrown beneath their plunging horses!

Thrills and laughs aplenty—and lots of truths about women and love. The people will come to see it—and come back to see it again!

By Lorna Moon



A Paramount Picture

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The novel whose sales have increased every year since it was written.

Adolph Zukor presents

Betty Compson

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"THE LITTLE MINISTER"

Betty Compson is ideal as the girl who pretended to be a gypsy and turned a whole town upside down.

Your audiences will laugh and cry all the way through "The Little Minister." You can bank on it for one of the biggest box-office sensations of the season.

A Penrhyn Stanlaws Production. Scenario by Edfrid Bingham

A Paramount Picture

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Scenes from the Two

PRISCILLA DEAN in "CONFLICT"



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Directed by
STUART PATON
from the Novel by
CLARENCE B. KELLAND



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HARRY CAREY in "The FOX"





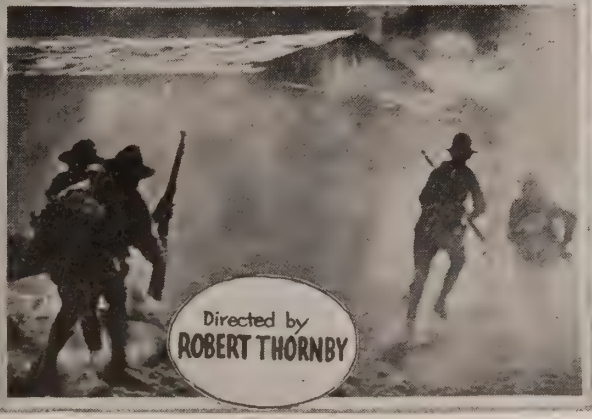








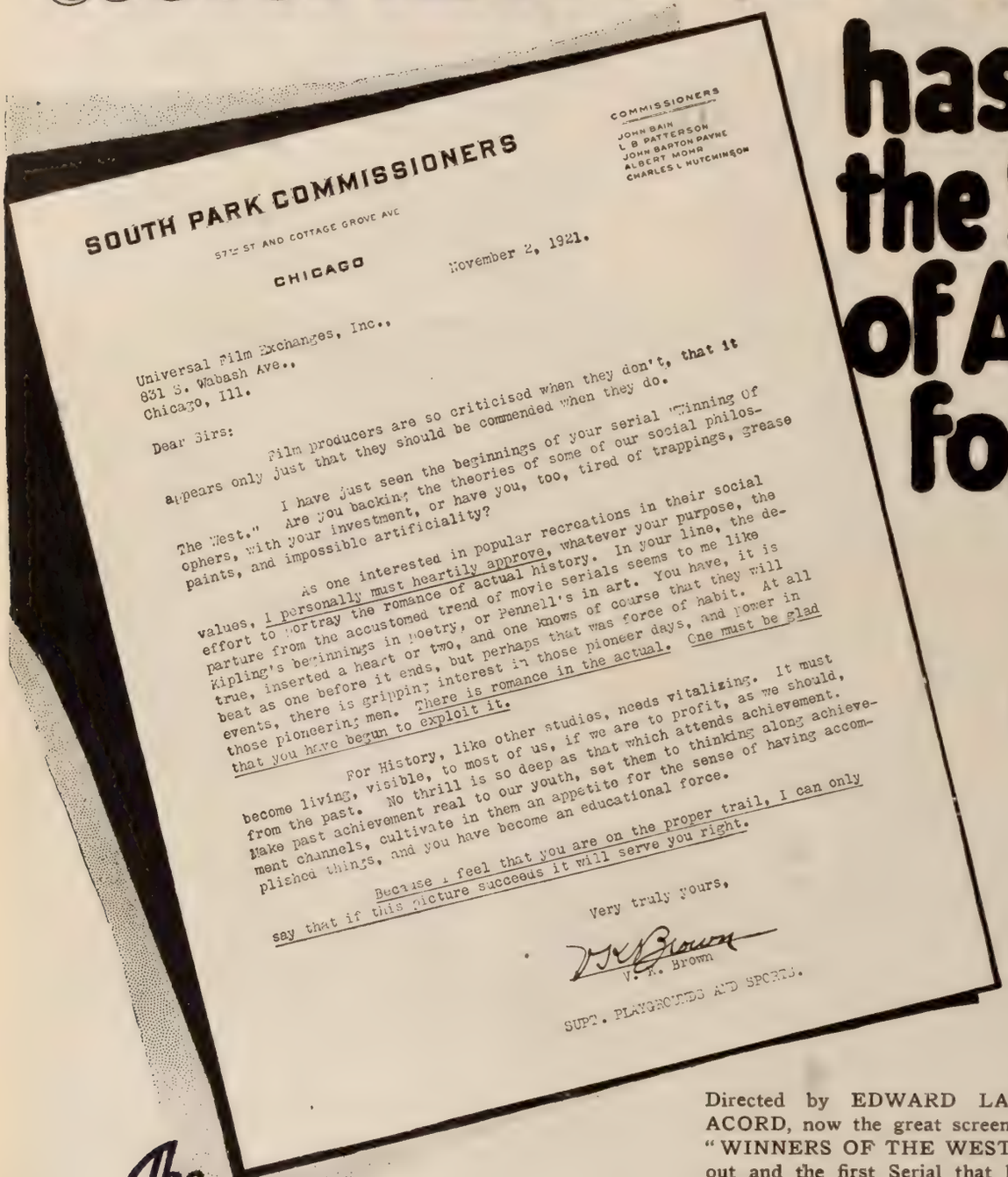






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November 2, 1921.

Universal Film Exchanges, Inc.,
851 S. Wabash Ave.,
Chicago, Ill.

Dear Sirs:

Film producers are so criticised when they don't, that it appears only just that they should be commended when they do.

I have just seen the beginnings of your serial "Winning of The West." Are you backing the theories of some of our social philosophers, with your investment, or have you, too, tired of trappings, grease paints, and impossible artificiality?

As one interested in popular recreations in their social values, I personally must heartily approve, whatever your purpose, the effort to portray the romance of actual history. In your line, the departure from the accustomed trend of movie serials seems to me like Kipling's beginnings in poetry, or Pennell's in art. You have, it is true, inserted a heart or two, and one knows of course that they will beat as one before it ends, but perhaps that was force of habit. At all events, there is gripping interest in those pioneer days, and power in those pioneering men. There is romance in the actual. One must be glad that you have begun to exploit it.

For History, like other studies, needs vitalizing. It must become living, visible, to most of us, if we are to profit, as we should, from the past. No thrill is so deep as that which attends achievement. Make past achievement real to our youth, set them to thinking along achievement channels, cultivate in them an appetite for the sense of having accomplished things, and you have become an educational force.

Because I feel that you are on the proper trail, I can only say that if this picture succeeds it will serve you right.

Very truly yours,

V. K. Brown

SUPT. PLAYGROUNDS AND SPORTS.

Booked by 2517 theatres in less than 30 days!

The **New Kind of Serial that will never need a Censor**

Directed by EDWARD LAEMMLE and starring ART ACORD, now the great screen hero of every American child, "WINNERS OF THE WEST" is at once a dramatic knock-out and the first Serial that has ever received the complete approval of School-boards and Censors wherever shown. Don't neglect the fact that the Schools are with you on "WINNERS OF THE WEST." School-teachers and School-boards want the children to see it. They send them to see it. As a result, no less than 2517 theatres have booked "WINNERS OF THE WEST" in less than thirty days from date of release. Beat that if you can! Book this great American History Chapter-play and book it today.

UNIVERSAL-MADE

Christie Comedies

A PAIR OF SEXES

Featuring

NEAL BURNS with VIORA DANIEL

Motion Picture News Says:—

"The Christie product continues to be clever, original, honestly funny, well directed and well acted. 'Falling for Fanny' was a splendid example of their high class work, and 'A Pair of Sexes' is a close, very close, second. It has a story by Sam Taylor, built up from a most amusing farcical idea; it has been directed by Frederic Sullivan in such a way that the very limit of fun is extracted from the high spots of the story; and it has such admirable comedy types as Neal Burns, Viora Daniel and Henry Murdock in its cast."

One of Educational's Nationally Advertised Short Subjects

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President



FOUR REIGNING STARS

MABEL NORMAND



Emblazoned in the Firmament of Filmdom in that Dazzling Jazzy Blaze of Mirth . . .

"OH, MABEL BEHAVE"

OWEN MOORE



MACK SENNETT



The Biggest Five Reel Box-Office Record Breaking Comedy Sensation Ever Offered.

INDEPENDENT EXCHANGES

FORD STERLING



PREPARE TO RECEIVE THE DELUGE OF DOLLARS BY SECURING TERRITORIAL RIGHTS

from

PHOTOCRAFT PRODUCTIONS INC.

Nathan Hirsh, Pres

729 SEVENTH AVE. N.Y.



WOW!!

Ferocious Man-Eating Beasts

Vie With

Human, Blood-Thirsty Cannibals

in the Greatest, Most Stupendous and Thrilling Array of Wild Animals Ever Shown on the Screen.

(From the World Famed HAGENBECK Menagerie)

In That Sensational Whirlwind Five-Reel Action Feature

"The Master of Beasts"

NOT A SERIAL, but the most daring undertaking ever accomplished for the production of hair-raising, heart-throbbing and humanly diversified entertainment.

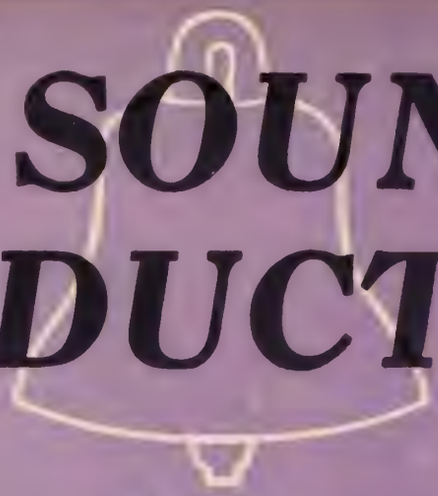
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Nathan Hirsh, Pres. **729 Seventh Ave., New York**

A SOUND PRODUCTION



"A PASTEBOARD CROWN"

Adapted from the novel by
Clara Morris

CAST:

ELEANOR WOODRUFF
DORA MILLS ADAMS
ROBERT ELLIOTT

JOHN HOPKINS
EVELYN GREELEY
J. H. GILMOUR

GLADYS VALERIE
ALBERT ROCCARDI
JANE JENNINGS

A TRAVERS VALE PRODUCTION

NATHAN & SEMERAD

FILM DIVISION
130 West 46th Street
Telephone: Bryant 6930

NEW YORK

EXECUTIVE OFFICE
81 Fulton Street

Some bookings on "A MAN'S HOME"

THE GREATEST PICTURE THAT EVER CARRIED THE SELZNICK TRADE MARK

THEATRE	CITY
Capitol	New York
Granada	San Francisco
Stanley	Philadelphia
Lois	Los Angeles
Wigwam	Reno
Rialto	Fort Worth
Criterion	Oklahoma City
Majestic	Tulsa
Rialto	Sioux City
Orpheum	Topeka
Merrill	Milwaukee
Strand	Madison, Wis.
Ascher's Roosevelt	Chicago
Colonial	Indianapolis
Grand	Muncie, Ind.
Alamo	Louisville
Rex	Jackson, Mich.
Temple	Toledo
Mecca-Palace	Saginaw, Mich.
Ascher's Capitol	Cincinnati
Orpheum	Akron, O.
Strand	Buffalo
Regent	Rochester
Strand	Syracuse
American	Troy
Barcli	Schenectady
Metropolitan	Washington, D. C.
Isis	Greensboro, N. C.
Metropolitan	Atlanta
Boston	Boston
Plaza	Worcester
Merrimac Sq.	Lowell
Rialto	Lawrence, Mass.
Waldorf	Lynn, Mass.
Opera House	Bangor, Maine

MOST SUCCESSFUL PICTURE THAT EVER CARRIED SELZNICK TRADE MARK

Some bookings on "A MAN'S HOME"



R-C PICTURES Presents

FRED STONE in "THE DUKE of CHIMNEY BUTTE"

An ANDREW J. CALLAGHAN PRODUCTION

A Typical Western Story of Ranch Life

Directed by FRANK BORZAGE

Story by GEORGE WASHINGTON OGDEN



R-C PICTURES


SELZNICK
REG U.S. PAT. OFF.
PICTURES
Lewis J. Selznick offers you another of those wonderful attractions starring the Princess of Comedy
CONSTANCE TALMADGE
in "A PAIR of SILK STOCKINGS"
Directed by Walter Edwards
From the play by Cyril Harcourt
A KICK IN EACH FOOT

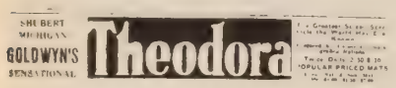
"As long as there are Theodoras the motion picture will be the world's greatest entertainment"

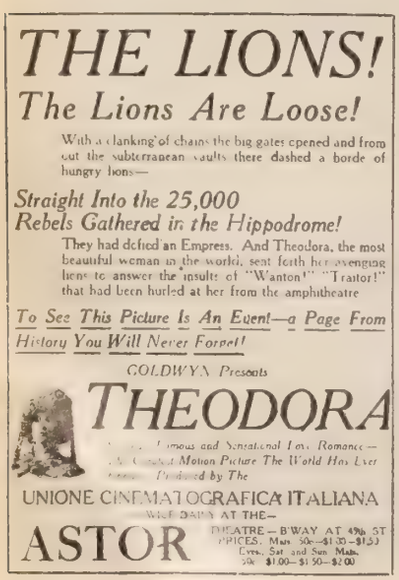
Goldwyn's *Sensation*

A few advertisements that announced this stupendous picture











Theo

The greatest motion picture

Theodora took two years to produce. When the great hippodrome scene with its half-mile of beautiful structure flashes on the screen, the audience gasps—overcome by the hugeness of it all. It would seem that every dollar in a great industry had been invested to make one production that would live forever. In this, the most elabo-

"The greatest ever,"—New York
"The eighth wonder,"—Cleveland
"$3,000,000 and worth it,"—Detroit
"Ten pictures in one,"—Pittsburgh
"The biggest of all,"—Chicago

"The proof of a great picture is to hold its own on Broadway for months with prices scaled up to two dollars"

dora

Victorien Sardou's
immortal love romance

Produced by the

Unione Cinematografica Italiana

the world has ever known

rate setting a motion picture has ever had is projected a vibrant thrilling love story. We see the most beautiful woman in the world in her noblest hour—Theodora the enchanting—sacrificing her Kingdom for the man she loved. This picture is a page from history, a bewildering epic, an immortal love affair in the poignant hour of its greatest passion.

Now playing as legitimate theatre attraction (prices $2. top) Astor, N. Y.; Shubert, Boston; La Salle, Chicago; Pitt, Pittsburg; Michigan, Detroit; Shubert-Colonial, Cleveland.

A few statements by the critics of Theodora

New York

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."
—*Alan Dale in N. Y. American*

Cleveland

"One cannot over-praise this film, in fact, cannot adequately describe or critisize it. It is beyond anything that I expected from producers of films for years to come. Not only a triumph of cinematography, but an alluring, remarkable play that does not permit interest to flag. It is believed that it will score the American record for receipts." —*Archie Bell, Cleveland News*

Detroit

"Griffith is out-Griffithed. Hollywood is made to look like a child's pasteboard town." —*Detroit Free Press*

"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth."
—*Detroit Journal*

Pittsburgh

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production." —*Chronicle Telegraph*

Chicago

"The splendors of the Byzantine Empire, the stupendous cast of 25,000 people, the terrific rain of climaxes, the under current of a frenzied love tragedy will lift the jaded movie fan out of his lethargy into the seventh heaven of attention." —*Herald Examiner*

THEODORA
Now Booking
For details address
JACK WELSH
469 5th Ave., N. Y.

Second Annual

DINNER DANCE

Theatre Owners' Chamber of Commerce

HOTEL ASTOR
GOLD ROOM

December Third

The Most Elite and Novel Entertainment Ever Conceived

Ted Lewis
and His Band Will
Be On Hand
(Courtesy of "Greenwich Village Follies")

And Other Novelties Just As Grand

Dance Music By
Louis Fisher's Band of 50

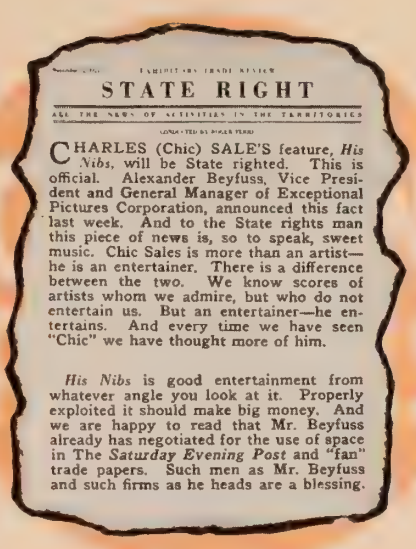
Theatre Owners' Chamber of Commerce, 723 7th Avenue
Orders for tickets filled as received—limited to 2000

One of the Few Pictures

that every expert in the industry
conceded to be a certain
BOX-OFFICE ATTRACTION and
100% ENTERTAINMENT

*that will play every theatre—
first-run to last-run—
and please EVERY audience

**that the State Rights buyers
purchasing it are certain
is a POSITIVE MONEY-MAKER
for themselves and their exhibitors



STATE RIGHT

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

CHARLES (Chic) SALE'S feature, *His Nibs*, will be State righted. This is official. Alexander Beyfuss, Vice President and General Manager of Exceptional Pictures Corporation, announced this fact last week. And to the State rights man this piece of news is, so to speak, sweet music. Chic Sales is more than an artist—he is an entertainer. There is a difference between the two. We know scores of artists whom we admire, but who do not entertain us. But an entertainer—he entertains. And every time we have seen "Chic" we have thought more of him.

His Nibs is good entertainment from whatever angle you look at it. Properly exploited it should make big money. And we are happy to read that Mr. Beyfuss already has negotiated for the use of space in The *Saturday Evening Post* and "fan" trade papers. Such men as Mr. Beyfuss and such firms as he heads are a blessing.

AND THE ONLY PICTURE

That has been offered
on the independent market
to be advertised in
The Saturday Evening Post
in which one artist ever played
seven distinct roles

CHARLES (CHIC) SALE

living 7 different characters

in

"HIS NIBS"

*First runs are now being booked solidly throughout the United States

**Territories are being disposed of rapidly

(Every exhibitor and exchangeman is anxious to obtain a really entertaining box-office attraction. Do not neglect the opportunity!)

"HIS NIBS" SYNDICATE, Inc.
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City

EXCEPTIONAL PICTURES

SCORES AGAIN!

MOVING PICTURE World

FOUNDED IN 1907 — BY J. P. CHALMERS

"Charles Sale has succeeded in contriving a charming novelty that is as **clean** as a hound's tooth, and as **down-right funny** as anything that has featured its way into our view for a long time."

By ARTHUR JAMES, Editor-in-chief.

"There is no difficulty in devising exploitation ideas for 'Chic' Sale in 'His Nibs.' . . . Although he has played mostly the 'big time,' he is as **well known in most rural districts** as President Harding."

By EPES WITHROP SARGENT, Exploitation Editor.

Altogether **novel and very entertaining** is "His Nibs," starring Charles (Chic) Sale, distributed by Exceptional Pictures Corporation. Here is a production that is entirely different from anything yet presented on the screen. It is a character comedy, or more correctly a multi-character comedy, as Chic Sale appears in seven distinct characterizations, each differing from the other and each one well done. His portrayal of "His Nibs" is one of the best characterizations ever seen on the screen.

By C. S. SEWELL.

OCTOBER 22, 1921

Motion Picture News

The **picture is fine.** It is a distinct novelty very well handled and has many points of popular appeal."

By WM. A. JOHNSTON, President.

With each moment replete with real humor; really artistic characterization, and undisturbed continuity flow, a picture is bound to "get over." "His Nibs" in that class. Charles "Chic" Sale is the picture.

The exhibitor, small or big, country or city, is assured of a box office medium which may well be classed with "Down on the Farm" and "The Country Fair." To the wise exhibitor no more need be said. And, in addition to equal exploitation advantages, it is better entertainment than the two mentioned.

By GEORGE D. GOULD.

"'His Nibs' is entertainment, pure and simple. . . . 'His Nibs' is a play within a play. The idea on which the picture is built is novel and unique."

By J. S. DICKERSON, Exploitation Editor.

EXHIBITORS TRADE REVIEW

This offering is a distinct **novelty.** It is a burlesque on the old time picture theatre on a country town and the trials and tribulations—all comical—of an exhibitor who is Jack of all trades in his theatre. The novel nature of the film is, of course, emphasized by the fact that the star plays practically the whole picture himself. There is comedy and plenty of it, and it is upon that the picture makes its bid for popularity.

Few pictures have ever contained such clearly indicated opportunities for showmanship and at comparatively little expense. Here is a chance for the exhibitor to try a real novelty on his patrons, and that is something which does not happen once in a blue moon.

By GEORGE T. PARDY.

EXHIBITORS HERALD

Here is something novel in the line of comedies with a popular stage comedian making a successful bid for even greater popularity through the medium of one of the most laughter-provoking pictures yet shown. In "His Nibs" Chic Sale not only proves his versatility as a comedian, but also shows that he is an artist of exceptional ability.

We have had close to an overplus of dual roles in pictures recently, but it remained for Chic Sale, long a favorite of the vaudeville stage, to give us a picture in which the star plays seven parts, and makes each character a distinct personage with an artistry that is little less than marvelous. "His Nibs" is in a class by itself.

All in all, the initial venture of Mr. Sale in pictures has provided a classic in comedy which will undoubtedly set a mark that even this gifted funmaker will be long in passing.

By JOHN SPARGO.

The Billboard

PRICE 15¢

This is the acme of droll comedy, unique characterizations and rural types such as the cinema has never before presented. Charles Sale outshines all previous efforts of screen stars thru his picturization of seven distinct roles. Hats off to the producer of this most humorous film. The picture carries one hundred laughs.

This type of picture stands in a class by itself. There have been innumerable rural comedy dramas on screen and stage, but this clever comedian has gone one better and made "His Nibs" a classic of the celluloid. His impersonation of seven different types has not been surpassed in my recollection.

Such a picture is worth the highest praise and we are confident that the public will not be slow to express its appreciation

Suitability

Every theatre

Entertainment Value

Above par.

By MARION RUSSELL.



Playgoers Pictures
Presents

RUTH CLIFFORD

in

"Tropical Love"

From "Peaks of Gold" by Guy W. McConnell.
Directed by Ralph Ince
Distributed by Playgoers Pictures thru Pathé Exchange Inc.
Foreign Representative for Playgoers Pictures
Sidney Garrett

Because it is as fascinating as the lure of the tropics, as rousing as the rugged lives of the adventurers who brave its fatal spell, as passionate as its moon-flooded nights—that's why this tale of the tropics has the lure which leads to the box office.

"Tropical Love" was made "on location" in Porto Rico. Its atmosphere is real, its production perfect and its cast includes

Ruth Clifford	**Fred Turner**
Reginald Denny	**Margaret Fitzroy**
Huntley Gordon	**Catherine Spencer**
Ernest Hilliard	**Margaret Seddon**
Paul Doucet	**Carl Axzell**

The Biggest Theatres Are Booking It!


"I Accuse"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

BENNETT PICTURES CORPORATION

presents a picturization of

REX BEACH'S

famous Alaskan railroad novel

"The IRON TRAIL"

Directed by

R. William Neill

Scenario by Dorothy Farnum

Photography by Ernest Haller

Cast includes

WYNDHAM STANDING

THURSTON HALL

REGINALD DENNY

and

ALMA TELL



UNITED ARTISTS CORPORATION

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HIRAM ABRAMS · PRESIDENT

Have you made this test?

C. S. JENSEN, PRESIDENT
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JOSEPH GOTTSTEIN, TREASURER
J. G. VON HERBERG, SECRETARY

Greater Theatres Company, Inc.

DIRECTION JENSEN AND VON HERBERG
GENERAL OFFICES:
LIBERTY THEATRE BUILDING

Seattle, Wash., November 8.1921.

Operating:
Coliseum
Liberty
Strand
Rex

Mr. Chas. E. Moyer,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY.

Dear Mr. Moyer;

We all love praise. So it was with a great deal of pleasure and satisfaction that I stood, nightly, in our lobby and hears the compliments and enthusiastic praise from our patrons who had just witnessed the performance of George Arliss in "Disraeli". "Give us more of this kind of pictures"; "a finished production"; "Arliss is perfect"; and so on.

The box office, however, is always the real test of any attraction and I must say "Disraeli" surely stood that test. Had a big opening Saturday and Sunday and the picture built every day. On Friday, the last day, we had a line out until after 10 p.m. waiting to get in.

Yours sincerely,

H. B. Wright

H.B.Wright,
Manager, Strand Theatre.



DISTINCTIVE PRODUCTIONS, INC.
presents

George Arliss

in

"DISRAELI"

From his celebrated stage success by Louis N. Parker

Directed by Henry Kolker

The box office, however, is always the real test of any attraction and I must say "Disraeli" surely stood that test.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

"A Distinctive Production"

MARY PICKFORD

in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN &
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MARY PICKFORD CHARLIE CHAPLIN
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THE WORLD'S MOST POPULAR ACTRESS
IN AMERICA'S MOST POPULAR STORY. EACH
LOVED BY ALL FROM FIVE TO EIGHTY-FIVE



QUEEN of

A William Fox Special



Directed by

J. Gordon Edwards

Story by Virginia Tracy

The Romantic Love Story of the Most Beautiful Woman The World Has Ever Known

A Super-Spectacle Lavishly Produced

10,000 People
500 Horses and Camels
600 Monster Scenes

New York Acclaimed It!

"'Queen of Sheba' a gorgeous spectacle. Chariot race takes one's breath away."—N. Y. JOURNAL.

"The chariot race in 'Queen of Sheba' was the last word in thrills . . . a great success."—N. Y. EVENING WORLD.

"'Queen of Sheba' is elaborate and spectacular . . . many characteristics of a gorgeous circus."—N. Y. TIMES.

"'Queen of Sheba' has most exciting chariot race ever put upon the screen."—N. Y. HERALD.

Direct from a Season's Theatre

SHEBA

Super-Production



Now Running Indefinitely At Wood's Theatre, Chicago

Where It Conquered Public and Critics Alike

The Critics Say:

"William Fox has struck the gong of motion picture supremacy. 'The Queen of Sheba' is superlative.

"There is nothing above it . . . unconditional conquest before it."—Rob Reel in the CHICAGO AMERICAN.

" 'The Queen of Sheba' outdoes most spectacles in grandeur and it unquestionably outdoes all spectacles in intensity of romantic passion.

"It has what other spectacles lack—a great love story.

"The smashing chariot race, the huge settings, desert caravans, battles and Solomon's temple, made the audience bulge their eyes."
—CHICAGO HERALD.

Run at the Lyric New York



A
WILLIAM FOX
Super-Production

SHAME

with

John Gilbert

Directed by
Emmett J. Flynn

The man who staged
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

Story by Emmett J. Flynn
and
Bernard Mc Conville





A
WILLIAM FOX
Super-Production

WILLIAM FARNUM

in

Perjury

Directed by
HARRY MILLARDE

The man who staged
OVER THE HILL

Story by
Ruth Comfort Mitchell





"He looks like a tenderfoot,
and talks like a tenderfoot
but he aint no tenderfoot"

WILLIAM FOX
Presents

TOM MIX

IN

TRAILIN'

A different Tom Mix
A different Tom Mix Picture

Directed By
LYNN REYNOLDS



MR. WILLIAM FOX—

Few productions can boast of a theme that is universal in its scope, and fewer productions can boast of a box-office title that digs into the home and imbeds itself within the soul.

We, therefore, want to congratulate you for booking

"ASHAMED OF PARENTS"

over your entire circuit, and the fact that you will show our production for week runs at the following theatres:

Washington	Detroit
Liberty	St. Louis
Rivoli	Denver
Terminal . . .	Newark, N. J.
American . . .	Paterson, N. J.
Elizabeth . . .	Elizabeth, N. J.

Sincerely,

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for territory wire
BERT LUBIN
1540 Broadway ~ New York
Joe Weil Service
BERT LUBIN
offers
ALLENE RAY
in a new
SERIES of SIX
money-making
ATTRACTIONS

"HAIR-TRIGGER CASEY!"

Presented by
American Film Co., Inc.
Samuel S. Hutchinson, Pres.



Another Great Western

By The "Ace" of Directors

Frank Borzage

Just what the crowd wants!

A daring, dashing sensational Western.

Five reels packed with plot, thrills, matchless photography—put over by a superb, stellar cast.

One of the best things Borzage has done. His unrivalled direction at its best.

Adapted from the wonderfully successful "Immediate Lee." Everything new—editing, titles, advertising.

You know good Westerns—so do we. This is one of the best pictures we ever have produced.

Available *Now* at the Following Exchanges:

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COL. SELIG'S SERIAL MASTERPIECE !!

15 Episodes packed with thrills, wild animals & jungle romance



"The JUNGLE GODDESS"

with ELINOR FIELD & TRUMAN VAN DYKE

World Rights Controlled by

EXPORT & IMPORT FILM CO. Inc.,

729 Seventh Ave., New York, Cable Address ~ Eximfilm, N.Y.

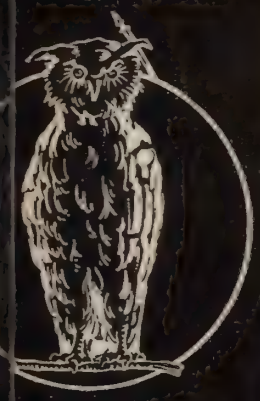
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¶The Booking Guide—to quote the words of hundreds of exhibitors—is *just what you have been looking for.* An indexed, handy, complete guide to *all* information on *all* pictures. It is *indispensable* to any exhibitor.

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To have an occasional good reel is easy; to have the best week-in and week-out means URBAN POPULAR CLASSICS.

Features in Themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — PRESIDENT. — New York City

What Are YOU Doing?

We ask every exhibitor to read carefully, on page 2923 of this issue, the details and purpose of

MOTION PICTURE NEWS PRIZE CONTEST

1st prize $100 2nd prize $50 12 prizes of $5 each

for the best 500 word articles on how to cut expenses and how to stimulate patronage so as to meet the after-war business conditions of today. What are *you* doing to get by and how? Won't you tell about it for the good of the business? Because it is desired to publish these articles as soon as possible, for the benefit of the exhibitor at large, we ask that they be sent in at once and have set December 20th as a closing date for the contest.

Submit articles to the Editor of Motion Picture News.

SOMETHING DIFFERENT

IN



Not the usual time-worn Cartoon or Animated work

BUT

TENSE HEART-WARMING FILM PLAYLETS

WITH LIVE CHARACTERS



for Christmas

Kiddies
Gnomes
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130 Feet of Action
Based Upon
Beautiful
Symbolical
Ideas

for New Years



Father Time
Baby New Year
Prosperity
Peace

We want you to become acquainted with N.S.S. therefor the price

$11.50 for the TWO

WITH YOUR INDIVIDUAL THEATRE NAME EMBODIED IN EACH TRAILER $17.50

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NATIONAL SCREEN SERVICE, INC.

ANNOUNCEMENT OF COMING ATTRACTIONS IN MOTION PICTURE FORM

126-130 West 46th Street

NEW YORK.

20 FRANCHISE H

William A. Johnston, editor of the Motion Picture News, says:

"We offer our sincere congratulations to Inspiration Pictures, Mr. Richard Barthelmess, Henry King, director, Henry Cronjager, photographer, and to all those who were engaged in the making of what, in the writer's opinion, is one of the very best results of perfect co-ordination in picture making and one of the finest pieces of photographic realism ever put on the screen."

The Exhibitor's Herald says:

"A notable achievement. An intensely interesting and well developed drama worthy of the most profuse praise. In direction, subtitling, good acting and careful attention to detail it stands out as a superb piece of cinema craftsmanship. Seldom has so forceful and direct appeal to the heart been so effectively presented. It will stir the most jaded picture devotee to unusual depths. Never has Richard Barthelmess appeared to better advantage."

Are we glad he's "Our Dick" "Our Star"?

Wait 'till You See!

OLDERS SAW IT!

Next week they'll tell the world what they think of the picture in signed statements

Inspiration Pictures, Inc.,

presents

Richard Barthelmess

and an all star cast in

"Tol'able David"

Adapted by Edmund Goulding and Henry King from the Saturday Evening Post story by Joseph Hergesheimer; Directed by Henry King; Photographed by Henry Cronjager.

A First National Attraction



There'll be a Franchise everywhere

IT'S A CL

Picture Opens With
in Two Largest C

Mack Sennett's

presentation of his big super special comedy-drama

"Molly O"

with

Mabel Normand

Directed by F. Richard Jones

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

Released on the Open Market

EAN-UP!

Tremendous Success
ies of the Country

Read what the exhibitors say:

Andrew J. Cobe, Manager of the Central Theatre, on Broadway, New York, now playing "Molly O" says:

"'Molly O' a tremendous success. I consider it a greater box office picture even than 'Mickey.' The big crowds at the Central Theatre were delighted. It has humor, pathos, thrills and dramatic appeal. One picture in a thousand. The Exhibitor who wants an exceptional picture that appeals to all Classes should get 'Molly O' quick."

Sam Katz, of Balaban and Katz, owners of the Tivoli, Riviera, and a circuit of the largest theatres in Chicago, says:

"'Molly O' a great success. No picture this year has satisfied our audiences as it did. Chicago newspaper critics enthusiastic. BOX OFFICE RECEIPTS PROVE audience satisfaction. Melodramatic finish gives life to beautiful story."—

James P. Dunlevy, Strand Theatre, Akron, Ohio, wires:

"'Molly O' opened today to best business in months. It's splendid. Our patrons unite in praising it as Mabel Normand's very best picture, bar none. Congratulations to Mack Sennett."

Edward Grossman, Denver, says:

"From the first flash 'til the final fade out, you know you are sitting in on 'picture history.' It combines all the elements that appeal to every class—a happy combination that causes traffic congestion. You thrill, you laugh, you cry and you want to see it again. That's 'Molly O.'"

Book it *NOW!*

vailable to All Exhibitors

What Makes a Picture a Knockout?
Why 10 Counts, of Course!
Count 'em Out Yourself!

1 **JOHN BARRYMORE,** America's greatest actor, as the man who never saw a woman until he was 25.

2 MARSHALL NEILAN, the director, maker of sure-fire box office attractions.

3 "THE LOTUS EATER," a fascinating story which has been read by millions in the Cosmopolitan Magazine.

4 Albert Payson Terhune, author, who is a writer of international fame.

5 Wesley Barry, the freckled faced "kid" whose comedy touches have made millions laugh.

6 Colleen Moore, as charming an actress as ever crossed the silver sheet.

7 Anna Q. Nilson, whose statuesque beauty and vampish eyes have cast a magic spell on the public.

8 J. Barney Sherry, a strong, virile actor, known to every motion picture lover.

9 A complete cast of stars of stage and screen in support of the great Barrymore.

10 Strong acting, lavish production, artistry, beauty of settings and scenery—a perfect ensemble such as goes to make up a John Barrymore production directed by Marshall Neilan.

A First National Attraction

Opens at the Capitol Theatre, November 27

FIRST NATIONAL PICTURES

Motion Picture News

"Seeing It Through"—(A Prize Contest)

MOTION PICTURE NEWS offers 12 prizes—First Prize $100.00, Second Prize $50.00 and 10 prizes of $5.00 each—for the twelve best 500 word articles from exhibitors on the general subject of how to make a theatre pay under present business conditions.

Read the following editorial, and then read the further specifications of the offer.

The subject of our editorial last week was "Seeing It Through."

Briefly, we said this: we have not editorialized upon present and future trade conditions, in particular we have avoided empty optimism because, first the whole situation was not of the best, and second because no general statement could be made to fit the widely varying conditions all over the country—

That business in general was on the mend, slowly but surely, looking to a return to normal and healthy conditions by the Fall of 1922—

That in the meantime it was up to producer, distributor and exhibitor to "see it through"—through the present period of business reconstruction to the sound, normal basis several months ahead of us—and this by the exercise of sound economy and increased effort.

That the exhibitor at large—and this with no desire to pick upon him or to shield any other branch of the trade—was demoralized simply because he had not succeeded in adjusting himself and his business to the new basis of the American dollar, its new purchasing power for him and its spending inclination, so far as the public is concerned.

To illustrate:

An exhibitor came into our office last week. His theatre is in one of the industrial sections, first and hardest hit. His city, because of unemployment still, isn't much better off. We know of houses in similar situations which are losing money today. This exhibitor's profits are normal.

He started to put his business house in order last summer. He reduced his labor bill, his music bill, his rental bills. He cut the program trimmings. He showed us the savings effected, in figures, and the aggregate was large.

He didn't reduce advertising—he even increased it a little; but he revised it, selecting new mediums and new methods to reach new patrons. He didn't reduce admission prices, but he revised them for certain classes of seats, also to interest a new patronage.

And he is "seeing it through" with flying colors

He will contribute an article in this contest. Many exhibitors similarly situated with simiiarly sized houses will be vitally interested in its valuable facts.

We want articles from industrial, agricultural, mining and other sections, from city neighborhood and rural community houses, from large and small theatres—from all types of houses—so that houses similar to these types elsewhere may know how the other fellow is successfully "Seeing It Through."

Let the articles be boiled down—practical, definite, FACT stories. We suggest the limit of 500 words.

The leading point in many exhibitors' minds will be high rentals. That is a big question. This contest can do little to clear it up. The distributor and exhibitor must work it out together; some are. We suggest that this point be waived in the articles, simply so that the series may be made more useful, and immediately useful.

Let the articles confine themselves to what can be done to cut down house expenses and what extra effort and new ideas can be used to increase patronage.

To quote from last week's editorial: "What is it that the exhibitor can do today to 'See It Through'—see his business through the present stiff trade situation and safely into the better times that assuredly are ahead?" That is the general theme and purpose of the contest.

To recapitulate. Let the articles be kept down to 500 words. Give facts. Send to the Editor of MOTION PICTURE NEWS. If desired, names of contributors will not be published. In this case give general location of theatre and seating capacity, and send the writer's name in a sealed envelope. The contest will close December 20. A committee of impartial judges to be announced next week will make the awards.

VOL. XXIV DECEMBER 3, 1921 No. XXIV

Paramount Managers Are Guests of Company

Dinner at Commodore Closes New York Convention; Boston Office Leads in Competition

AS one of the closing features of the week's convention of Paramount district managers, officials of the company on Thursday night of last week entertained the visiting managers and home office department heads at a dinner in the Commodore Hotel.

Elek John Ludvigh, secretary and treasurer of the company, was toastmaster, and the speakers included Adolph Zukor, S. R. Kent, Thomas Meighan, H. G. Ballance and each of the district managers. Mr. Zukor discussed the present situation in the industry and the Paramount product, and Mr. Kent spoke on the distribution department's policies and plans for selling the big Paramount pictures which are to be released in the near future.

One of the principal features of the dinner was the reading of a telegram from Jesse L. Lasky, first vice-president, bearing the greetings of the production department at the Lasky studio in Hollywood. After congratulating the assemblage upon the fact that the convention was the most memorable in the history of the Famous Players-Lasky Corporation, Mr. Lasky said in part:

"I have viewed a number of our pictures just completed and in the making and can sincerely say to you that each production shows advancement. Some months ago we purchased and produced 'The Sheik,' and I said it would prove a great box-office attraction. I believe we are beginning to see the fulfillment of that prophecy.

"Let me prophesy again and say that Cecil B. DeMille's "Saturday Night" will create new records; that Tom Meighan in 'If You Believe It, It's So" will achieve greater popularity than in any Meighan production that has preceded; that 'The Champion,' starring Wallace Reid, will prove itself a champion among box-office pictures; that Jack Holt in 'While Satan Sleeps' will prove a masterful, rugged, Western outdoor picture, superior even to 'The Call of the North;' that Penrhyn Stanlaws' production, 'The Little Minister,' will prove a real step forward, for here is truly a masterful production—one that will enhance the value of our trade mark and one to which we can point with pride.

"But, gentlemen, I have kept the best for the last. Just wait and hold your breath for the arrival of Gloria Swanson in 'The Husband's Trademark.' I have seen it and I know not only that we have surpassed 'The Great Moment,' but that we have one of the great pictures of the year. The big melodramatic finish in 'The Husband's Trademark' has all the thrill of the ice floe scene in 'Way Down East.' If ever a picture deserved the name of 'Special,' this is the one."

Announcement of the winning exchanges in the Paramount Week sales competition was made by the committee of judges at the home office at the close of the convention. In the distribution of the $6,000 in prizes, the following exchanges participated as follows: First prize, $1,500, Boston; second prize, $1,250, St. Louis; third prize, $1,000, Salt Lake City; fourth prize $750, Cincinnati; fifth prize, $750, Seattle; sixth prize, $750, San Francisco.

The prizes were awarded on a point system which made it impossible to forecast from week to week during the contest the probable winners, the basis of the system being as follows:

Sixty per cent. of the points were determined by the percentage increase of the exchange's net rentals for Paramount Week over the weekly average of its net rentals for the first twelve weeks of the calendar year.

Fifteen per cent. of the points were determined by the percentage increase of the exchange's net rentals for the week previous to Paramount Week over the weekly average of its net rentals for the first twelve weeks of this calendar year.

Fifteen per cent. of the points were determined by the percentage increase of the exchange's net rentals for the week subsequent to Paramount Week over the weekly average of its rentals for the first twelve weeks of this calendar year.

Ten per cent. of the points were determined by the percentage increase of the exchange's sales of accessories covering the period of four weeks ending with Paramount Week, over the weekly average of its accessories sales for the first twelve weeks of this calendar year.

The actual work of the convention, which had sessions each day last week, ended Friday night with a final meeting in Mr. Kent's office, and Saturday was spent in cleaning up details.

Sub-Franchise Holders Convene in Atlanta

Advisory Board Appointed to Deal with First National Home-Office on All Complaints

THE local get-together of the sub-franchise holders of First National held in the Hotel Ansley, Atlanta, Ga., Monday, November 14, rivaled the national meeting in Chicago for healthy enthusiasm and constructive achieveemnt. Sponsored by R. D. Craver, original franchise holder for this territory; C. R. Beacham, branch manager of the Atlanta exchange; and Willard C. Patterson, representative extraordinary of First National's field forces in the Southeast, the occasion proved one of the most significant in the history of the oragnization.

As regional chairman named by the southern delegation at Chicago to lead the sub-franchise holders of Georgia, Florida and Alabama in the local activities, Joe Burton of Toccoa proved a capable and enthusiastic presiding officer. After he had called the meeting to order he tendered the floor to R. D. Craver, who welcomed the sub-franchise holders, touching briefly upon the purpose of the meeting, and then traced the growth of the exhibito organization in this territory.

Called by the chairman to deliver the message of the Chicago meeting, Willard Patterson made a stirring address and won the endorsement of the local sub-franchise holders.

Other speakers were C. R. Beacham, branch manager of the Atlanta Exchange; B. H. Mooney of Mudd & Colley Amusement Company, Birmingham, Ala.; Sig Samuels of the Metropolitan and Criterion theatres, Atlanta, Ga.; Louis Kalbfield of the Grand theatre, Palatka, Fla.; Barney Beacham, Orlando, Fla.; and E. A. Schiller, sub-franchise holder in Athens, Ga., and Elberton, Ga.

The most important incident of the morning session was the appointment of an advisory board for this territory—a body authorized by the delegates to the national get-together in Chicago whose duty will be to function regularly on any differences arising between the sub-franchise holders and the exchanges, reporting their investigations to the home office with specific recommendations for action. To the important post of chairman of this board Sig Samuels was elected; the other members are R. D. Craver, Joe Burton, Louis Kalbfield, and B. H. Mooney. C. R. Beacham will serve on the committee in the capacity of secretary, giving the benefit of information at his command, but will not have voting power.

The first meeting of the newly formed advisory board was held in the afternoon following the adjournment of the general meeting, and henceforth the board will meet once a month in Atlanta at which time any complaints or grievances of sub-franchise holders in Georgia, Florida, and Alabama will be heard, investigated and reported with recommendations.

The only social event of the occasion was the luncheon given in the main dining room of the Ansley at half past one.

(Continued on page 2928)

M. P. T. O. A. Attacks Associated First National

T. O. C. C. Adopt Condemnatory Resolution Following Walker's Address in Behalf of M.P.T.O.A.

OFFICIALS of Associated First National Pictures were expected to appear last Tuesday at the regular weekly luncheon of the Theatre Owners Chamber of Commerce in New York. The meeting was fully attended by the members of the T. O. C. C. and the entire trade press were represented. No official, however, from Associated First National appeared.

Prominent members present from the M. P. T. O. A., in addition to President Sydney S. Cohen and Senator James J. Walker, were W. A. True, Charles R. O'Reilly, John S. Evans, S. I. Berman, C. E. Whitehurst, A. J. Moeller.

The meeting was opened by William Brandt, president. Mr. Brandt stated that Mr. Charles C. Griffin, president of the Northern California Exhibitors' League and vice-president of the M. P. T. O. A. had suggested to him that the occasion be made an open forum for the settlement of all differences between Associated First National and the M. P. T. O. A. and that his suggestion had come to Mr. Griffin from J. D. Williams, general manager of Associated First National. Mr. Brandt then read a letter, dated November 8th, from J. D. Williams stating that the results of the Chicago get-together convention of Associated First National franchise holders had made the forum unnecessary and against the expressed wishes of the delegates present in Chicago. Mr. Williams raised the question in his letter as to whether or not the executive commitee of Associated First National had the power to accept such a meeting on behalf of the sub-franchise holders. On November 20th, Mr. Brandt stated, he was invited to meet with Messrs. Williams, Schwalbe and Mark of First National. At this meeting Mr. Brandt urged that the open forum be held as originally suggested by Mr. Williams, but he was then told that the officials could not be present. A second letter received November 21st, from Mr. Williams enclosed a resolution, passed in Chicago, that all investigations of Associated First National should be made by sub-franchise holders only and the letter stated that the execlutive committee will be glad to deal with any complaint received from any individual sub-franchise holder.

Mr. Brandt then spoke in praise of Sydney S. Cohen's effective work as president of the M. P. T. O. A. and introduced Mr. Cohen to the meeting.

Mr. Cohen spoke briefly of the work of the M. P. T. O. A. and referred to the fact that on the previous day, November 21st, the House had approved the repeal the report of the Conference Committee of the House and Senate. Mr. Cohen stated that this repeal was the result of the strenuous work done by the National League and the State units. He said that the efforts of the league now will be made against the admissions, seat and music taxes. He then referred to the complaints received against Associated First National and stated that these complaints came from some sub-franchise holders who were members of the M. P. T. O. A. and others from members of the M. P. T. O. A. in districts where there were no sub-franchise holders.

Mr. Cohen then introduced the league counsel, Senator James J. Walker. Senator Walker made his usual eloquent and witty address. He contrasted pointedly Adolph Zukor with J. D. Williams. The former, he stated, came willingly to the meeting and met the New York exhibitors face to face, after which he volunteered to meet the national delegates at Minneapolis. The action of Associated First National, he said, he could only construe as inspired by either contempt or fear. He then referred to a letter sent on November 18th by Mr. Griffin to Mr. Cohen. In this letter of Mr. Griffin's J. D. Williams made the following suggestions: that first of all a formal complaint be sent of the 5 per cent rental tax by ratifying to First National and that First National have time to prepare an answer. Mr. Williams suggested that a limited number of specific complaints be included, each of a different nature, and that these serve as a basis for discussion, each complaint to be submitted to the official in the organization best qualified to answer it; that furthermore, a regular program of procedure be arranged. Mr. Williams, he stated, had no desire to evade any issue brought up on such a definite program but he wanted each organization to be put squarely on record. Mr. Williams stated that he would like to have the trade press present. Future complaints, Mr. Williams suggested, he would gladly take up directly with Mr. Cohen personally. In his letter Mr. Griffin recommended that Mr. Williams' suggestion be followed out and that a meeting be held which would serve as a precedent for investigations to be made in the future of other concerns.

The general complaint against Associated First National, said Senator Walker, was that of high rental prices. He then referred to the Chicago get-together convention and what he styled the "seven" confessions. The convention, he said, was divided into seven districts and the complaints received from each one held strictly within the meeting of the delegates of that particular district so that no complaints from any one district reached the delegates of any other. Senator Walker stated that he understood that all these complaints were to be settled by an advisory board, but that in his opinion these advisory boards had not heard from the complaints submitted in Chicago. He insinuated that the complaints had been buried.

Senator Walker then attacked the franchise contract. In his honest opinion, he stated, every sub-franchise holder signed away everything except his wife and his right to salvation; that these franchises were sold by instilling a fear of monopoly in the exhibitor's mind; that considerable juggling was done to get top prices. The exhibitor, he said, bought the franchise as protection and got a menace instead. He had only gone over the franchise agreement, he said, within the last week. In his opinion it was inequitable; that there was a lack of mutuality throughout because by the agreement the exhibitor must act whereas, the company may or may not act. Senator Walker then took up the contract clauses numbers 3 and 4 and made specific criticisms.

Certain preferred pictures had been used, he stated, to sell sub-franchise contracts and these pictures were later with-

(*Continued on page 2928*)

Lieber Replies

IT would seem from the phone calls coming into our offices from the trade press regarding the meeting held yesterday by the Theatre Owners' Chamber of Commerce, in which Senator Walker made an oratorical attack upon this company, that a statement by us has become necessary.

This company has held, and still holds, that its relation with its franchise holders is a matter of individual action between them and ourselves. We have a full realization of the seriousness of this obligation and we shall continue to handle any complaints properly presented to us, with the full measure of consideration that they deserve. This position, originally expounded by the Executive officers, was unanimously upheld by the delegate meeting of our franchise holders in Chicago. As far as we are concerned, we consider this phase of the matter a closed incident, as far as a public discussion goes.

We do wish to make the statement here and now that sooner or later, everyone connected with this industry—whether exhibitor organizations, trade papers, distributor and producing organizations, or other component parts—will realize that the business as a whole is not to be helped by destructive measures and destructive tactics that some men find as their only stock in trade.

ASSOCIATED FIRST NATIONAL PICTURES, INC.
By Robert Lieber, President.

"The Light in the Clearing" Has Premier

An earnest burst of applause followed the initial showing of the latest Hodkinson "Selective" motion picture, T. Hayes Hunter's production of "The Light in the Clearing." It must have been gratifying to the Hodkinson officials present, for it definitely intimated the success they hoped for since the audience was an ensemble of not only people identified with the motion picture industry, but numbers who are not.

There was no special presentation other than a prelusory reading, which was a welcome relief from the superfluous forerunners one is often obliged to sit through, while eagerly awaiting the screening, the object of attendance.

Judging from the enthusiasm with which the picture was acclaimed a success, it is scheduled for the prosperous future anticipated when Irving Bacheler's popular novel was secured for a photoplay. That the photography is an example of the perfection of such an art, was the unanimous opinion.

Aeolian Hall was packed to the doors with enthusiastic admirers of the author, the worth while photoplay and of T. Hayes Hunter, who has accentuated his success made prominent by his justly lauded "Earthbound."

New Producing Company Is Announced in Baltimore

Announcement has been made in Baltimore by Charles E. Whitehurst, owner of a chain of large motion-picture theatres in that city, including the new Century, that he is about to enter the film production business with other associates.

Frank Keeney, owner of vaudeville and motion picture houses in New York, New Jersey and Pennsylvania, and Milton Hershfeld of New York, were two of the prospective associates in the producing end named by Mr. Whitehurst.

Eleven First Nat'l "Get-Togethers" This Month

THE series of local "get togethers" which were planned to follow the national "get together" of Associated First National franchise holders in Chicago last month, is rapidly materializing. Eleven meetings have been already held or will be held before the end of November.

The schedule of local "get togethers" up to date is as follows: Eastern Pennsylvania, November 2; New Jersey, November 10; Atlanta, November 14; Minneapolis, November 15 and 16; Cincinnati, November 17 and 18; Oklahoma City, November 21; Pittsburgh, November 22; Portland, November 22; Charlotte, November 29; Detroit, November 30; New York, November 29 and 30; Louisville, December 5 and 6.

The First National "get together" meeting for Kentucky and Tennessee will be held in Louisville, December 5 and 6. From 150 to 200 franchise holders of the two states will be in Louisville on those dates, it is expected.

Report to U. S. Committee on Americanism Work

A REPORT showing the activities of the motion picture industry in fostering Americanism was presented in Washington on Friday, November 18, to Senator William S. Kenyon and Congressman Simon D. Fess, Chairman of the Joint Committee of Education of the United States Senate and House of Representatives.

The presentation was made by Colonel Arthur Woods, chairman of the Americanism Committee of the Motion Picture Industry. This committee came into existence at the request of the late Secretary of the Interior, Franklin K. Lane, and the Joint Committee on Education of the Senate and House of Representatives in January, 1920. Members of the committee in addition to Colonel Woods are William A. Brady, president of the National Association of the Motion Picture Industry; J. Hampton Moore, mayor of Philadelphia; Adolph Zukor, president of Famous Players-Lasky Corporation; Lewis J. Selznick, president of the Selznick Corporation, and Harry M. Crandall, president of the H. M. Crandall Enterprises, Washington, D. C.

The report recites briefly the accomplishments of the industry in spreading Americanism propaganda, both by making and distributing Americanism pictures and in co-operating with patriotic societies in the preparing of special motion picture programs for schools, churches, colleges, welfare societies and in many instances, outdoor parks and playgrounds.

Loew Theatre in Brooklyn Opened by Mayor Hylan

On Monday night, November 21, Loew's Gates Avenue theatre, Brooklyn, N. Y., opened its doors to the public, Mayor John Hylan of New York was the guest of honor and also the principal speaker.

The new Marcus Loew house has a seating capacity of 3,000. It will run Loew vaudeville and pictures, changing the bill twice a week. William Sheehey is house manager.

Borough President Riegelman and Nicholas Schenk, general manager of the Loew Circuit, were the other speakers of the evening. The house was elaborately decorated, and every seat was occupied.

A detailed description of the new house will appear in the New Theatre section of the NEWS in a few weeks.

Early Xmas Mailing to Be Urged by News Reels

The motion-picture screen will play an important part in seeking to avoid the last-hour-rush of Christmas parcels through the mails. All the news-reel companies are cooperating with the Post Office Department in its appeal to the public to do their Christmas shopping early and to mail packages as far as possible in advance of December 25th.

Censors Condemn Print of Subject Already Passed

The moving-picture men of Montreal, Quebec, are having a great laugh at the expense of the Quebec Board of Moving Picture Censors over a knot which the Quebec censors have tangled for themselves over the "Birth of a Nation." The Griffith special is still going strong in Canada so the Monarch Film Company, an Allen organization, decided to make use of an entirely fresh print of the picture for theaters in Quebec. The film was sent to the office of the Quebec censors at Montreal with the surprising result that it was condemned. The astonishing situation then obtained that there were both approved and condemned prints of the same feature in the one city simultaneously. At the exchange there was the older print of "Birth of a Nation" with the official approval of the Quebec Board of Moving Picture Censors attached while the fresh print, which was identical in every respect, it is declared, drew forth the official banning by the Quebec board. The reason given for the condemnation by the Quebec board was simply, "Immoral, and race prejudice."

In commenting on this decision of the Quebec Board, the Montreal Daily Star declared editorially: "Could anything more stupid, farther removed from the truth, more puerile and inane be imagined? Instead of intelligent criticism, we have fatuous pretense. Instead of sane judgment, we have the crass, insensate action of the bigot and ignoramus. The public are simply being fooled by a tyrannical body of nincompoops, whose fitness for their job is on a parallel with that of an elephant to paint a miniature. Let us have a change. Nothing could be worse. Bedlam in all its glory never achieved anything so triumphantly crazy as this condemnation."

Cosmopolitan Dines Paramount Managers

Cosmopolitan Productions gave a dinner at the Hotel Astor the night of Tuesday, November 15, to the Paramount District and branch managers in attendance at their annual convention. Among those present were: S. F. Kent, E. E. Shauer, Jerome Beatty, Herbert Elder, Melville Shauer, Gerald Akers, Harry C. Ballance, Claud Saunders, Frank V. Chamberlain, Henry Salsbury, Oscar Morgan, J. D. Clark, C. C. Wallace, W. E. Smith, Harry Danto, Harry Swift, H. A. Ross, M. W. Kempner, Allan S. Moritz, F. F. Creswell, H. W. Given, Philip Reisman, R. C. LiBeau, Louis Marcus, George W. Weeks, Herman Wobber, George J. Schaefer, and L. L. Dent of Famous Players, and H. P. Carver, James F. Sayles, Hal Hodes, Creighton Tevlin and L. A. Pollock of Cosmopolitan Productions.

After dinner the guests were taken to the Casino theatre to see "Tangerine."

Former Warren Organization to Be Known as "Wid Gunning, Inc."

R.E.Welsh Explains Reason for Change; Announces Gunning's Policies

ANNOUNCEMENT is made this week by Wid Gunning that the name of the organization which he originally launched as the "F. B. Warren Corporation" is being changed to that of "Wid Gunning, Incorporated." The official statement does not come as any great surprise. For several weeks exhibitors and film men everywhere have come to refer to the corporation as the "Wid Gunning organization," and to discuss its activities largely in connection with the personality of Mr. Gunning and his years of film service as sales executive, editor and publisher, producer, and inspiration of distributing progress toward the end of more direct relations between the creator and the exhibitor of pictures.

In issuing the announcement of a change in title Mr. Gunning made it clear that the sole purpose of placing his name over the organization which he established several months ago was to clarify the atmosphere and to register definitely the intent and purpose of his distributing corporation.

Robert E. Welsh, who became associated with the corporation after several years as managing editor of MOTION PICTURE NEWS, discussed the change of title and the company's policies following the announcement by Mr. Gunning that he had decided to place his name on the organization which represents his ideals in motion picture distribution. Mr. Welsh declared:

"Having originally financed the F. B. Warren Corporation, Mr. Gunning did not at that time announce his connection with the corporation because he had virtually retired from active work in the industry. And why not? The man whom thousands of exhibitors throughout the country knew familiarly as 'Wid' had found the happiest years of his life in association with George Loane Tucker on the production of 'The Miracle Man' and in subsequent collaboration with Lois Weber.

"He had established his family in California, enjoyed a beautiful home, and possessed the means wherewith to indulge a strong hobby for golf and still devote his major energies to the production ideals which had ben his goal since his earliest days in the motion picture industry.

"Everything which his heart desired was centered in California and the production of better pictures. The only fly in the ointment was the absence of an efficient, honest, independent market.

"It was only natural under these circumstances that he should proceed as he did. Having provided the financial sinews necessary for a distributing organization, he chose others to direct its destinies and



Wid Gunning

allowed them the freest rein to carry out the policies which he had laid down.

"No guiding spirit of any film organization ever retired further into the background or ever allowed those representing him a wider or more untrammelled field of activity or greater opportunity for reward.

"Wid Gunning would be in California today had it not been for the fact that some two months ago he had forced on him the knowledge that events demanded his presence in New York. He came East in a hurry and looked carefully into the situation. He found it necessary to make the changes of personnel which have taken place in his organization and finally decided to go to work again and place his name over the corporation.

"Building upon the solid foundation of a field managerial force second to none in the industry, Mr. Gunning has brought around him a Home Office staff that is keyed to high speed and big accomplishment. One of the first steps was to place every branch manager on an out-and-out partnership basis by which he shares in every dollar he earns for the corporation. This policy of co-operation has been developed until today every man in the organization feels that he is part and parcel of it, both financially and otherwise.

"Instead of having all his eggs in one basket, Mr. Gunning now has thirty high-powered executives and many times as many subordinates who are rooting, working and *fighting* for Wid Gunning and Wid Gunning's distribution ideals. That this spirit isn't confined to any 'eight-hour shift' has proven one of the surprises of the year to New York film men who have discovered that they can call in the Wid Gunning offices from eight in the morning until mdinight and find any number of members of the home office staff still at their desks. Only faith in a leader could inspire that pace, and only a leader who exceeded that pace himself could create such faith."

While many people only know Wid Gunning as the most successful reviewer the industry has ever known, Wid, as a matter of fact, was one of the most successful advertising and sales managers in the industry long before most of the present day executives knew there was a film business.

Way back in the days when the three-reeler was more or less of a sensation, the American Eclair organization was turning out a series of Northwest Mounted Police subjects with J. W. Johnston and Barbara Tennant as stars, and Wid, who had previously been a theatre owner for several years in a small Ohio town, came into New York as advertising and sales manager for the American Eclair organization. assisted in the selling of the foreign Eclair product which was being handled in this country on a state right basis.

In those days, Wid established himself with the exhibitors through the country by means of a house organ called the "Eclair Bulletin" and every old timer remembers the direct contact established by Wid's editorials written under the name of "Me, the Publicity Man."

That was long before the days of Paramount, Metro, Selznick, Goldwyn, First National and other present day organizations. Wid, for Eclair, whose product was sold through Universal exchanges, more than doubled the sales of the organization by creating an exhibitor demand which forced Universal to buy more than double their former order of Eclair prints.

At this time Wid laid down before the Eclair organization, which was in a similar position to the independent producer of today in that they need an independent market, a plan for the formation of a distributing machine which would bring a direct contact between the producer and the exhibitor. The Warner Brothers, Abe and Harry, were conducting a series of state right exchanges known as "Warner's Features." Wid approached them with the plan of providing a certain amount of independent product through Eclair and other independent producers and charted a method of procedure which, oddly enough, is exactly similar to that which he has finally done himself after having tried to get other people to do it through a period of many years.

The Eclair organization was unable to finance the negotiations begun by Mr. Gunning and a few weeks later L. J. Selznick, who was then a purchasing agent for Universal, heard of the plan, borrowed a few hundred dollars from P. A. Powers, organized a million dollar stock company and launched what was known as Warner's Features, Inc. This was Selznick's first start in the film business and, after pulling together, by the distribution of stock, the Eclair Company, P. A. Powers, who had some foreign and American products, and the Warner offices, the company known as "Warner's Features, Inc.," was launched.

Wid was then engaged as General Manager, and permitted to do all the work while Powers, Selznick

(*Continued on page 2928*)

M. P. T. O. A. Attack

(Continued from page 2925)

held from the sub-franchise holders. He attacked exhibition values referring to the Anita Stewart, Katherine MacDonald and Buster Keaton pictures and also to the low purchase price of and high exhibition value placed upon "Passion" and "Gypsy Blood." He stated that the M. P. T. O. A. had a trunk-full of evidence and that no other company, including Famous Players, had had so many complaints lodged against it as against Associated First National. He felt, he said, that he owed an apology to Famous Players. He realized now that while he was touring the country several months ago exclaiming against Famous Players as a trust that he was unconsciously acting as an advance agent for Associated First National. Senator Walker recited a number of specific complaints.

At the conclusion of Senator Walker's address a resolution was presented by D. Edelhertz, condemning Associated First National, both for its treatment of sub-franchise members and for its failure to function as a cooperative exhibitors' organization. Louis Blumenthal presented an amendment to the effect that complaints from sub-franchise holders should be presented directly to Associated First National. This amendment was voted down and Edelhertz' amendment adopted. Its text is as follows:

WHEREAS, the Theatre Owners Chamber of Commerce has extended an invitation, both to the Associated First National Pictures, Incorporated, and to the Motion Picture Theatre Owners of America, to appear at this public forum, for the purpose that each side might present its case in connection with the grievances that have been received from the sub-franchise holders of the First National Pictures, Inc., against said Associated First National Pictures, Inc., and

WHEREAS, the Motion Picture Theatre Owners of America have appeared in accordance with said invitation, and have presented its case, through its counsel, Senator James J. Walker,

NOW, THEREFORE, BE IT RESOLVED, that the evidence which has been presented here is of such a serious nature and character that it affects the entire film industry of this country, and

BE IT FURTHER RESOLVED, that the Theatre Owners Chamber of Commerce go on record, unequivocably and unalterably to condemn in their every phase the practices and methods employed by the said Associated First National Films, Inc., in connection with their dealings with sub-franchise holders, as well as with all the other exhibitors; and

BE IT FURTHER RESOLVED, that this organization go on record as favoring a thorough investigation of the said methods employed by the said Associated First National Pictures, Inc., to the end that this organization shall employ all the powers at its command toward cleaning out said menaces from our industry.

A New Arrival

A baby boy, weight nine and a half pounds, joined the household of Mr. and Mrs. Robert E. Welsh early on the morning of November 21. Both mother and child are doing well.

Mr. Welsh, formerly managing editor of Motion Picture News, is now an executive of the Wid Gunning Corporation.

For Big and Small!

Enclosed please find money order for which please renew my subscription and put me on the list to receive the BOOKING GUIDE. This should prove to be the greatest thing for the small town exhibitor ever, as well as the big house. Best wishes and success.

C. H. PUMPHREY,
Idle Hour Amusement Co.,
Somerset, Ky.

Who Will Sell the World on Peace via Screen?

IN an open letter to American directors, Watterson R. Rothacker says that motion pictures can be a large factor in promulgating the Arms Limitation program proposed at the Disarmament Congress by Secretary Hughes.

"From an American statesman has come a proposal which may mean the starting point toward world peace," writes Mr. Rothacker. "From an American motion picture director cannot there come a wonder picture that will make world peace a fact?

"Diplomats alone cannot bring about limitation of armaments, because there will always be certain interests capable of thwarting diplomats. Only the peoples of the earth can limit the size and the uses of armed forces.

"World peace will become a reality only when the world's people demand it. The peoples of the earth, acting collectively, can have any earthly thing they demand.

"The universal language of pictures is the only language through which the different peoples can be addressed collectively. Is there not in America a motion picture director who has the genius to use this universal language to sell the world on the idea of world peace—to sell the idea to the extent that the world's peoples will demand universal peace.

"No mere propaganda picture can do it. The picture will have to be far greater than any thus far produced. What an inspiration this opportunity should be to American picture directors."

Kann Heads Foreign Sales Dept. for Goldwyn

George E. Kann, who has occupied a prominent place in motion picture affairs since 1913 and is a leading authority on the foreign market, has been engaged as foreign sales manager of the Goldwyn Distributing Corporation, to assume office January 1, 1922.

Franchise Holders Meet

(Continued from page 2924)

Wilard Patterson presided as toast master and gracefully carried the honors of the occasion. Responding to his call, Mayor Key welcomed the gathering to Atlanta. Following the mayor's brief address, James B. Nevin, editor of the Atlanta Georgian, made a short speech. Mr. Nevin attended as the personal representative of Governor Hardwick, who was unable to be present because of illness.

The sub-franchise holders who attended the Atlanta get-together included:

L. S. Drum, Atlanta Exchange; M. M. Flemister, Colonial theatre, Milledegville, Ga.; W. C. Patterson, Atlanta, Ga.: H. G. Cope, Opera House, Cartersville, Ga.; W. A. Sanges, Atlanta Exchange; B. H. Mooney, Mudd & Colley Amusement Co., Birmingham, Ala.; C. R. Beacham, Branch Manager, Atlanta Exchange; Teddy Schull, Atlanta Exchange; J. B. Wilbanks, Salesman, Atlanta Exchange; Joe Burton, Star theatre, Toccoa, Ga.; J. C. H. Wink, Manning & Wink, Marietta, Ga. and Dalton, Ga.; R. D. Craver, Broadway theatre, Charlotte, N. C.; A. H. Paxson, Valdosta Amusement Co, Valdosta; C. F. Jones, Atlanta Exchange; W. F. Gann, Atlanta Exchange; J. E. Turner, Atlanta Exchange; Harry Nonnemacher, Si-Non theatre, Demopolis, Ala.; Emory Rylander, Americus, Ga.; A. H. McCarth, Barnesville, Ga.; John Evins, Odeon theatre, Savannah, Ga.; Max Bryant, Palmetto theatre, Rock Hill, S. C.; W. R. Liebmann, Atlanta Exchange; Louis Kalbfield, Grand theatre, Palatka, Fla., and Barney Beacham, Orlando, Fla.

Wid Gunning, Inc.

(Continued from page 2927)

and the Warner Brothers spent the next few months trying to decide who was to control the corporation.

Those who remember that far back recall the fact that Warner's features, which should have been one of the outstanding successes of the film industry, died an early death because there was too much question as to who was to be boss.

When it is recalled that Mr. Gunning was an advertising and sales manager, practically handling the entire business both of the Eclair Company and Warner's Features, in those early days and then afterwards spent five years as an editor analyzing the sales methods of every other corporation which means that he has watched each and every one develop and has seen many of them go down, it is easy to understand why he can attract to his present organization the best brains in the industry.

The men who are building this new organization under the Wid Gunning banner know that their chief has been through the mill and has proved himself, both as a producer and as a sales and advertising manager.

Exploiting is the most important element in the sales service of the Gunning organization. This is so because, after all, the film business is entirely centered around the selling of an idea. Over 80 per cent of the organization now being built by Mr. Gunning numbers exploitation men or salesmen who have had exploitation experience. Full attention is to be given to active and complete cooperation with exhibitors and each production distributed is to be given a distinctive and definite treatment properly geared to that individual type of production.

As part of the announcement on the change of name there appeared this definite, concrete statement of policy: "The Wid Gunning organization will sell and exploit any productions worthy of its efforts forming a direct, efficient service contact between the producer and the exhibitor."

City Officials, Producers, Stars, to Attend Ball

Well, everything seems to be set for the second annual ball of the Theatre Owners Chamber of Commerce of New York. The function wil be held in the Gold Room of the Hotel Astor, New York, on Saturday night, December 3rd. All the city officials and many film celebrities, including prominent producers and stars at present in the East, have been invited, and most of them have already expressed their determination to be present. A cable received at the United Artists office states that Douglas Fairbanks and Mary Pickford expect to arrive in New York in time to attend.

Louis Fisher's orchestra and Ted Lewis' dance orchestra have been signed for the occasion.

"Tol'able David"

A MUSICLESS, projection room screening of "Tol'able David," Richard Barthelmess' picture produced by Inspiration Pictures for First National release, convinces of two things—first, that Dick Barthelmess can be among the most likable screen personalities with or without Griffith supervision, and second, that one of the most enjoyable, powerful, yet simply-made features of the year has reached the screen.

"Tol'able David" is adapted from a short story by Joseph Hergesheimer. To say that the picture is as fine as this fiction master's work, is saying a whole lot, yet we can say it, shout it, and roar it, with all sincerity. It is a production with the right kind of foundation—a human, powerful, convincing story, laid in a picturesque locale, developed in fitting atmosphere, rich in characterizations that ring true. To this foundation is added the star (you know his worth), a capable cast, good direction, and fine rugged exteriors. There are no cabaret scenes, sinking ships, or race track scenes. It is all story.

A detailed review of the feature will appear in next week's issue of the Motion Picture News.—Matthew A. Taylor.

Pathe Bond Issue Rapidly Bought Up by Investing Public

Last $750,000 Sold in Less Than Two Weeks; Brunet Issues Statement

THE bond issue recently made by Pathe Exchange, Inc., has been completely absorbed by the American investing public, according to advices from the home office of the Pathe organization. Paul Brunet, president of Pathe, in a statement issued during the week, declared that the entire issue had been purchased and that the last $750,000 had been disposed of in less than two weeks. The bond issue was made through Merrill, Lynch & Co.

In making this announcement Mr. Brunet reflected Pathe's confidence in the present, as well as in the future. With quick assets of more than 385 per cent. of its total liabilities, Pathe Exchange, Inc., never was in a more favorable financial position, declares Mr. Brunet. It is absolutely unfettered by contracts made during the war boom period for high priced productions and with high priced stars, he explains. Now, with conditions generally slowly improving, Pathe conservatism, it is pointed out, has placed the company in a very enviable position, ready to meet the demand for any product desired by the public as indicated by the exhibitor.

While conditions show a turn for the better, which naturally will bring bigger returns to the box offices of America's exhibitors, Mr. Brunet cites that lowered admission prices are absolutely essential before a complete recovery will be experienced by the exhibitors of the country.

Many millions of dollars in theatre operating costs aside from film rentals; which have already been greatly reduced, according to government tax reports, must be eliminated, Mr. Brunet says, before the public can benefit by smaller admission prices.

The Pathe head scorns the belief that the American public is losing interest in the silent drama. In fact, he says, the cinema has more potential followers today than ever before, but hundreds of thousands of these people can only be brought back to the theatre by admission prices that will be in accord with their diminished pocketbooks.

Mr. Brunet in his statement said:

"Pathe is very proud of its present financial condition. Its quck assets are now more than 385 per cent. of its total liabilities.

"Even before the beginning of the period of business depression, we employed extreme conservatism in that we refrained from making long-term producer contracts for elaborate and expensive features, until today we stand in the position of having no embarrassing contracts of that kind. Thus our contingent liabilities are practically negligible.



Paul Brunet, President of Pathe

"Being thus unfettered, we surely are in the best financial position imaginable for adjusting our future output in strict keeping with the demands of the exhibitor.

"Not only this, but contracts for big stars and producers during these times certainly should be written at figures that are very much different than the figures these same stars and producers would have been contracted for during the war boom period.

"Our financial affairs are in the best condition they ever have been, and we are most emphatically in position to make and carry out contracts for any product that our customers indicate their patrons demand.

"While we do not look for any tremendous betterment in general conditions, it is our opinion that the depression, so far as the exhibitor is concerned, has just about hit bottom and we are sure to witness a gradual improvement. That improvement will be more noticeable in localities where the exhibitor himself has taken drastic steps in so adjusting his operating costs as to enable him to establish an admission price within the buying power of his public.

"When I refer to exhibitors' operating costs, I do not refer alone to film rentals, because the government tax figures have already reflected a very considerable reduction in film rentals. Furthermore, even though film rentals, as a cost of operation, were removed entirely, it could not replace the loss of business many exhibitors have sustained during the last three or four months.

"There are today, however, theatre operating costs aggregating a couple of hundred million dollars annually that exhibitors did not find necessary a few years ago. It is the cost of such items which keeps up admission prices and which the average motion picture fan does not feel he can afford to pay for today, even though he is a more ardent picture enthusiast than ever before.

"The picture business always has been a gigantic success because it was so well within the means of the poor people, and even the poor people could afford admission prices of twenty-five and fifty cents during the boom period of 1918, 1919 and early 1920. But they cannot afford those prices today and if we include in our patronage those multitudes we must keep our admission prices within their buying power, with the result that instead of staying away entirely, as many of them do now, they will come to the motion picture theatre as often as ever before."

Warns Blue Law Menace Is an Imminent One

DECLARING that the danger of Blue-Laws being enacted was an imminent one in view of the fact that legislation of this kind is now actually on the calendars in such states as Alabama, Tennessee and Missouri, awaiting action by the legislation bodies of these states in January, F. C. Dally, secretary of the Anti-Blue Laws League, Inc., appeared before the members of the A. M. P. A. at the association's weekly luncheon at the Cafe Boulevard, New York, on Thursday of last week, and made an urgent plea for more effective organized resistance to the Blue-Law movement.

He warned that the Blue-Law menace could not be overestimated and declared that the most effective way to beat proposed legislation of this character was to prove to legislators that the opposition to these measures represented votes—and votes in their own constituencies. To represent the industry as antagonistic to such bills is too often futile, declared the speaker. The reformers are careful to show that they have behind them a certain number of votes, and that's what the opposition must do. "You've got to be able to show the legislators that you represent not a mere impalpable industry, as far as votes are concerned, but votes and more votes. You've got to organize just as the Blue-Law folk are organized—only better."

LATE PRODUCER NEWS OF THE WEEK

Goldwyn Prints Available

Last of Second Group of Fifth Year Releases Ready for Showing

GOLDWYN announces that prints of the last of its second group of releases in its fifth year product are now in the twenty-two exchanges and that exhibitors may see the entire series at any branch exchange.

Heading the second group of releases is "Poverty of Riches," written by Leroy Scott and directed by Reginald Barker. The cast includes Leatrice Joy, Richard Dix, Louise Lovely, John Bowers, Irene Rich and others.

Katherine Newlin Burt's big new adventure photoplay is "The Man from Lost River." Frank Lloyd directed it, and the leading roles are acted by House Peters, Fritzi Brunette and Allan Forrest.

Will Rogers is seen in a humorous role as the old inventor, Noah Vale, in Edward E. Kidder's old comedy, "A Poor Relation." In the supporting cast are Sylvia Breamer, Sydney Ainsworth, Molly Malone, Wallace MacDonald and others. Clarence Badger directed.

Rita Weiman's drama of life behind the scenes on the New York stage is picturized in "The Grim Comedian." Frank Lloyd directed. In the cast are Phoebe Hunt, Jack Holt, John Harron, Joseph J. Dowling, Gloria Hope and others.

Rupert Hughes is represented in this group of releases by a Tom Moore stellar vehicle, "From the Ground Up." Helene Chadwick plays opposite the star, while Hardee Kirkland, DeWitt C. Jennings and Darrell Foss have important roles. E. Mason Hopper directed it.

Leroy Scott has a second picture, a melodrama of underworld life, in the group. It is "The Night Rose," directed by Wallace Worsley and containing such prominent players as Lon Chaney, John Bowers, Cullen Landis, Leatrice Joy, Richard Tucker and Mary Warren.

Vivian Martin's latest Messmore Kendall production, "Pardon My French," from the story of "Polly in the Pantry," by Edward Childs Carpenter, is included. Sidney Olcott directed it.

Max Linder's new comedy, "Be My Wife," is another laugh riot in Goldwyn's second group of new pictures. In his support are Alta Allen, Caroline Rankin, Viora Daniels, Rose Dione, Lincoln Stedman and Charlie MacHugh.



A scene from "De Luxe Anne," a Norma Talmadge revival, offered by Selznick

Title of New Mermaid Changed to "Distress"

The title of the latest Educational Mermaid Comedy, originally called "The Panic's On," has been changed to "Distress." A preview of the picture was given at La Petite theatre, Ocean Park, a few nights ago, and according to reports from the coast to E. W. Hammons, president of Educational, it was very favorably received. The picture, which presents Lloyd "Ham" Hamilton in the role of a bill dodger, is the fourth of the new series of Mermaids starring Hamilton.

Ed. Le Saint Becomes a Realart Director

LATEST to be added to the directorial staff of Realart's West Coast studio is Edward Le Saint, veteran photoplay craftsman who has built an excellent record for himself through various associations with Imp, Universal, Famous Players-Lasky, Fox and Kinemacolor.

"Mr. Le Saint splendidly rounds out our list of directors," said Supervising Director Elmer Harris in announcing the appointment.

"He is thoroughly experienced and enjoys a wide reputation for the excellence of his dramatic conceptions. Combined with Thomas Heffron, Maurice Campbell, Frank Urson, Paul Powell, and William D. Taylor, Mr. Le Saint promises to aid in carrying the directorial achievements of Realart to even higher levels than they have yet achieved."



"Tol'able David," Joseph Hergesheimer's story adapted to the screen with Richard Barthelmess in the stellar role. To be released by First National

Lloyd's Biggest and Best

"A Sailor-Made Man," a Comedy Sensation, for Christmas Release

HAILED as one of the greatest productions ever made by any comedian, Associated Exhibitors have announced December 25 as the release date of Harold Lloyd's latest production, "A Sailor-Made Man."

In a statement issued by Associated Exhibitors it is declared that, not discounting the quality of Lloyd's previous productions or the tremendously successful offerings of all comedians, Harold Lloyd's "A Sailor-Made Man" ranks with the greatest box-office comedies the screen has ever seen. This statement is made without reservation, and reflects the opinion of an organization with years of experience in selling comedies and in watching with keen perception the varying trends of public taste. "A Sailor-Made Man" is in four reels, which, in itself, is an indication of its bigness. It was produced by Hal Roach, from a story which is the combined efforts of three of the most successful writers of comedy scripts, Hal Roach, Sam Taylor and Jean Havez. It was directed by Fred Newmeyer.

The release date has been set for December 25 with the idea of providing the exhibitors with an attraction for the holiday trade, which will produce capacity business. Associated Exhibitors state that extended runs in the biggest first run theatres of the country will be a rule rather than an exception. "A Sailor-Made Man" will be sold as a feature and the exhibitors must make it the big attraction on their programs.

In brief, the story shows Harold Lloyd as a very much bored young millionaire in love with a girl. Her father, likewise a man of many millions demands that the youth go to work and prove his worth, so Harold up and joins the United States Navy, as a plain every-day "gob." His experience with the recruiting officers and in being subjected to the usual treatment of a recruit provides a succession of side splitting situations and continuous laughter. When next he meets the girl, he is a full-fledged sailor man on shore leave in a fictitious island of the colorful and alluring South Seas.

The titles were done by H. W. Walker and are distinctly clever and humorous. According to the main title, the cast is Harold Lloyd as the Boy, Mildred Davis as the Girl, Noah Young as the Rowdy Element and Dick Sutherland as the Maharajah.

Stage Favorite Will Support Miss DuPont

Universal has engaged Edwin Stevans, notable for his impersonations of the Devil as well as for his past success on Broadway, to play an important part in "The Golden Gallows" starring Miss du Pont under the direction of Paul Scardon.



A moment in "The Power Within," offered by Pathe. The players are Pauline Garon and Robert Kenyon

"Sin of Martha Queed" Booked by Loew

Allan Dwan's "The Sin of Martha' Queed," released as an Associated Exhibitors attraction, has been booked by a very representative list of theatres, announced the distributors of New Orleans, Rialto, Louisville, Ky., and the Central of Jersey City, are typical of the houses which are showing "The Sin of Martha Queed" throughout the country.

The feature was released by Associated Exhibitors on November 6th as an Allan Dwan production. The cast includes Mary Thurman, Niles Welch, Eugenie Besserer, Jos. Dowling and Frank Campeau.

Frances Marion Directs Husband in Picture

There have been made instances in motion pictures in husbands directing their own wives in productions but it remained for Cosmopolitan Productions, in "Just Around the Corner," to offer an example of a wife directing a husband. Frances Marion, scenario writer and director, wielded the megaphone on this production. In the cast, playing the part of The Real Man is her husband, Fred C. Thomson. "Just Around the Corner" is soon to be released by Paramount.

RothackerDevelopment Aids Film's Success

Stating that the success of his picture, "Partners of the Sunset," is partly due to the developing and printing of the negative, Bert Lubin, has expressed his appreciation to the Rothacker Film Manufacturing Company. "There is so much hurried and mediocre work done in this industry that the organization which turns out the quality product is to be commended for their forsight and integrity in reflecting their ideals in the finished film.

Leigh Wyant Story for Realart Production

It has just been announced by Realart that a story has been purchased for early production which was written by Leigh Wyant. The author-actress, though having been connected with the screen for a short time, has attained considerable prominence. As "Beauty" in "Experience," she became widely known, later appearing in a leading role in "Fair and Warmer."

Fred Windemier Added to Mermaid Staff

Fred Windemier, who is well known for his work in directing many popular comedy stars, including Hank Mann, Mack Swain and others, is the newest addition to the big production staff making Mermaid Comedies for Educational. While Bob Kerr is directing scenes in the latest all-star Mermaid in which Lige Conley appears, Windemier is working at a different location on scenes in which Conley does not appear.



Hoot Gibson, Francis Ford and J. M. McDowell appearing in the Universal Western comedy drama, "Action"

Special Holiday Pictures

National Screen Service Prepares Photoplaylets for Holiday Bills

THE National Screen Service, Inc., announces two specially prepared photoplaylets for use in motion-picture theatres during the approaching holiday season. The idea underlying the preparation of these two subjects is to give the exhibitor an opportunity of extending in an impressive and artistic manner his Christmas and New Year's greetings to his patrons. This has been done before, explains National Screen Service, but usually in a mechanical and inartistic fashion. The crude methods of expressing holiday greetings often resorted to by the motion-picture theatre contrasted unfavorably with the rest of the film program, says National Screen Service, but with this new service the exhibitor will be enabled to greet his audiences in a truly holiday spirit and at the same time enhance the artistic and entertaining values of his program.

The Christmas photoplaylet has been produced under the direction of Edmund Lawrence. It is said to contain all the joyous spirit of Christmas and to be equally entertaining for young and old. W. G. Otten appears in the role of Santa Claus, while Muriel Hahn and Rita Rogan appear in important child parts. This holiday trailer, it is stated, has remarkably beautiful photography as well as a strong appeal for the public. It is declared to represent the Christmas spirit in a manner befitting it.

The New Year's photoplaylet, which is independent of the Christmas subject, was also prepared under the direction of Mr. Lawrence. It presents in symbolical fashion the going out of the cold year and the advent of the New Year with its promise of Peace and Plenty. It is said to have a distinct relation to the International Conference now in session in Washington. Gustave Beuerman portrays the part of Father Time. The role of Peace is played by Lucille Lennox. The general idea and the marvellously fine photographic effects are said to be decidedly novel and impressive.

Rare Locales Brought Here

Paramount Films Done Abroad Have Highly Interesting Backgrounds

WHEN Adolph Zukor first announced the organization of Famous Players-Lasky British Producers, Ltd., for the production of Paramount pictures in Europe, he laid emphasis upon the fact that it was intended to make full use of the rarely beautiful scenery and places of historic interest in various sections of Great Britain and the Continent.

The full fruition of this policy is now being realized. In his production of "Three Live Ghosts," recently completed, George Fitzmaurice was enabled to show London as it really is. In scenes representing the Limehouse District, it was simply necessary to take his company straight to Limehouses and film it as it actually exists.

Now Fitzmaurice is producing Booth Tarkington's "The Man from Home," and it is announced that all the exterior scenes will be made at their original locations. This entails a visit to Rome, Naples, Sorrento and Capri. The picture will accordingly show some rare Italian scenery as background for a production made according to American standards of a true American production genius.

Children's Institute Lauds "Fauntleroy"

Mary Pickford's "Little Lord Fauntleroy," a United Artists release, has won the stamp of approval of the Illinois Institute for Juvenile Research. Following a showing of the picture at the Randolph theatre, Chicago, to a group of children from the public welfare department of the Institute, the head of the Social Service Branch wrote the theatre management:

"From an ethical and aesthetic standpoint it was a great relief to us to know the children were getting the clean, wholesome amusement and entertainment which the picture affords."

Pathe News Delights Marshal Foch

Marshal Foch's compliments have been transmitted to Emanuel Cohen, editor of Pathe News. The occasion which inspired this courtesy was the banquet at Cleveland to the Marshal, during the progress of which the Pathe News motion picture report of the scenes of Cleveland's public reception the same day was screened,. At the conclusion of the showing, Marshal Foch stated that he wished to send my compliments to the editor of Pathe News on account of the thoughtfulness and energy manifested in the showing of these pictures at the banquet.

Doris May to Continue in Light Comedy

The reception exhibitors are according Doris May in her first R-C starring production "The Foolish Age," reflects evidence of a demand for light entertainment, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

Having been so well received in farce comedy Miss May will probably continue to be featured in light vehicles with laughs the main objective. Such a production, according to advices from R-C's West Coast studios, will be her next picture, "Eden and Return," based on the popular stage success of several years ago.

"Musketeers" Breaks Records for Kunsky

That Douglas Fairbanks' "The Three Musketeers" has broken all box office records for motion pictures in any house he has ever operated is the declaration of John H Kunsky in a letter to Hiram Abrams, president of the United Artists Corporation.

"I think you are justly entitled to know," wrote Mr. Kunsky to United Artists, "that 'The Three Musketeers' at the Adams Theatre, during the first week of its run, has broken all box office records for motion pictures in any house I have ever operated. I have been exhibiting extraordinary productions for several years in the City of Detroit and elsewhere but never in the history of our organization has a picture drawn the gross on its first week's run that I have received from this production."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Ladies Must Live—
No good. Much too slow. Hard to follow the continuity. Nobody liked it. Poor business. (Middle West.)

Very far below the standard set by "The Miracle Man." An effort is made to present four or five parallel plots, with poor success. Betty Compson has no chance to act. Only an average picture, but good box office attraction. (Middle West.)

Good picture but the business was rotten. (Middle West.)

Fairly good picture with fair business. (West.)

Enchantment
A beautifully staged production, also entertaining, but failed to attract more than average business. (East.)

Very nice picture and business good. (East.)

Under the Lash—
Only a fair picture. This was shown with Victor Herbert as an added feature and on this account the house did splendid business. (East.)

Don't Tell Everything—
Picture fell down. (Middle West.)

Cappy Ricks—
Fair. On the whole, patrons were disappointed. Didn't consider this a good vehicle for Meighan. Business fair. (East.)

Three Word Brand—
Just another Western. Business just fair. (East.)

The Sheik—
Regard this as one of the best audience pictures of the year. Big business compels us to hold it over for a second week's run. (Middle West.)

Experience—
High class feature which appealed strongly to intelligent audiences. Did good business. (Middle West.)

Miss Lula Bett—
Good entertainment in this feature. More business than usual. (West.)

FIRST NATIONAL

The Wonderful Thing—
Capacity business on this, and everybody seemed delighted. Considered by fans star's best picture in months. (East.)

Packed them in at every presentation. Picture well liked and star growing in popularity. (East.)

Picture very well received. Business very good on what otherwise would have been a dull week. (Middle West.)

Norma Talmadge is popular here and the picture played to a good attendance for a week's run. (Middle West.)

Bits of Life—
Held up exceptionally good for first half of week and was continued all week. Praised by patrons and press. (East.)

Fairly good entertainment and business was about the same. (West)

Playthings of Destiny—
Had good business and pleased audiences with this picture. (West.)

Molly O—
One of Mabel Normand's best, which made a hit with our audiences. Played to exceptionally good business. (Middle West.)

Salvation Nell—
Of a melodramatic type, this picture was pretty fair but badly placed and as a result, business was not so good. (East.)

Two Minutes to Go—
Fairly good feature. Business fair. (West.)

Her Social Value—
Better than the average Katherine MacDonald feature, and a fair box-office attraction. (Middle West.)

Woman's Place—
Mild and harmless. Not much of a drawing card. Business correspondingly weak. (Middle West.)

One Arabian Night—
Good stuff—filled the houses. (East.)

FOX

Over the Hill—
The picture played to such large crowds the first week that it was held over for a second week and it is still drawing great. (Middle West.)

Played to 78,943 people in four weeks at 50c. price. Now on fifth week. (Middle West.)

Wonderful audience picture. Always a long box office line and this is the second week. (Middle West.)

Thunderclap—
Went across nicely despite adverse criticisms about being too stagey and not enough art. (East.)

To a Finish—
Good picture, fair business. (Middle West.)

Hicksville to Broadway—
A picture that gives general satisfaction. (Middle West.)

Lady From Longacre—
Picture and business both only fair. (East.)

REALART

The Little Clown—
Good business. Was especially recommended for children. (Middle West.)

Her Winning Way—
Received well, with pleasing receipts. (East.)

A Kiss in Time—
The title, more than any other factor, attracted a good attendance for the week. (Middle West.)

Everything for Sale—
Found this to be a good feature, with much entertainment, and good box office value. (West.)

SELZNICK

Handcuffs or Kisses—
All right for a thriller. Something doing all the time. But not a big enough picture to get the crowds these days of picture shopping. (Middle West.)

A Man's Home—
An excellent picture which played to good business. (Middle West.)

Remorseless Love—
Elaine Hammerstein seems to be winning friends in this city and business was surprisingly good for the half week run. (East.)

The Sin That Was His—
Good picture but business very poor. (Middle West.)

Worlds Apart—
Poor picture, took it off the bill early. (Middle West.)

GOLDWYN

The Grim Comedian—
Very interesting tale. Fair business. (Middle West.)

Fine production with good business. (West.)

The Invisible Power—
An average week's box office returns on this production. (Middle West.)

Pardon My French—
Average business. Star pleased —amusing little play but didn't draw like I expected. (East.)

UNIVERSAL

Nobody's Fool—
Fair. Good transient picture. Business average. (Middle West.)

Mediocre picture with fair business. (West.)

Short Skirts—
Very good little picture. Business fine. (Middle West.)

UNITED ARTISTS

The Three Musketeers—
Second week pulled fairly strong. Picture is really acclaimed Fairbanks' best. (Middle West.)

Undoubtedly one of the greatest films yet produced. Fairbanks does by far the best work of his career. This picture will attract every class. Hundreds of patrons were lined up outside by 7 o'clock each evening. Held for second week. (Middle West.)

Dream Street—
The picture received great support from the press and played to good crowds the first week. (Middle West.)

METRO

The Conquering Power—
Ran a week. Regarded as fair, both in receipts and kind of picture. (East.)

Garments of Truth—
Good comedy, took very well, good business. (Middle West.)

PATHE

Never Weaken—
Went over big at every performance on extended run. (West.)

VITAGRAPH

The Son of Wallingford—
Fair picture but weak on continuity. Not a big hit with the public although the comments were "mildly" interesting. (Middle West.)

WARNER BROS.

Why Girls Leave Home—
A freak picture but it went over very well. Business very good. (East.)

R-C PICTURES

Shams of Society—
Fair picture and business. (West.)

HODKINSON

The Mysterious Rider—
Snappy action picture. Went over big. Appealed to those who like thrills. (Middle West.)

(Continued on page 2932d)

PROGRAMS FOR THE WEEK OF NOV. 20TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Fourteenth Hungarian Rhapsody," by Capitol Grand Orchestra.
Scenic—Twilight—Chester.
Special—The First Thanksgiving—A historic tableau with Capitol Ensemble and Capitol Ballet Corps.
Current Events—Capitol News.
Vocal—Selections from "The Chocolate Soldier," by Maria Samson and Erik Bye, assisted by Capitol Mixed Quartette, Mlle Gambarelli, Alexander Oumansky and others.
Feature—Poverty of Riches—Goldwyn.
Instrumental—"Sharazad," a musical novelty on the Xylomarimbaphone by Dave Gusikoff and Harry Edison assited by Capitol Grand Orchestra.
Educational—Such is Life in London's West-End—By Hy Mayer Travelaugh.
Next Week—The Lotus Eater—John Barrymore.

Rivoli Theatre—
Overture—"Bacchanale" from "Samson and Delilah," by Rivoli Orchestra, also with Mme. Victorina Krigher, prima ballerina.
Current Events—Rivoli Pictorial.
Vocal—"Values," by George Richardson, baritone.
Feature—Ladies Must Live—George Loane Tucker.
Novelty—"In a Pumpkin Field," with Miss Ruth as turkey, Betty and Grace as pumpkins.
Comedy—The Joy-Rider Pathe.
Next Week—The Call of the North—Paramount.

Mark Strand Theatre—
Current Events—Strand Topical Review.
Feature—Three Musketeers—Douglas Fairbanks.
Presented with a prelude spoken by Stephen Wright with special stage setting provided.
Next attraction—All For a Woman.

Rialto Theatre—
Special—Specially cut print of "La Tosca" synchronized to fit the music of the opera presented.
Feature—Fightin' Mad—William Desmond.
Novelty—The Battle of Jutland—Educational.
Next Week—The Last Payment.

Central Theatre—
Indefinite engagement of "Molly O."

Astor Theatre—
"Theodora" continued.

Lyric Theatre—
Second week of "What Do Women Want?"

LOS ANGELES

California Theatre—
Current Events—From Fox and International News.
Novelty—Creation—Sacred Films.
Musical—Twenty-five minute concert by orchestra of fifty on stage and symphonic set provided. Program includes "March Slave," "Valse Caprice," "Los Toros" and "Karma."
Feature—The Man from Lost River—Goldwyn.
Novelty—Topics of the Day—Pathe.
Cartoon—The Spendthrift — Jerry on the Job number.
Next Week—The Lure of Jade.

Tally's Theatre—
Second week of "Deception."
Coming—Heedless Moths.

Symphony Theatre—
Current Events—Fox News.
Organ—"Remember Rose."
Novelty—Special film under the title of "Permanent Peace"—Urban.
Overture—"The Song of India."
Novelty—Capturing a Lion—Jack Allen—Pathe.
Comedy—The Happy Pest—Fox.
Feature—The Rough Diamond—Fox.
Next Week—The Mysterious Rider.

Clune's Broadway Theatre—
Educational—Bear Hunting in California Urban.
Vocal—"Mother and Home"—Tenor solo.
Current Events—Kinograms and special Ford Weekly.
Ballet—Toe dancer in typical program.
Feature—Everything for Sale—Realart.
Next Week—The Love Charm.

Superba Theatre—
Second week of "Conflict."

Mission Theatre—
Fourth week of "Little Lord Fauntleroy."

Miller's Theatre—
Third week of "Cabinet of Dr. Caligari."

Rialto Theatre—
Fourth week of "The Sheik."

Grauman's Theatre—
Current Events—Pathe News.
Special—Dancing act by male artist dressed as sailor.
Educational—Kineto Review (Kentucky Thoroughbreds.)
Organ—"When Shall We Meet Again." Rendered with song slides on screen and voice attachment.
Educational—Pathe Review.
Special—Max Fischer and his Zeigfeld Midnight Follies, with the orchestra playing "Sweetheart," "Leave Me With a Smile," etc. Following the act the orchestra plays for a fashion show in which twenty mannikins exhibit furs.
Feature — Enchantment — Marion Davies.

Loew's State Theatre—
Overture—"Pagliacci."
Special—Pictures of the theatre's opening.
Feature — The Matchbreaker — Metro.
Six acts of vaudeville.

Kinema Theatre—
Overture—Finale from "Fourth Symphony."
Current Events—From Kinograms and International News.
Educational—Screen Snapshots.
Special—Yodeling duo with special set of a twilight scene in Switzerland—Community singing of choruses of old-time songs.
Educational—The Love Egg—Educational.
Vocal—Il Bacio.
Feature—Bits of Life—Marshall Neilan.
Next Week—One Arabian Night.

SEATTLE

Coliseum Theatre—
Overture—Selections from "Woodland" and "Bimini Bay."
Current Events—Pathe News and Kinograms.
Comedy—Kitchen, Bedroom and Bath.
Scenic—Old New England.
Feature—The Wonderful Thing—Norma Talmadge.
Next Week—Wealth.

Clemmer Theatre—
Overture—Selections from popular operas—Arranged by Conductor Hauptman.
Current Events—International News and Clemmer Graphic.
Cartoon—Christmas Shopping—Briggs.
Comedy—Noiseless Valley—Century.
Feature—Conflict—Priscilla Dean.
Next Week—Same.

Strand Theatre—
Overture—"Serenade" and "Kiss Me Again."
Current Events—Kinograms.
Scenic—Save Your Carfare.
Comedy—Spiking the Spooks.
Feature—The Iron Trail—Rex Beach.
Next Week—The Sheik.

Blue Mouse Theatre—
Overture—Poet and Peasant.
Current Events—Fox News.
Educational—Pathe Review.
Comedy—The Joy Riders.
Feature—The Man from Lost River—Goldwyn.
Next Week—The Speed Girl.

Liberty Theatre—
Current Events—Selznick News and Liberty Local Events.
Novelty—The Skunk—Bill and Bob Series—Pathe.
Added—The White Mouse.
Feature—My Lady Friends—Goldwyn.
Next Week—Doubling for Romeo.

Winter Garden Theatre—
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Feature—Beyond the Law—Dalton. Presented with the personal appearance of Emmett Dalton.

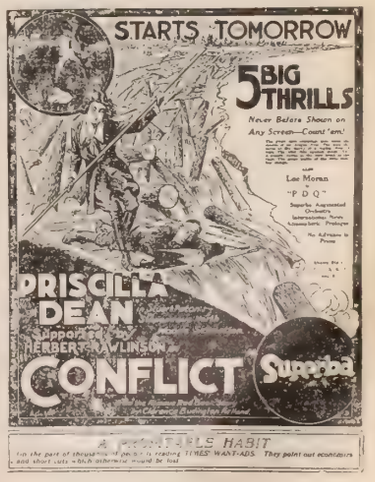
BROOKLYN

Mark Strand—
Thanksgiving Stage Picture:
A New England snow storm scene with field of corn-stalks in shocks, a country church in background with lights illuminated in windows. Two men and two women dressed as Puritans on way to services sing Kreuser's "The Prayer of Thanksgiving."
Mark Strand Topical Review.
Prologue to Feature.
An English baronial hall interior with open fireplace with smoke curling and yew log blazing. Woman representing "Little Lord Fauntleroy's" mother seated on one side of hearth with the head of little lord in her lap. On other side of hearth sat the earl. Mother sang, "The Sweetest Story Ever Told."
Feature—Mary Pickford in "Little Lord Fauntleroy."
Organ Solo—Grand Chorus (Dubois).
Next Week—Douglas Fairbanks in "The Three Musketeers."

BUFFALO

Shea's Hippodrome—
Overture—(a) "Zampa."
(b) "Morning"—Greig.
Stage Setting—"Thanksgiving."
Vocal—Selections by Greek Evans, baritone.
Feature—"Camille"—Nazimova.
Comedy—"The Playhouse"—Buster Keaton.
Current Events—Hippodrome Review.
Next Week—Katherine MacDonald in "Her Social Value."

Shea's Criterion—
Overture—"Largo"—Handel.
Stage Setting—"The Landing of the Pilgrims."



Here is one on "Conflict" by the Superba theatre of Los Angeles that says "thrills" all over it.

Vocal—Selections by Leo Considine —tenor.
Feature—"White Oak"—W. S. Hart.
Comedy—"The Tip"—Lloyd—Daniels revival.
Current Events—Criterion Pictorial.
Next Week—"The Sheik"—Rudolph Valentino.

Mark-Strand—
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature—"Woman's Place"—Constance Talmadge.
Special—"The Beggar Maid"—Mary Astor.
Based on a famous art masterpiece.
Next Week—"The Child Thou Gavest Me" and Chaplin in "The Idle Class."

Palace—
Feature—"Conflict"—Priscilla Dean.

Loew State—
Feature—"The Silver Lining"—Jewel Carmen.

Olympic—
Feature—"The Single Track"—Corinne Griffith.

Shea's North Park—
Feature—"Camille"—Nazimova.
Comedy—"The Playhouse"—Buster Keaton.

KANSAS CITY

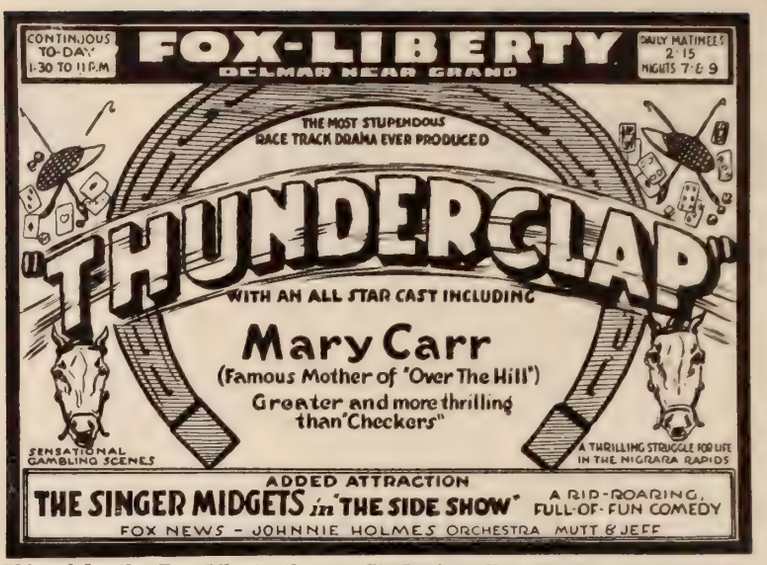
Liberty Theatre—
Overture—Selections.
News—Pathe.
Comedy—"Aesop's Fables."
Short Subject—The Grim Comedian—Jack Holt.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Never Weaken—Harold Lloyd.
Next Week—Burn 'Em Up Barnes —Johnny Hines.

Doric Theatre—
News—International.
Comedy—Snooky's Labor Lost.
Organ Selections—P. E. Stevens, organist.
Feature—From the Ground Up—Tom Moore.
Next Week—The Mysterious Rider —Special Cast.

Newman Theatre—
Overture—Special selections in conjunction with the feature.
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Personal appearance of Theda Bara at each performance.
Feature—Under the Lash—Gloria Swanson.
Next Week—The Sheik — Agnes Ayres.

Royal Theatre—
Overture—Special musical score.
News—Royal Screen Magazine.
Organ Selections—Milo T. Harte, organist.
Special Number—Atmospheric prologue: "Little Mother of Mine."
Feature—Over the Hill (Third week).
Next Week—The Speed Girl—Bebe Daniels.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen magazine.
Comedy—Let's Explain — Christie comedy.



This ad by the Fox Liberty theatre, St. Louis, sells the melodramatic action and horse racing flavor of "Thunderclap" very nicely

Feature—Two Minutes to Go—Charles Ray.
Next Week—Beyond—Ethel Clayton.

BALTIMORE

Rivoli—
Overture—Hungarian Rhapsody No. 2—Liszt.
Current Events—Rivoli News.
Specialty—Topics of the Day, accompanied on the organ by Ernie Cooper and Henry Boehme.
Vocal—Weber Male Quartet.
Feature—The Wonderful Thing—Norma Talmadge.
Comedy—Exit Quietly—Bobby Vernon.
Next week—The Lotus Eater—John Barrymore.
Week Dec. 5—Tol'able David—Richard Barthelmess.

Century—
Overture—The Magic Flute—Mozart.
Current Events—Century News.
Vocal—Redfern Hollinshead—(a) Little Mother O' Mine—(b) Sweet Mystery of Life.
Feature—Ladies Must Live—Betty Compson.
Comedy—Paying Patience.

Parkway—
Overture—Operatic Airs.
Current Events—Parkway News and Special Review.
Feature—Dangerous Lies—David Powell.
Comedy.

New—
Overture—Special score, augmented orchestra.
Current Events—Weekly Review.
Specialty—Prizma.
Feature—The Queen of Sheba—Betty Blythe.

Strand—
Overture—Classic.
Current Events—Strand News of the World.
Feature—Good and Evil—Lucy Doraine.
Comedy—Hocus-Pocus.

OMAHA

Omaha—
Overture—La Gioconda.
Current Events—Pathe News.
Comedy—Exit Quietly.
Feature—The Wonderful Thing.

Moon Theatre—
Overture—Maritana.
Special—Edwin Stevens at organ playing "Omaha Legion."
Comedy—The Applicant.
Feature—Buck Jones in "Bar Nothin'."

Rialto Theatre—
Overture—Symphony concert.
Prologue—Oriental setting.
Current Events—Rialto News.
Comedy—Saving Sister Susie.
Feature—One Arabian Night.

Sun Theatre—
Overture—Turandot.
Current Events — International Weekly.
Comedy—Special.
Feature—Ladyfingers.

ATLANTA

Howard—
Overture — "Second Hungarian Rhapsody" — Howard Concert Orchestra, conducted by Enrico Leide.
Howard News and Views.
Urban Scenic.
Violin Solo—Massenet's "Elegie," played by Charles Gesser.
Comedy—Larry Semon in "The Bellhop."
Organ Solo—Edwin Sawtelle, organist.
Feature—Bebe Daniels in "The Speed Girl."

Metropolitan—
Overture—From "The Night Boat," Metropolitan Orchestra, conducted by David Love.
Kineto Review.
Kinograms.
Organ Solo—George Lee Hamrick, organist. Tosti's "Good-Bye."
Comedy—Buster Keaton in "The Boat."
Feature—Bert Lytell in "Alias Lady-Fingers."

Criterion—
Overture—From "The Bohemian Girl"—Criterion Orchestra, conducted by Will Chase.
Kineto Review.
Topics of the Day.
Comedy—A "Toonerville" Fontaine Fox comedy.
Feature—Mabel Ballin in "Jane Eyre."

Rialto Theatre—
Overture—Rialto Orchestra, conducted by Frank Turner.
Burton Holmes Travelogue.
Selznick News Weekly.
Comedy—Love and War—Fox.
Feature—Lon Chaney in "The Night Rose."

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms and Circlette of News.
Novelty—Literary Digest Topics.
Song Slides—"Romany."
Educational—"Peace Conference."
Novelty—"Just for Fun"—Sketchografs.
Soloist—Barney O'Mara.
Feature—"The Wonderful Thing."
Next Week—"The Cup of Life" and the Circle Ensemble of 50 voices in "The Landing of the Pilgrims."

Ohio Theatre—
Current Events — International News.
Comedy—"Pure and Simple"—Bobby Vernon.
Feature—"The Black Panther's Cub."
Next Week—"Under the Lash."

Colonial Theatre—
Current Events—Selznick News.
Comedy—"Hokus Pokus"—Snub Pollard.
Feature—"A Man's Home."
Special Music—American Harmonists and Liberty Entertainers—Singing Orchestras.
Next Week—"A Man of Stone."

Loew's State Theatre—
Current Events—Pathe News.
Comedy—"The Adviser."
Feature—"Camille."
Next Week—"Don't Tell Everything."

PHILADELPHIA

Stanley—
Comedy—Never Weaken—Harold Lloyd—Pathe.
News—Pathe News—Pathe.
News—Fox.
Topics of the Day—Literary Digest—Pathe
Feature — Camille — Nazimova — Metro.
Musical Feature—Victor Herbert as guest conductor for the Stanley Concert Orchestra.
Next week—The Sheik—Paramount.

Stanton—
Feature—Over the Hill—Fox.
Next week—Queen of Sheba—Fox.

Arcadia—
News—Pathe News—Pathe.
Travel—Burton Holmes—Paramount.
Comedy—Pure and Simple—Electric.
Feature—Handcuffs and Kisses—Elaine Hammerstein—Select.
Next week—Morals—Realart.

Regent—
Comedy—The Joyrider—Pathe.
Feature—Queenie—Fox.
Next week—Love, Hate and a Woman—DeLuxe.

Karlton—
News—Kinograms—Electric.
Comedy—Never Weaken—Harold Lloyd—Pathe.
Screen Snapshots No. 13—Masterpiece.
Feature—Don't Tell Everything—Paramount.
Next week—A Fool's Paradise—Paramount.

Palace—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—The Vagrant—Electric



South Sea atmosphere is suggested in this display on "Is Life Worth Living?" by the Rivoli theatre, Toledo, O.

Feature—What No Man Knows—Masterpiece.
Next week—The Cabinet of Dr. Caligari—Goldwyn.

Victoria—
Comedy—Snooky's Labor Lost—Fox.
News—Pathe News—Pathe.
News—Hodkinson's Permanent Peace.
Comedy—The Village Cutup—Fox.
Feature—The Rough Diamond—Tom Mix—Fox.

Capitol—
News—Kinograms—Electric.
Comedy—Doggone Torchy—Electric.
Garden of Memory—Masterpiece.
Feature—The Match Breaker—Metro.

CHICAGO

Chicago Theatre—
Overture—"Tanhauser."
Specialty—"A Thanksgiving Festival."
Topic Events.
Scenic.
Specialty—Vocal Solo, "O'er the Billowy Sea."
Organ Solo—"Missouri Waltz." Jesse Crawford at the organ.
Literary Digest.
Comedy—Larry Semon in "The Bell Hop."
Feature—Norma Talmadge in "The Wonderful Thing."
Coming Feature—Gloria Swanson in "Under the Lash."

Roosevelt Theatre—
Overture—Selected.
Prizma color picture—"Deer Hunting."
Specialty—Violin solo, selected from "Thais." Soprano soloist singing, "Your Eyes Have Told Me So."
Roosevelt News Review.
Prologue—Interior of the Sheik's Tent." Musical numbers consisting of selection from "Katinka" and "Kashmiri,' Love Song."
Feature—"The Sheik."
Comedy—"The High Flyer."
Coming Feature—"A Man's Home."

Tivoli Theatre—
Overture—A medley of grand opera selections.
Specialty—"A Thanksgiving Festival."
Topical Events.
Specialty—"12 Minutes of Comic Opera." Sensational dancing. Wonderful singing, ensemble of 28 artists.
Scenic.
Organ Solo—"Barcarole." Milton Charles at the organ.
Comedy—"For Land's Sake."
Literary Digest.
Feature—Constance Talmadge in "Woman's Place."
Coming Feature—"Pilgrims of the Night."

Ziegfeld Theatre—
Pathe News.
Literary Digest.
Feature—Pola Negri in "One Arabian Night." Fourth week.
Comedy—Charles Chaplin in "The Idle Class."
Coming Feature—"The Conquering Power."

Woodlawn Theatre—
Woodlawn Grand Organ—"Say It With Music."
Screen Travel—"Santa Fe the City Different."
Woodlawn Fictorial Review.
Screen Snapshots.
Comedy—Selected.
Overture—"Songs of Scotland."
Feature—"The Bonnie Brier Bush."
Intermission—"One Kiss."
Coming Feature—Douglass Fairbanks in "The Three Musketeers."

Barbee's Theatre—
Feature—"Dempsey — Carpentier Fight." Second week.

Randolph Theatre—
Organ Selections.
Feature—"Way Down East."
Coming Feature—"Over the Hill."

La Salle Theatre—
Feature—"Theodora." Second week.

Wood's Theatre—
Feature—"The Queen of Sheba." Second week.

CLEVELAND

State—
Overture—"Salvator Rosa," by Gomez, interpreted by H. L. Spitalny and State Theatre Symphonic Orchestra.
Current Events—Pathe News—Timely Topics.
Cartoon—Mutt & Jeff in "Matri-Money."
Comedy—The Vagabond — Lloyd Hamilton.
Musical Specialty—State Theatre Quintette in popular selections and medleys, with special settings arranged by Englander.
Feature—Don't Tell Everything.
Prizma—Kittenish Cubs.
Next Week—The Sheik.

Allen—
Overture—Tschaikowsky's "March Slav," under direction Philip Spitalny, with presentation by Managing Director S. Barrett McCormick.
Prelude—"An Irish Cinderella," with Gerol Gardner, baritone in leading role. A fantasy in song and color arranged by S. Barrett McCormick.
Current Events—Allenette—Selections from various news weeklies.
Feature—Molly O—Mabel Normand.

Stillman—
Overture—Original score, compiled by Musical Director Homer L. Walters.
Theme—"Silver Threads Among the Gold."
Feature—Over the Hills—Second Week.
Next Week—Same.

Park—
Overture—"Jazz of 1921," comprising the latest Broadway hits, under direction of Maurice Spitalny.
Theme—
Current Events — Pathe News—Topics of the Day.
Comedy—Love and Doughnuts—Ben Turpin.
Feature—Two Minutes to Go—Charles Ray.
Next Week—Gypsy Blood—Pola Negri.

Circle—
Overture—"Mignon."
Current Events—Pathe News.
Vocal—Classical song repertoire by Miss Fleming, soprano.
Feature—Why Girls Leave Home.
Next Week—The Primal Law, with Dustin Farnum.

Strand—
Overture—Intermezzo from Cavaleria Rusticana.
Current Events—Ford Weekly.
Comedy—Roped and Tied.
Feature—Why Girls Leave Home.
Next Week—Handcuffs or Kisses, with Elaine Hammerstein.

Standard—
Current Events — International News.
Comedy—Playing Possum—Harry Sweet—Century comedy.
Feature—The Millionaire—Herbert Rawlinson.
Next Week—False Kisses, with Miss DuPont.

MONTREAL

Allen Theatre—
Overture—"Scheherazada."
Extracts from the Ballet Suite Rimsky Korsakov.
Pathe British-Canadian News and Tony Sarg's Almanac.
"The Triumph of Sheba."
An original conception by Francis A. Mangan.



Very fine taste and much artistic skill is displayed in the framing of this display on "Way Down East," playing recently at the Rialto theatre, Omaha.



A display on "Red Courage" which has atmosphere and novelty, the work of the Superba theatre, Los Angeles

(a) "Glory to Thee"—Allen Ensemble
(b Ballet Egyptian—Allen Ballet Corps
(c) Aria—Guy Nankeville, Tenor
(d) Egyptian Dance—Nina Sergayeva
(e) Processional March—With Company of 50 People
(f) Charming Queen—Allen Ensemble
(g) Adagio—Florence Rogge and Leon Leonidow
(h) Grand Finale.

"Less Than the Dust"—Interlude to "The Queen of Sheba."
Mr. Traverse Noel, basso profundo. Done with a tableau showing a Roman amphitheatre in the background and a young girl in a Roman chariot driving four white horses.
Feature—"The Queen of Sheba."
Allen Grand Organ—
"Aida" ..... Verdi

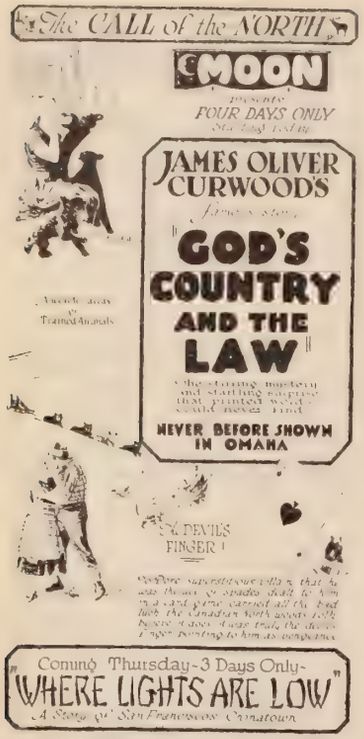
DES MOINES

Strand—
Prologue—Quartet in "Mother of Mine" and "Auld Lang Syne."
Feature—"Over the Hill."
Coming—Same.

Sherman—
Serial—"Miracles of the Jungle."
News—Pathe.
Feature—Doris May in "The Foolish Age."
Coming—Pauline Frederick in "The Sting of the Lash."

Palace—
Special Music—Chief Clear Sky singing "Home Again Blues."
Feature—W. S. Hart in "Three Word Brand."
Coming—Tom Mix in "The Rough Diamond."

Des Moines—
Comedy—Larry Semon in "The Rent Collector."
Feature—"The Wonderful Thing," with Norma Talmadge.
News—Universal Weekly.
Coming—Rudolph Valentine in "The Shiek."



The "North Country" episodes of "God's Country and the Law" were stressed in this ad by N. N. Fruedenfeld, advertising director of the Moon theatre, Omaha

MILWAUKEE

Alhambra Theatre—
Overture—Force of Destiny—Verdi.
Weekly—World News—Literary Digest.
Musical—Amanda Brown, coloratura soprano, singing the Doll Song from "Tales of Hoffman."
Feature—William Farnum in "Perjury."

Strand Theatre—
Special Thanksgiving Prologue—Ed Lazarus as Chef, Dorothy Kotanch and Jane Prinz, as the little Turkey Dancers. Mammoth Dancing Ginger Bread Doll and novel stage settings.
Special—Singer's Midgets' Side Show.
Weekly—Kinograms.
Feature—Katherine MacDonald in "Her Social Value."

Butterfly Theatre—
Overture—Light Cavalry.
Weekly—Fox News and Pathe Review.
Musical—Two instrumentalists.
Feature—Priscilla Dean in "Conflict."

Merrill Theatre—
Feature—Mary Pickford—Little Lord Fauntleroy.

NEW ORLEANS

Strand Theatre—
Feature—Experience—Fitzmaurice.
Comedy—Sweetheart Days—Sennett.
Sacred City of the Desert—Recole Prizma.
Pathe News.
Next week—Shiek—George Arliss.

Liberty Theatre—
Feature—Dream Street—United Artists.
Selznick News.
Pathe Review.
Educational Comedy—Falling for Fannie.
Next week—Two Minutes to Go—Charles Ray.

Trianon Theatre—
Feature—Too Much Speed—Wallace Reid.
Aesop's Fables.
Pathe Review.
Next week—Not Announced.

Globe Theatre—
Feature—Dangerous Pastime—Lew Cody.
Pathe News.
Next week—Not Announced.

Tudor Theatre—
Feature—The Polish Dancer—Pola Negri.
Comedies—The Gumps in Andy's Night Out and All to the Good.
Next week—Not Announced.

PITTSBURG

Pitt Theatre—
Third week of "Theodora."

Duquesne—
Eighth week of "Three Musketeers."

Savoy—
Eighth week of "Over the Hill."

Liberty—
Current Events—International News.
Feature—2 Minutes to Go.
Comedy—Oh, Louise.
Next Week—The Sheik.

Regent—
Current Events—Kinograms.
Feature—Man From Lost River.
Comedy—Oh, Buddy.
Next Week—Her social Value.

Olympic—
Overture—Orpheum in Der Unterwelt.
Specialty—Aesop's Fables.
Novelty—Pictorial Review.
Current Events—Kinograms.
Feature—Enchantment.
Comedy—Foiling Mother.
Next Week—The Sheik.

Grand—
Current Events—Grand News Weekly.
Specialty—Topics of the Day.
Feature—2 Minutes to Go.
Comedy—Oh, Buddy.
Next Week—Her Social Value.

Blackstone—
Overture—The Mikado—Max Mendolph, director.
Current Events—International News.
Scenic—Sunshine Gathers—Prizma.
Feature—Man From Lost River.
Comedy—A Muddy Bride.
Next Week—Not announced.

Loew's Lyceum—
Current Events—Loews News Weekly.
Feature—A Trip to Paradise.
Next Week—Infamous Mrs. Revell.

Cameraphone—
First Half:
Feature—The Case of Becky.
Current Events—Selznick News.
Second Half:
Beating the Game.
Next Week—The Invisible Power.

WASHINGTON

Metropolitan—
Overture—"Zampa."
Extra Attraction—Six Kings of Jazz.
Current News—Pathe News—Topics of the Day.
Comedy—Falling for Fanny—Christie.
Feature—A Man's Home—Select.
Next Week—Two Minutes to Go—First National.

Columbia—
Ladies Must Live—Paramount.
Next Week—Way Down East.

Rialto—
Overture—"William Tell."
Feature—The Sheik.

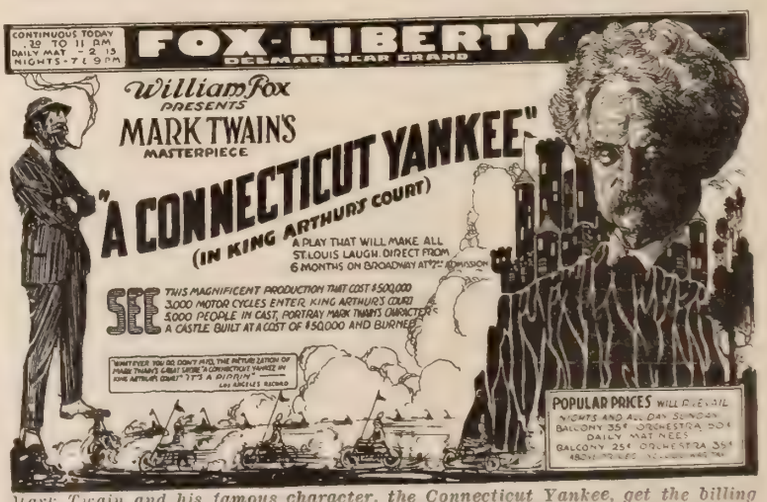
Palace—
Overture—"Lucia di Lammermoor" selections.
Current Events Pathe News—Topics of the Day.
Cartoon—The Village Cut-ups—Mutt and Jeff.
Feature Enchantment Paramount.
Next Week The Foolish Age—R-C.

CINCINNATI

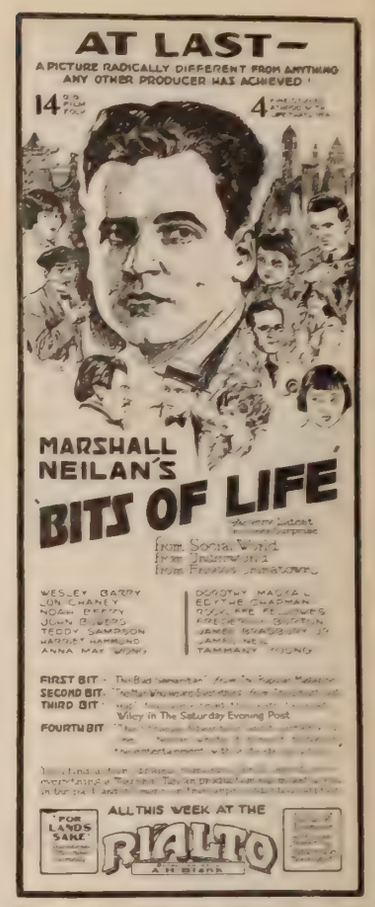
Walnut—
Current Events—93.
Topics of the Day—Literary Digest.
Cartoon—Tony Sarg's Almanac—No. 4.
Feature—The Conquering Power.
Next Week—The Sheik.

Strand—
Current Events—Pathe 92.
Cartoon—The Woman and the Hen—Aesop's Fable.
Feature—The Great Impersonation.
Next Week—The Invisible Fear.

Gifts—
Current Events—Fox News.
Feature—Over the Hill—Fifth week.
Next Week—Same.



Mark Twain and his famous character, the Connecticut Yankee, get the billing in this one on "A Connecticut Yankee in King Arthur's Court." The Liberty is located at St. Louis.



The novelty of "Bits of Life" is made the principal selling argument in this display by the Rialto theatre, Omaha.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Ladyfingers.
Next Week—Without Benefit of Clergy.

Capitol—
Current Events—Capitol News Weekly.
Prologue to Feature—Capitol Male Quartette, in costume, singing drinking song. Accompaniment by Capitol Symphony Orchestra.
Feature—Three Musketeers—Second week.
Next Week—A Man's Home.

Big Houses Says—

(Continued from page 2932)

STATE RIGHTS

Isobel—
Very pleasing picture. Receipts fair. (East.)

Desert Blossoms—
Fair picture. Poor business. (Middle West.)

Devil Dog Dawson—
Good western. Fair business. (Middle West.)

The Black Panther's Cub—
Fair business. Patrons equally divided in opinions on it. (Middle West.)

It Might Happen to You—
A comedy that would have been a riot two years, or even a year ago. Very little or no plot, but lots of simply-clad (?) bathing beauties. Business poor. (East.)

Exhibitors' Service Bureau



This cut illustrates the prologue story on the following page relative to the prologue number on "One Arabian Night," staged by Manager Ralph Lieber, of the Circle theatre, Indianapolis.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.



Lobby decorations for "Dawn of the East," playing recently at the Princess theatre, Denver.

Elaborate Armistice Day Program Presented by Tillson

What might be called "The Unconquerable spirit of showmanship" was demonstrated by Roy Tillson, manager of the Strand theatre, Lansing, Mich., in planning his Armistice Day program.

Mr. Tillson, although confined to his bed by threatened pneumonia, planned his campaign in every detail. The theatre was decorated with American flags.

As one came into the lobby the first thing to catch their eye was a setting in the center of which was a large oil painting of Morris Harvey Dixon, the first boy in Lansing killed in action, and whom the Lansing Post of the American Legion was named in honor of. A large American flag made the background. The picture of Dixon was draped with flags and underneath a wreath and a card reading "Lest we forget" and either side were stacked guns.

The prologue consisted of a stage setting representing the modern spirit of '16. A large black velvet curtain comprised the background, in front of which was an oil painting 6x10, reproducing the modern spirit of '76, with America, France and England portraying the characters of the original picture. A baby spot brought this into relief. On each side was a small easel containing cards, one reading "Lest we forget" and the other "November 11, 1918." Up-stage a bit were two stacks of guns. As the curtain rose a soldier and sailor who were in the foreground came to attention and saluted the picture. Taps were sounded from the rear of the balcony by a bugler, and as the last note died out the soldier and sailor on the stage sang the "Star Spangled Banner."

Brooklyn Mark Strand Celebrates Armistice Day

AN impressive and sincere tribute to the "Unknown Soldier" was paid during the Armistice Week commemorative exercises at the Brooklyn Mark Strand, where at every performance the stage and house lights were dimmed down to darkness at a propitious moment during the show, the music halted and quiet prevailed for five minutes.

The testimonial to the departed American soldiers came without announcement and was in good taste. This was the arrangement. During the showing of the Topical Review shots of the "Unknown Soldier" ceremonies at Arlington and Washington were thrown on the screen. When the shot was reached showing the soldiers blowing "taps" over the catafalque, the lights slowly died out all over the house and when the audience had wonderingly subsided into silence the trumpeter in the orchestra gave the "taps" call.

Lieber's "One Arabian Night" Prologue Highly Effective

For the showing of "One Arabian Night" at the Circle theatre, Indianapolis, Managing Director Ralph Lieber took full advantage of the exceptional prologue opportunities presented.

A beautiful stage setting was made showing a picturesque Oriental villa, with protruding balcony. The background showed just the sky, with the moon throwing rays of light across the setting, with the clouds moving dreamily across.

A hunchback appears below the balcony singing the "Bedouin Love Song" followed by a beautiful girl, in Oriental costume, who sings "Less Than The Dust," finishing as the clouds move slowly across forming an eclipse of the moon, while the lights fade out and into the beginning of "One Arabian Night."

An effective exploitation campaign was also planned and executed.

Newspaper tie-ups were affected and the Star carried a full-page co-operative display. All the papers gave the picture generous reading notices.

In addition to this a half-dozen circular posters, which were made to fit into the extra wheel on the rear of automobiles were used for advertising "One Arabian Night." As these machines are on the street virtually all day long, they undoubtedly proved of considerable value.

Several attractive window displays were also secured.

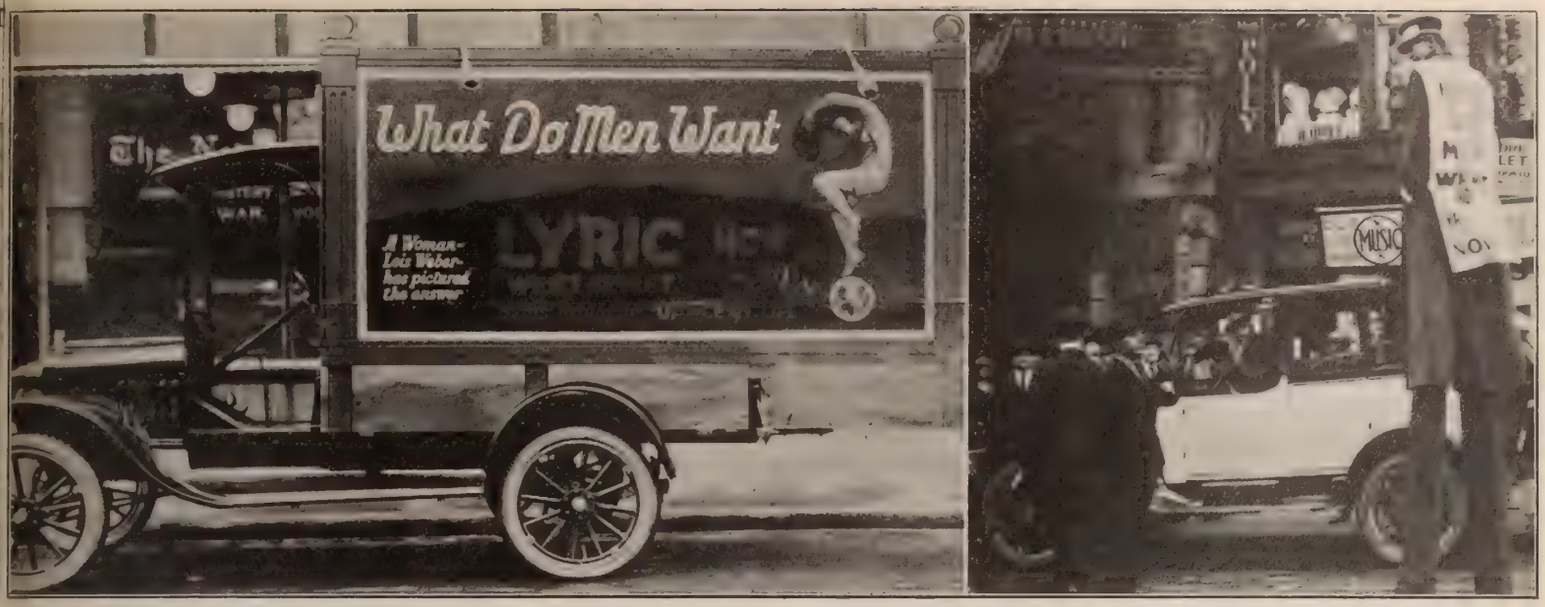
Essays on "Woman's Place" Excite Boonville's Interest

Manager A. W. Forrest of the Forrest theatre, Boonville, Ind., offered a series of cash prizes and tickets for the best essay submitted on the theme "Woman's Place" as exploitation for the picture of the same name.

The result was an avalanche of essays and a wide interest in the playing dates for the picture. Of course plenty of free advertising was forthcoming on the stunt and the names of the prize winners were published in the local papers.



Lobby display arranged by Murray Brothers, owners of the Quality theatre, Independence, Kansas, for the showing of "The Man of the Forest."



Explaining by cut some of the exploitation stunts put over in New York for the showing of "What Do Men Want?" playing an indefinite engagement at the Lyric theatre.

New York Stops to Look

"What Do Men Want?" Exploitation Intrigues Attention of Metropolis

An exploitation campaign which caught the attention of even blase Times Square was used to herald the coming of "What Do Men Want?" to the Lyric theatre.

New York awoke one morning to find high in the sky above Times Square a huge banner reading: "Lyric. 'What Do Men Want?' Now." Below the banner, on a trapeze, was the figure of a "man" who, after twirling for a few minutes on his perch, plunged down to earth, only to ride back up the cable to his trapeze a moment later. The banner and trapeze were suspended from kites and were visible from almost every corner of Manhattan Island. The man, needless to say, was a dummy.

Following this there appeared on the street a man fifteen feet high, whose stilts were covered with a flappy black costume. He roamed the streets about the amusement section for a week preceding and during the opening and, when the crowds became too dense, escaped by seating himself on the top of a convenient taxicab and whirling away. On his front and back appeared banners advertising the opening of the picture.

Good use was made of a twenty-four sheet made for this picture. A reproduction only slightly smaller than the twenty-four sheet was made and mounted on boards on each side of a Ford chassis. These sheets were lighted from below and above by electric lights operated from a storage battery on the car. This display also was used for a week before and during the opening.

Window tie-ups were made with more than a hundred merchants on prominent corners, largely in the Times Square district. To these merchants were furnished window stickers reading: "What do men want? Walk in—we have it."

Inside were counter cards, bearing the same question.

A full one sheet showing was made on subway and elevated boards, and at subway stations men were stationed with rolls of imitation tickets bearing an advertisement of the picture which were given away to every purchaser of a real subway ticket.

A newspaper advertising campaign of big proportions was carried on.

Niagara Falls Newspaper Aids Manager Carroll

IN connection with the showing of "Why Girls Leave Home," Manager Howard Carroll, of the International theatre, Niagara Falls, N. Y., arranged an essay contest with the Niagara Falls Gazette in which he offered rewards of $15, $10 and five $1 bills to those sending in the best essays on "Why Girls Leave Home." There were an unusually large number of entrants in the contest. In addition to the essay contest, Mr. Carroll arranged for interviews with city officials, teachers, ministers, etc., on the subject which were printed in the Gazette. He used half-page ads in the newspapers and flooded the city with advertising matter on the picture, which went over like a house afire.



Co-operative lobby display on "Everything For Sale," used by Manager Jack Kaliska of the Forsyth theatre, Atlanta.

Johnstown Uses Street Car Stunt

A stunt which has often proved effective was once more successfully used by L. W. Barclay, managing director of the Parkview theatre, Johnstown, Pa., as an exploitation medium for "Over the Hill."

Barclay engaged the services of a motorman and the use of a city street car. The privilege of driving the car over all tracks in the city was accorded him with the rental. With banners and with cutouts of "Over the Hill" characters adorning the front, rear, and sides of the trolley-car, and with an eight-piece "jazz" orchestra playing popular melodies within the car, general attention was compelled throughout the many busy streets of Johnstown.

The car began its tour at noon, when the host of industrial workers in Johnstown were enjoying an hour of rest. Heralds were distributed in the wake of the car as it was driven slowly followed by large crowds.

Barclay decorated his lobby with cutouts and placed window tie-ups in several stores. A special children's matinee at reduced prices was one of the features of the campaign.

Electrical Contrivances Sell "Invisible Power"

For "The Invisible Power" Manager Jack Kaliska, of the Rialto theatre, Atlanta, had a lot of electrical appliances in the lobby.

There was an electric washing machine, an electric sewing machine, an electric iron and a number of other articles of similar nature—all connected up and running. The connections from the machines to the electric sockets were cleverly hidden, to carry out the sign over the "decorations" which read "The Invisible Power—You can't tell where it comes from but it's there."

Credit was given to the firms from whom the machines were borrowed so that there was no expense to renting them—in fact, the lobby was one of the least expensive that Manager Kaliska has used.



Views of two of the Regent theatre, Lansing, Mich., lobby displays designed by Manager Roy Tillson for "The Last of the Mohicans" and "Lying Lips," respectively.

Double Truck for "Experience" at Shreveport

A two-page co-operative display was one of the ideas which H. L. Swain, manager of Saenger's Shreveport theatres, put into action as exploitation on "Experience."

This misplaced word idea, with prizes to those who found the errors, was a part of the scheme, and the local merchant's advertising all tied up with the title of the picture.

Rouda's Prologue Dupli cates Scene in Picture

The interior of an old French cafe, wi a big open fireplace and a chimney built boulders, before which a quartette in mu keteer costume sing the old-time rollicki French songs, constitute the prologue f "The Three Musketeers" as arranged H. M. Rouda, manager of the Auditoriu theatre at Dayton, Ohio.

Over the fireplace is a shelf running fu length of the room on which are the o French plates, and on the wall are cross swords. In the corner is an oaken tab on which are drinking mugs, and arou which are grouped the heavy chairs that period.



This illustration shows the cast of characters and the stage setting for the "The Three Musketeers" prologue presented by Managing Director H. M. Rouda, of the Auditorium, Dayton, O.

"Snowblind" Gets Another "Snow" Lobby

Frank Boscketti, manager of the Broadway theatre, Lawrence, Mass., gave "Snowblind," a very effective lobby display, thereby building up business into an exceptionally successful booking.

Almost ridden in fir and pine branches were the window and door of a small cabin, analagous to that depicted in the photoplay. Cotton was used liberally to represent drifted snow. Above the cabin was placed a stuffed owl with wings outspread.

Near the door was a stuffed coyote, while back under the fir branches stood a large toy bear.

Framed "Snowblind" posters and signs were placed here and there. The general effect was quite snowy and "northwoodsy" and aroused much comment from patrons of the theatre and served as an attraction for passersby.



Here is a picture of the lobby display on "Snow Blind" used recently by Manager Frank Boscketti of the Broadway theatre, Lawrence, Mass.

Lester Hires Famous Orchestra for "Musketeers" Run

For his engagement of "The Three Musketeers," Manager L. T. Lester of the Rivoli theatre, Columbia, S. C., engaged a noted orchestra from Palm Beach and made his musical score for the week's engagement second only to the feature picture as an attraction.

People influential in both the business and social life of the city, were induced to see the picture early in the week and the word of mouth advertising thus incurred was a valuable asset to the run.

A ballyhoo in which three men dressed as "musketeers" were paraded about the streets was another stunt that went over with good results.

"Cappy Ricks" Sails Into Evansville

The city ordinances of Evansville, Ind., prohibit theatrical displays on down town streets, but the deference to the United States Marines is a different matter. The Criterion Theatre tied up with the Marines for a ballyhoo for "Cappy Ricks," consisting of a float mounted on a motor-cycle, designed to resemble a sail boat. The larboard and starboard sides carried banners for the theatre, while the Government came in at the stern.

A Marine uniform was hired and a man stood in the center of the boat as it made its terrestial way through the main streets. On his cap the word "Retriever" was written, hooking up with Thomas Meighan's boat in the picture. Oscar Kantner, Paramount exploiteer, arranged the display. The picture enjoyed a stimulated business at the Criterion.



This "boat" sailed about Evansville, Ind., streets recently advertising "Cappy Ricks"

Avondale Merchants Compete in Window Display Art

When the Avondale theatre in North Tonawanda, N. Y., owned by Fred M. Zimmerman and managed by L. G. Barger, put on "The Old Nest," the entire town entered in a spirited window trimming contest launched by Mr. Barger. All the merchants in the town extended themselves in decorating their windows with appropriate scenes and Mr. Barger furnished the photos and cards which told of the coming of the picture to the Avondale.

Mr. Barger offered a first prize of $10 for the best decorated window and other money rewards for the second and third best. Tickets of admission were given to those receiving honorable mention. A committee of prominent townsmen was appointed to make the award. One of the largest stores in the city received the ten dollars for a lavish flash. Life-size wax figures were used in this window to represent characters in the picture story. Of course, there was a liberal sprinkling of Avondale advertising.

The stunt aroused a lot of interest and brought capacity business. A large number of billboards were also used during the showing and many heralds distributed from house to house.

Mr. Zimmerman, who is also president and general manager of Nu-Art Pictures, Inc., of Buffalo, recently remodeled the Avondale into one of the most attractive and coziest little houses in Western New York. The house was formerly called the Oliver.



Showing stage setting and cast appearing on a prologue for "The Wonderful Thing" playing recently at the Brooklyn Mark Strand theatre.

Hyman Reproduces Scene from Picture as Prologue

Norma Talmadge in "The Wonderful Thing" got the right kind of a start at the Brooklyn Mark Strand, where Managing Director Edward L. Hyman took the trouble to make atmosphere for the picture by reproducing on the stage the elaborate garden party scene from the film.

A vine-covered wall and balustrade served as a background. A trellised rose garden, over which crept red and white roses in profusion, provided a picturesque locale for the merrymakers. Wistaria and orange blossoms crept from the trillis work above the rose-covered portals. Lighted Japanese lanterns were suspended from this garden pavilion. The scene was lit with steel blue lights, shaded to give the effect of a cloudless night effect. Amber lights played on the performers and blue top lighting flooded the scene.

The prologue opened with Sonia Serova and Harold A. Creevy presenting in dance form the "Melody of Love" from "Gypsy Love." They danced "Beautiful Lady" from "The Pink Lady" as an encore with the others participating in the waltz. Ruth Watson, mezzo soprano, singing 'The Wonderful Thing," made a striking tie-up finale.

Patterson Effects Advantageous Tie-up

Manager Willard Patterson of the Criterion theatre, Atlanta, banked heavy on his lobby and on a tie-up with a local department store when he played "The Mysterious Rider" for a week's engagement.

The lobby was transformed, for the occasion, into a rude log cabin, which was composed of real logs, with the bark left on. Hanging on the wall outside the doorway of this cabin—which, was of course, the entrance of the theatre—was a tin wash-basin, and some crudely cured skins such as are occasionally found around trappers' cabins.

The lobby of the Criterion has a very large arched dome. Across this, to mask its height so that it would not dwarf the cabin below, was a lattice-work of white, through which was twined Spanish moss, leaves of autumn colors and wild flowers. The lights were somewhat dimmed also.

Through the department store tie-up a special sale on Zane Grey's books was held, which, coming just at Christmas shopping time, as it did, proved most popular. Also, tickets to the theatre were given away to customers of the store—each ticket good for one free admission when accompanied by a ticket bought at the regular admission price. These tickets were good only on Monday and Thursday afternoons.

A drug store near the theatre took advantage of the appearance of the picture to "slip in" a special sale on Zane Grey's books also, and gave a window for decoration, which also helped.

Amateur Chaplins Compete at Lafayette, Ind.

"THE IDLE CLASS" opened a three days' engagement at the Arc theatre, Lafayette, Ind. A. Leavitt, manager, reacted by staging a regular, old-time Hallowe'en fest in his playhouse, following the last of the night performances and he added novelty to the event by offering prizes to the most realistic Charles Chaplin masquerader present.

The interior of the theatre was illumiated with Jack o'Lanterns and each of the prize winners was compelled to contribute a special Charles Chaplin stunt.

Zottman Gives Prizes for Best Essays Submitted

Manager Zottman of the Girard Avenue theatre, Philadelphia, employed tried and true exploitation methods to interest his patrons in the opening episode of "Winners of the West."

Mr. Zottman issued 1,000 passes to the school children of the schools in the vicinity of his theatre. He also offered a diamond ring to the youngster writing the best 300-word essay on the Days of '49, that period in American history around which the serial was written.



Once more this good old hokum exploitation stunt is used to exploit a picture. Fox's Liberty theatre, St. Louis, found the idea effective in putting over "The Toreador."

Gets Results with a Small Exploitation Budget

The kind of exploitation which can be put over for an insignificant sum of money but which brings big results at the box office is well exemplified by the campaign put over by a Wid Gunning, Inc., exploiteer for the showing of "Quo Vadis" at the Scenic theatre, Waterbury, Conn.

For $22.50 the following stunts were put over:

For the entire week of the showing a man in Roman costume paraded the streets of Waterbury bearing signs reading: "I am a Roman, so are the hundreds of characters in 'Quo Vadis' at the Scenic theatre."

A window display was placed in the city's largest music store in which a display of violins was hooked up with Nero's fiddling while Rome burned.

The window of the leading book store was obtained for a tie-up. The central point of the display was a huge card reading: "See 'Quo Vadis' at the Scenic—we sell the book." Stills from the picture added to the attractiveness of the display and there was an open copy of the first edition of the book, published twenty-five years ago.

A Ford tractor was obtained and was sent about the principal streets for several days carrying the sign: "This is a Fordson, not a chariot. See real chariots in 'Quo Vadis' at the Scenic."



This cut illustrates how the Majestic theatre, Williamsport, Pa., exploited "The Fox."

Atlanta Football Match Filmed

THE city of Atlanta stands solidly behind Georgia Tech, and her pride in the school is unbounded—a fact on which Manager Jack Kaliska, of the Rialto, Atlanta, counted when he put over a now famous scoop.

Great interest is always evident in the annual Georgia Tech-Penn game, which is played each year in the North. The game was played on Saturday, pictures were taken of it, and Manager Kaliska was advised, by wire, Saturday night, that he would be safe in advertising the pictures for Monday. So he splashed a huge ad Sunday—and cleaned up, all week, for the other theatres did not secure the same pictures until late in the week

ChoirBoysUsedin"Mother o' Mine" Presentation

Songs of home and mother rendered by twenty-five choir boys between the ages of 10 and 12, secured through the co-operation of a local church, aided J. H. Cooper, manager of the Wichita theatre, Wichita, Kan., not a little in putting over "Mother o' Mine."



Illustrating the accompanying story on the exploitation and presentation of "Over the Hill" at the Alhambra theatre, Milwaukee

Landau Originates Fine "Over the Hill" Prologue

Originality of design and tenseness of artistry characterized the stage settings and music accompaniment of the prologue used by Managing Director Leo A. Landau of the Alhambra theatre, Milwaukee, in connection with the recent run of "Over the Hill." A cut of the stage setting is shown on this page.

As the curtains parted, revealing the scene, the organ began playing softly "The Rosary," and the words "Honor Thy Father and Thy Mother" lighted up, slowly increasing their brightness until the approximate middle of the song was played. Then with the closing half of the music the lights were softly dimmed; and as the last strains of the organ died away, the picture was flashed on the screen.

In exploitation of the production Manager Landau placed a window display in one of the city's leading cafes. The display depicted a country scene with its home appeal, showing hills, valleys, fences, cows, chickens and children.

Arrangements also were made with the cafe to name several of its ice-cream dishes after characters in "Over the Hill."

Postals Advertise Stoneham Invasion of "Quo Vadis"

Institutional advertising and a boost for a number of stars and pictures, among the latter being "The Girl From God's Country" and "Quo Vadis," was secured recently by the management of the Stoneham theatre, Stoneham, Mass., by the use of postals on which was set up in typewriter type a message signed by a fictitious person under the title of "Your Annie." This postal was mailed to a selected number of Stoneham residents.

Telling the Story By Illustration



Excellent "Old Nest" Exploitation Put Over by Kistler

Accompanying photos show excellent exploitation on "The Old Nest" by Manager Kistler, of Strand theatre, Gaffney, S. C. The miniature house is a real one, a children's playhouse, borrowed from a local family. About thirty cedar trees decorated the lobby. The "doll" house was easily mounted on a big truck and was driven all over town during mornings of show dates and for some days in advance. Mr. Kistler sent this float to several surrounding towns and got a good bunch of extra business in this way.



Whitfield Makes the Advance Sale Idea Work Wonders

Hal Whitfield, manager of the Liber theatre, Beaumont, Texas, recently tri out the advance sale idea, one of the b methods in small towns of convinci prospective patrons that a picture is go —if not worked too often—ever ori nated.

The picture was "The Old Nest," a by sending a bevy of pretty local gi out to cover the residential sections, M Whitfield was soon able to sell 25 p cent. of his seats for each night of t full week's run.

Simultaneously advance sale box o fices were opened in the stores of t city. Everybody wanted to know w the advanced sale for a picture and M Whitfield's answers convinced them th "The Old Nest" was a picture th should see.

Johnson's "Gypsy Blood Prologue Pleases

Manager Herb Johnson of the Lu theatre, Lafayette, Ind., arranged a quai and colorful prologue for his recent pre entation of "Gypsy Blood."

Just before the beginning of the featu picture, the curtain rose revealing a gro of six gypsies in bizarre attire seated the red glow of a camp fire over whi sizzled a huge pot. This environme served to introduce the two soloists, o a soprano who, dressed in the proverbi gypsy costume, sang the popular son "Just Like a Gypsy," she being follow by a tenor who rendered "Tell Me Litt Gypsy," a pronounced song hit of la year's Follies. The innovation was ve delightful and picturesque and served put the spectators in a receptive mood.



Top cut—Illustrating the "Dangerous Curve Ahead" stunt recently used by the Audubon theatre, New York City. Center cut—Simple lobby display for "The Old Nest" built by the Rivoli theatre, Grand Rapids, Mich. Bottom cut—Lobby decorations including practical house originated by Strand theatre, Gaffney, S. C.

Atmospheric Lobby Display Devised by Manager Shields

The atmosphere of the feature was very nicely put over by the lobby display which Manager Shields of the Rialto theatre, Augusta, Ga., devised for his recent showing of "Dawn of the East."

A tall red brick fence or wall was built all the way across the lobby. There was a narrow gate at the right and the side-wall and a window of a tiny red brick cottage could be seen. Dainty white curtains fluttered at this window, and an electric lamp was placed on the table.

Strung across the front of this brick wall were Chinese lanterns, forming the only illumination of the lobby. Chinese plants were placed here and there about the lobby, and wistaria clambered over the wall. Hung over the door, at the entrance, was a basket of artificial lotus-lilies, and across from this door was the narrow exit door, where hung another basket of the lilies.

Outside, on either side, was a stock one sheet advertising the picture. Over the theatre was a twenty-four sheet giving the name of the picture and the star —and that was all the advertising matter needed. The entire lobby was very pretty and attracted considerable attention.

Evers' Lobby on "Carnival" Brought Business

The accompanying cut illustrates how Paul Evers, manager of the Majestic theatre, Memphis, Tenn., decorated his lobby for the showing of "Carnival." Balloons, confetti, etc., were utilized to create a gala atmosphere and the kewpies shown intrigued the interest of all who passed by. The lobby display was inexpensive and paid for itself many times in increased business.



This is the way Manager Paul Evers of the Majestic theatre, Memphis, Tenn., decorated his lobby for the showing of "Carnival"

Martin Gives "Mother O' Mine" Fine Exploitation

G. W. MARTIN, manager of the Irwin theatre, Bloomington, Ill., built up interest for his engagement of "Mother O' Mine" by a strong advance exploitation campaign.

The campaign began with newspaper reading matter and displays in which the Kipling's poem to Motherhood was featured. A motor truck lavishly decorated with banners went on a daily tour of the territory surrounding the theatre.

Display ads were run in the papers of adjacent small towns and the theatre lobby decorated with stills, plenty of paper and attention attracting signs. The result of the campaign was a four days' run to packed houses, according to Mr. Martin's report concerning his efforts.

Brooker Ties-up with Canadian Election

During the hottest part of the Canadian federal election campaign Manager Brooker, of the Loew theatre, Ottawa, Ontario, published an advertisement headed "This is NOT Mr. Meighen," this caption referring to a cartoon of a speaker whose facial expression resembled Rt. Hon. Mr. Meighan, Prime Minister of Canada. This catch heading was merely a trick to draw attention to the fact that a news stand had been opened in conjunction with the check room of the theatre. The latest magazines and papers, as well as confectionery, are sold at the stand at regular prices for the convenience of patrons.



Simple but pleasing lobby front on "Outside the Law" by O. A. Wodke, manager of the Majestic theatre, Lake Mills, Wis.

Indianapolis Stores Aid Ohio's "Sheik" Showing

There have been many co-operative newspaper ads in which the theatre's name was included in a mercantile display, but the Ohio theatre, Indianapolis, pulled a new one in its flash for "The Shiek," including the names of two department stores in their copy.

The W. K. Stewart Company and L. S. Ayres Company, two of Indianapolis's largest stores, were pushing copies of E. M. Hull's novel and the theatre ad copy carried notice to the effect that the demand was exhausting the supply of books and those wanting to read it had better order right away. The stores paid partially for the ad.

In addition, Stewart's and Ayres' got out 10,000 heralds between them announcing the run of the picture. They were enclosed in all delivery packages.

Oscar Kantner, Paramount exploiteer, arranged the tie-up.



Window display for "Over the Hill" secured for a recent showing at the Taylor Opera House, Danbury, Conn.

Newspaper Boosts Picture

Another Big "Why Girls Leave Home" Campaign Put Over at Minneapolis

Weeks before "Why Girls Leave Home" was to be shown at the Blue Mouse theatre, Minneapolis, Rowe and Silberman, managers of the house, arranged for the running of the now familiar contest based on the question of why girls leave home, in the Minneapolis News.

The idea was not put over in a half hearted way. The News devoted pages of special text matter to the contest, equipped its delivery wagons with appropriate advertising and pulled other stunts of untold publicity value to the feature.

The advertising manager of the News was quick to see where his department could "hook up" for some extra revenue, so a "double-truck" co-operative spread was arranged. Special prizes of tickets were offered to readers of the News who wrote letters stating which was the best ad in the lay-out.

The exchange reciprocated with the newspaper by posting 1500 one sheets advising all to get in the News contest.

Next in line were the merchants who came across nobly with window displays ranging from electrical supplies to gents' furnishings.

The big football game between Minneapolis and Indiana was the next object of attack. A special score card and herald were distributed at the gates of the field, thus bringing the title of the picture before 25,000 people. The theatre constructed a special perambulator truck, with large banners on all sides, which paraded the streets of Minneapolis night and day before and during the engagement. The lobby of the Blue Mouse theatre and the front of the house were utilized in the most effective way. The Blue Mouse has a mammoth marquee and this was covered on all sides with special banners and electric signs bringing out the fact that 65,000 girls were lost last year. Special oil paintings, photographs and a three-sheet enlargement of an editorial from the New York Times attracted the attention of all passers-by.

A special half-sheet card was tacked throughout the city and down town streets the night before the opening. Everything in sight was "sniped," and arrangements were made with all news dealers owning corner news stands to cover the backs of their stands with these cards.

The Blue Mouse theatre also used a large series of attractive newspaper ads, gave out large heralds, and, in fact, put over a 100 per cent. campaign.

"Sea" Lobby Display Used by Strand of Atlanta

One of the most effective lobbies in his long career of effective lobbies was the one which Manager George Schmidt, of the Strand theatre, Atlanta, erected for a return engagement of "At the End of the World."

The lobby of the Strand is circular, and the walls had been hidden by a painted "sea-scape"—the skyline, where the sea and horizon meet. In the center of the lobby was an immense cardboard lighthouse, very realistic, of painted stones, marked by time and many waters.

At the top, on the little balcony outside the lightroom, was a cut-out of the hero and heroine, very small, and locked in a loving embrace. Just in front of them a part of the balcony railing had been torn away, and half way down the lighthouse was the villain—falling. This cut-out was held up with almost invisible wires—the head down, towards the rocks, the feet up towards the lighthouse, hands flung wide in terror—a very effective bit of mounting, which added tremendously to the effectiveness of the scene.

In the light-tower, an automobile spotlight, which flashed on and off, gave an excellent imitation of the revolving light of a real lighthouse.

The entire scene duplicated, as nearly as possible, the closing scene of the picture; and at night, when the lobby was dimly lighted, it was a stunning piece of work.



Special perambulator truck used by the Blue Mouse theatre, Minneapolis, to advertise the showing of "Why Girls Leave Home"

City Election Provides Material for Novelty Ad.

City Clerk Ira J. Carmichael of Batavia, N. Y., opened the Batavia News last Saturday and found an open letter addressed to him occupying a quarter of a page. It was signed by S. G. Sladdin, who Carmichael did not know was a Paramount exploiteer from Buffalo.

The letter told Carmichael that "The Great Moment" of his life was approaching—meaning the Tuesday election—so Manager March Burns of the Family theatre took great pleasure in offering him admission for him and his family to see Gloria Swanson in "The Great Moment."

Sladdin handled his display cleverly by allowing abundant white space. The letter was the talk of the town. Carmichael was pleased with the publicity so near election, and the Family theatre won an influential friend.

Burns and Sladdin succeeded in getting the biggest bank of the town to display a tie-up window card on the picture.



Here is a cut showing the "Old Nest" window display which R. W. Lawrence, publicity director of the Majestic theatre, Findlay, Ohio, secured in a local store during the recent run of the above mentioned feature

More Bird Nests for "Old Nest"

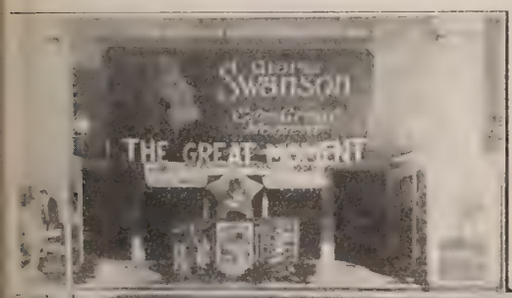
MANAGER, GRIFFIN of the Strand theatre, Carrollton, Ga., advertised for birds' nets in connection with his showing of the "Old Nest," at the rate of one pass for two nests and received 45—all kinds, shapes and sizes. These were scattered all over trees placed in the lobby, and the four theatre canaries were brought outside for a touch of life. Summer and fall records were broken, with a hundred requests for a return date.

Takes Page from Barnum's Advertising History

Robert Kane, manager of the Hi-Art theatre, Lockport, N. Y., put himself in the place of P. T. Barnum in framing a display ad on "Go and Get It."

Mr. Kane's effervescent effluence as it appears in the press of the famous Lock City follows:

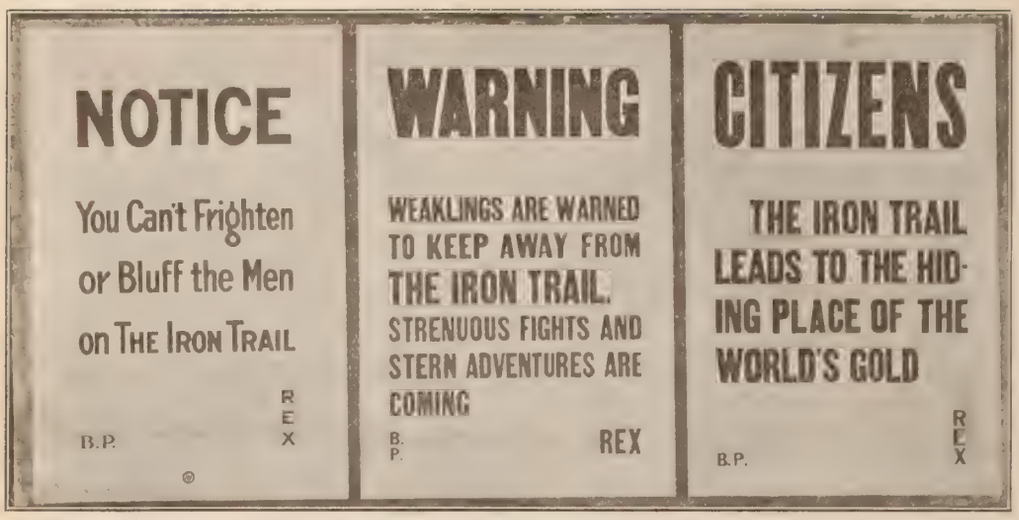
If P. T. Barnum were advertising "Go and Get It," the most marvelous, fascinating, exhilarating exhibition of photoplay achievement the gasping, startled public has ever witnessed; a colossal collection of cinema conjugations; hair-raising, death-defying aeroplane stunts! flying leaps from one swift moving plane to another; hurdling to the top of speeding express trains; thrilling feats of prowess over land and sea. Marshall Neilan's mastodonic mobilization of motion picture marvels, "Go and Get It." See Dinty, the funniest kid the world has ever produced; Helen, the beautiful woman of mystery; "Shut the Door" Gordon, the heavy heartless villain; Kirk Connelly, the human spider, world renowned stunt artist, and—Ferre, the great enigma, the most terrifying monster Dame Nature ever mothered. What is it? man, beast or devil? Shiver with the multitude at the terrific combat between this gigantic brute and the dauntless young World War veteran. Not since the days of Roman Gladiators has such an exhibition been staged.







Top cut—"The Great Moment" lobby front originated by Bill Robson, Paramount exploiteer, and Charles Eggers, manager of the Lyric theatre, McKeesport, Pa. "Affairs of Anatol" lobby built by A. H. Cobb, Jr., manager of the Rialto theatre, Griffin, Ga. Ballyhoo put over for "The Affairs of Anatol" by Paramount Exploiteer S. D. Sladdin for the showing of this picture at the Elmwood theatre, Penn Yan, N. Y.



Reproductions of teaser one sheets used in advance of the showing of "The Iron Trail" at the New York Mark Strand theatre

Schmidt Tries Teaser Stuff for Northwest Mounted Picture

Manager Schmidt, of Strand theatre, Atlanta, Ga., had excellent results this week from a ballyhoo and teaser campaign on "Hearts of the North." He had made for him a regulation uniform of the Canadian Northwest Police—red coat with gold braid, pants of cobalt blue, Sam Browne belt—and employed a strapping six-footer for the part, mounted on a fine steed, for daily parade. The horse wore a banner, "I am looking for my twin brother who was lost in the 'Heart of the North'." Teaser ads were run in the classified columns—"$5,000.00 reward for information or capture of 'Bad Maupaume' who deserted in the 'Heart of the North.' Local authorities lend assistance. Call Log 14503." A multitude of calls resulted. Then on the last days of the picture, the ballyhoo was changed and the policeman led the horse on which was placed his captive brother—dressed in ragged clothes, old sweater, arctics and a fur cap, bound and manacled—and the banner read: "Roy Stewart gets $5,000 for the capture of 'Bad Maupaume.' See him at Strand theatre." A lively lobby full of colorful cut-outs and paper helped and the results of the campaign were astonishing for the dull period.

Painted Lobby Front for "The Oath"

Manager Arch Bamberger, of the Empress, Owensboro, Kentucky, boosted business on "The Oath" by an attractive lobby display provided by a local scenic artist. On Saturday night before the showing Wednesday and Thursday the display was put up, giving benefit of a Sunday showing.

Over the entrance was a girl and a man, painted, and linked with a real chain, which jangled in the breeze and attracted much attention. Back from the storm front was set the special painted poster, the idea being taken from First National press sheets. Many compliments were received on the display.



Attractive window display for "Over the Hill" secured for the showing of the feature at the Stanton theatre, Philadelphia

Lynchburg Unemployed Miners Secured as Sandwich Men

Ten unemployed miners were picked up on the streets of Lynchburg, Va., and hired to distribute cards reading:

"We are unemployed but the Isis theatre gave us a job to advertise George Loane Tucker's Latest Photoplay Classic, "Ladies Must Live," with Betty Compson. Isis theatre three days, starting Monday."

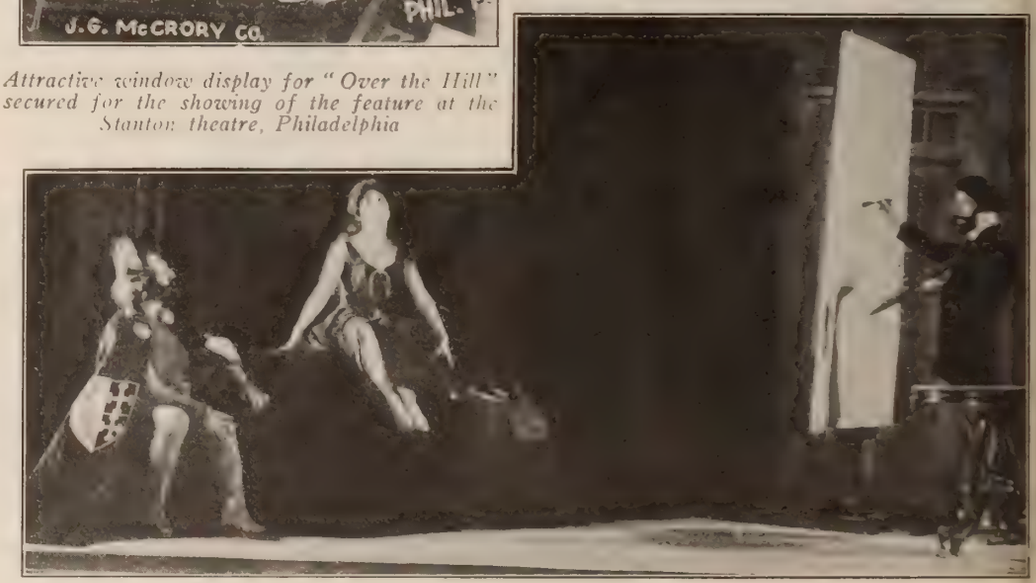
These men handed out the cards at the intersections of the main streets. It's a good stunt but it looks like Leslie Whelan, Paramount exploiteer, who handled the stunt, overlooked a bet. "Ladies Must Live and So Must We" is the obvious wording for such a card and would have tied up the stunt better. Whelan's exploitation also included distribution of heralds with each purchase of tickets to two big foot ball games and heralds were also wrapped in all packages sent out by the important stores. Randolph-Macon College, the town's social center, was thoroughly canvassed with heralds and posters.

Oregon Exhibitor Gets Minsterial Okey for "Four Horsemen"

K. L. Burk, manager of the Orpheum theatre, Baker, Ore., made good use of a letter from a local Methodist minister praising "The Four Horsemen of the Apocalypse" prior to his recent showing of the picture.

Copies of the letter were distributed about the city and were especially effective in bringing people who do not often attend the theatre, out for the showing.

A four page herald of local origin was also used to good advantage. The herald contained full information concerning the Baker engagement and devoted one page to the poem by Hon. Melvin G. Winstock.



Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, reproduced a scene from "The Beggar Maid" as a prologue number for his showing of this picture

Bottling Company Helps Boost "The Whistle"

Manager Kennedy, of the Galax theatre, Birmingham, Ala., tied up effectively with the Whistle Bottling Company on "The Whistle." He placed two big banners on each of the company's five trucks and also had 10,000 labels reading "See Bill Hart in 'The Whistle' at Galax theatre now," stuck on that many bottles of drinks distributed in the city and mill suburbs. They also gave him 2,500 wooden whistles which were given out during the week advance, at the theatre only. In addition Mr. Kennedy placed two wildcat sirens on the marquee, alternating electrically, which made heaps of noise—and "got by" the city authorities for a day and a half.







Center cut—Lobby display on "The Golden Snare" by the Victoria theatre, Philadelphia
Bottom cut—Lobby novelty used by the Majestic theatre, Austin, Texas

Top cut—Showing how Bert Jordon, manager of the Princess theatre, Memphis, Tenn., decorated his lobby for the engagement of "Peck's Bad Boy"

Department Stores Distribute Buchanan's Heralds

In order to get the largest two department stores in Superior, Wis., to pack heralds on "Over the Hill" with each purchase made during the week prior to the opening night of the picture, H. Buchanan, manager of the People's theatre, printed on the reverse side of the herald matter concerning various bargains and oher goods to be found at these stores.

The plan was entirely original so far as Superior was concerned and the great business of the two establishments combined to help spread the advance publicity on the picture throughout the city and adjacent communities.

Manager Buchanan also held a private invitation view, and obtained favorable comment from leading citizens. This was used in newspaper advertising copy to great advantage. The Superior Telegram ran an editorial praising the management for its discrimination in selection of photoplays.

CHATS WITH THE PICTURE GOER

Suggestions by an exhibitor on establishing close relationship with the public

By HARRY L. NEWMAN

A New Service

Motion Picture News offers a new service, designed for use by the busy exhibitor, in a series of "Chats With You" stories intended as copy for the theatre program.

These articles are a form of institutional advertising used by many managers with marked success. The idea is to "sell" your house and its policy each week with some little chatty article. The human element is well worth considering in operating a motion picture theatre. The closer you can get to your patrons the better for all concerned. Talk with them whenever you can. No better method of doing this has ever been devised than that of devoting a certain space on the program to "from thee to thou" stories like those following.

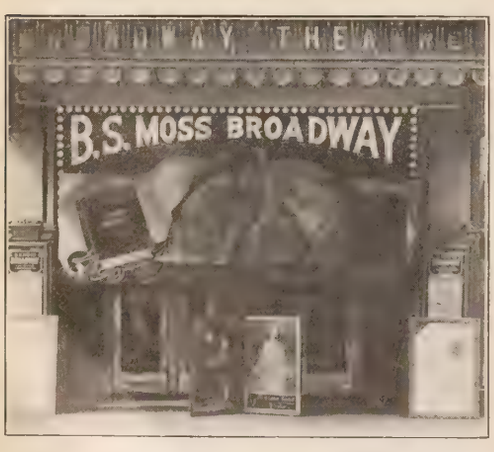
The "Chats With You" series was written by Harry L. Newman, an exhibitor of wide experience who is now representing the News in a special capacity. They are selected from programs which Mr. Newman distributed to his patrons during his regime as managing director of the Victoria theatre, Ossining, N. Y.

Smiles

There is a smile lying around loose in our lobby. Upon entering our theatre you get a smile along with your ticket. Both are handed out by our always attentive cashier, ———.

You pass on and hand your ticket to ———, at the door, who recognizes you with a smile. "How's the picture?" you ask her. "They seem to like it," she answers, and then you go happily to a cozy and comfortable seat.

"You've seen the picture, heard the music, had a good time, you leave the theatre in a happy frame of mind and humming some good old tune, that smile is still



"No Woman Knows" lobby sign designed by Manager MacDonald of the Broadway theatre, New York



Illustrating the exploitation stunt of the accompanying story relative to the engagement of "One Arabian Night" at the Strand theatre, Waterloo, Iowa

at the door and box-office to greet you and say "Good-night," and by way of comment we have often overheard this conversation, "Not much of a picture," you say to them jokingly, "but you really have enjoyed it."

"No?" question our ladies in sincere concern, "I am surprised to hear you say that. They say so many people have said they liked it ever so much, even better than so-and-so, the star's previous picture."

"Well, it must be a good picture then," you confess smilingly, and with that you are on your way homeward bound, quite satisfied that the evening has been well spent.

Our Mistakes

Occasionally in the past we have erred in our judgment of what constituted a good picture, and we find it a hopeful sign, as well as a compliment to the usual standard we maintain, that our patrons failed to respond when these mistaken selections were offered them. We hope to have profited by our mistakes, and though frequently it happens that the condition of the film market makes it impossible to procure features which are up to what we consider our standard, we shall continue our efforts to make each succeeding week's program as nearly as possible one hundred per cent. worthy entertainment.

We are more than anxious to be guided by your criticisms, and it will be our constant endeavor in the future, as in the past, to prepare programs that will be of such constructive value as to place the motion pictures in —— on a plane where it will deserve the highest approval of all those who see them.

This theatre will always be kept cheerful and homelike.

To Publish Suggestions

Are you ever too warm or too cold or do you feel comfortable in the ———? Are our pictures always as bright and clear as they might be? Won't you write us and tell us things which you do not like or things which might be improved? We are always looking for improvements. Can't you suggest some? Tell us the things you like; but, above all, let us know the things you don't like. If you are curious concerning any of the actors or actresses who appear with us, we will, if possible, answer your queries. And if it is possible for us to do anything you suggest you may rest assured it will be done, because you need our excellent photoplays properly presented. So don't be afraid to speak cross to us—we like it.

Pictures to Your Liking

It is with a great deal of satisfaction that I have been told a number of times that the brief outlines and descriptions of the plays coming to this theatre have in all cases lived up to their introduction and in no instance has a picture been overrated or misrepresented.

This has been my aim—to create confidence among our patrons, and to have them know that their pleasure and entertainment is the prime factor in the management of this theatre. I shall ever strive to offer pictures that are to your liking.

There is no doubt in my mind that the showings of the pictures described in this circular are worthy of the attendance of one and all.



This lobby display on "A Ridin' Romeo" is by Manager Lester of the Rivoli theatre, Columbia, S. C.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

The board of directors of the Motion Picture Theatre Owners of Illinois, at their last meeting, named December 15th as the date for the state convention, which will be held at the Jefferson Hotel, Peoria. This action was taken immediately following the receipt of advices from President Sidney Cohen that he and Senator James Walker, general counsel of the national organization, could be present on that date. Messers. Cohen and Walker, according to present plans, will be in Chicago on December 14th and will be entertained at a luncheon given by the Motion Picture Theatre Owners of Chicago, leaving that night for Peoria to attend the state convention. On December 16th, Messrs Cohen and Walker are scheduled for a get-together meeting of exhibitors in Milwaukee.

The pictures of the impressive rights at the funeral of the "Unknown Soldier," held in Washington on Friday, were seen on the screen of the Chicago, Tivoli, Riviera and Pastime theatres at three o'clock on Saturday afternoon. This was due to the quick work of the Kinogram men all around and the delivery of the films by special aerial mail.

Manager I. Maynard Schwartz, of Educational, declares that there is no foundation whatsoever to the rumor that the St. Louis exchange of Educational would handle the southern Illinois territory. He states the Chicago office will continue serving the entire state of Illinois as heretofore.

Julius Lamm, managing director of Brunhild & Young, announces that this company has purchased the Rogers theatre and the New Era theatre from Max Gumbiner. This gives Brunhild & Young a total of five houses now being operated by that concern. In order to meet the growing demands of their business, Brunhild & Young have opened a new office at 810 S. Wabash Avenue.

Robert R. Levy, owner of the Revelry theatre, 47th and Calumet Avenue, has been appointed United States Marshal for the northern district of Illinois. Mr. Levy is one of the most widely and favorably known exhibitors in this territory and has taken an active part in the work of exhibitors' organizations, having been treasurer of the Allied Amusements Association, and president of the old Motion Picture Theatre Exhibitors' League.

Following the conviction in the United States Court, of Mathias Hanna, on charges of using the mails to defraud in connection with his recent attempt to blackmail Dee Robinson, popular Peoria, Illinois, exhibitor, United States District Attorney Montgomery has commenced proceedings to have Hanna deported to Bohemia, his native country. Hanna wrote several letters to Mr. Robinson and his wife, threatening to blow up his home and his principal theatres if he failed to place a large sum of money in a tin can and leave it at a designated spot on a lonely drive. He also threatened Mr. Robinson with death if he notified the police. Mr. Robinson and his Director of Publicity Benjamin H. Serkowich, worked out a plan whereby the blackmailer was captured and his trial and conviction followed. Sentence has been deferred pending the deportation proceedings.



A scene from "Get-Rich-Quick Wallingford," the new Cosmopolitan production, released as a Paramount Picture

Kathlyn Williams is returning to Chicago for another week of personal appearances at McVicker's theatre, starting November 28th. Immediately following this engagement she will return to California where it is reported, she will start working upon a new picture at once.

O. F. Spahr, general manager of the Enterprise Optical Manufacturing Company, was in Minneapolis this week visiting headquarters of Motiograph there, Rialto Theatre Supply Company. Mr. Spahr reports exhibitors are showing keen interest in the new Motiograph De Luxe in the Minneapolis territory as they are throughout the country and that a number of installations of the new projector are being made in leading Minnesota theatres.

Charles Ray has left for New York after the first visit he has made to Chicago since he was a boy. While in the city he was the guest of Balaban & Katz, and was kept busy seeing the sights, and being interviewed by members of the press. In fact few motion picture stars have been given more newspaper space and favorable mention by interviewers than was Mr. Ray. Among the places he visited was the Chicago Theate, Chicago-Wisconsin football game and the Blackstone Theatre to view "Lightnin'." A luncheon at the Blackstone to the daily and trade press representatives in honor of Mr. Ray was a feature of his first day's visit. It was given by Messrs. Balaban & Katz. Arthur S. Kane came on from New York to meet the star, and in the party, beside Mr. Ray, were Mrs. Ray, Richard Willis, Albert A. Kidder and George Rizard, chief camera man.

Bernie Russell, of Russell's Productions, was in New York this week in the interests of "Shadows of Conscience," his company's seven-reel special feature which is being put on the state right market. Few independent features have received the favorable and widespread comment which this picture, starring Russell Simpson, has.

Samuel Ludwig, of Ludwig Film Exchange, Milwaukee and Minneapolis, was in Chicago this week, arranging for releases on state right basis of the feature picture, which he has recently acquired, and about which he will make an announcement in the near future.

William Wendell, formerly connected with Paramount, now is selling short subjects on the Chicago west side for Universal, having recently been appointed salesman in Manager Roy Alexander's short subject department.

"What Do Men Want," Wid Gunning's sensational feature picture, will open at the Bijou Dream, Sunday, and according to Manager Sidney Goldman, it has been necessary to get additional prints to fill the Chicago playing dates of this picture. Among the circuits which will show the picture, are Ascher Brothers, Lubliner & Trinz, Marks & Goodman, Schoenstadt, Hammond and 63rd street. Harry Rice has been engaged to handle the publicity and exploitation for this feature in the Chicago territory, and already is on the job.

The grievance committee of the Chicago Film Board of Trade and the Motion Picture Theatre Owners of Illinois, held its first joint meeting this week and discussed plans for the future operations of the joint body. At the next meeting committees will be named and the regular business of hearing and adjusting complaints by exchange men and exhibitors taken up.

The high school teachers of Chicago are the latest class of persons to feel aggrieved at the manner in which members of their profession are portrayed on the screen and at the next meeting of their council, a resolution will be offered calling upon the secretary to write letters of protest to all film producing companies against the manner in which educators are depicted in the movies. In announcing his purpose to introduce the resolution, President H. M. Madison, of the council, said: "Why must the film 'professor' or teacher, if male, be a consummate ass or idiot; if female, a caricature in 'specs,' ringlets of sixty years ago?"

"Poverty of Riches" Is Hailed by N. Y. Press

"A subject that is interesting to practically every theatregoer," says the critic of the New York American in his review of Goldwyn's Leroy Scott photoplay, "Poverty of Riches," showing this week, for the first time in New York, at the Capitol theatre. "Tells an old story with charm, clever impersonation and intelligent direction. You will like it, so will everybody you know."

The Herald said: "Not done in the familiar red flare way of the movies. Mr. Dix, Leatrice Joy, John Bowers, Louise Lovely and Irene Rich do some effective cerebral acting in the principal roles."

World: "The photoplay works out a sincere and fairly convincing drama. Its photography, as in all Goldwyn photoplays, is excellent, and its cast is competent throughout."

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WESTERN NEW YORK

Arthur G. White has resigned as Educational manager in Buffalo to become booking manager for the B. F. Keith circuit in New York. Elmer Dodds, who has been on the sales staff, succeeds Mr. White as Buffalo manager.

Nu-Art Pictures Corporation of Buffalo will open a new office in Albany soon in charge of Maurice Cohen. John M. Sitterly and Mell R. Edwards have been engaged by General Manager Fred M. Zimmerman as Nu-Art salesmen. Mr. Zimmerman has added a large number of productions to the Nu-Art release list.

Charles P. Saunders announces that Screen Attractions Distributing Company of Buffalo will open an Albany office at 676 Broadway December 1.

W. A. V. Mack, Pathe manager, has been appointed chairman of the publicity committee of the F. I. L. M. Club of Buffalo.

P. H. Smith is now spending all his time out in territory boosting United Artists' productions. Office Manager Markowitz is looking out for the business end at the exchange, 221 Franklin street, Buffalo.

Clarence Snyder, former shipper at Goldwyn, has succeeded George Schaefer as assistant manager, according to an announcement by Buffalo Manager George Hickey.

Frank Davison is seeking a location for a Buffalo office for the Independent Movie Supply Company of New York, agents for the Powers machine. Mr. Davison is in charge of projection at the Buffalo Strand.

George Rowell has resigned as a Fox salesman in Buffalo to join Realart in Detroit.

Grand & Warner will build a new exchange building at 265 Franklin street, Buffalo. The structure will be three stories in height, cost $45,000, and be ready for occupancy soon after the first of the year.

Joseph Kozanowski, owner of the Rivoli theatre, Buffalo, died last week, following several weeks' illness.

The new Hodkinson exchange in Buffalo is now at 145 Franklin street with the following personnel in charge: Howard J. Boyle, branch sales manager; J. L. Daly, office manager; Marion Gueth, booker; Alice Carroll, stenographer; John Gentille, shipper, and Alberta Fabisch, film inspector.

KANSAS CITY

Kansas City exhibitors not only offered every accommodation possible to Legionnaires during the recent national convention of the American Legion Convention, but the Film building, Seventeenth and Main streets, was equipped with 600 cots and used for sleeping quarters by former service men who were unable to find hotel accommodations. In brief, 600 men returned to their various communities with a good word for the film industry.

M. Parkhurst, former bookkeeper at Pathe's Kansas City branch, has accepted a position as office manager of the W. W. Hodkinson Corporation's Kansas City branch. Thomas E. Dodd succeeded Mr. Parkhurst in the Pathe office.

Calvin Rice is the latest addition to the sales force of the Crescent Film Company's Kansas City office. He will cover southwestern Kansas.

Ben Westerhoff is now covering northern Missouri for Universal, having been transferred from the southwestern Kansas territory, which is now being covered by J. C. Maxwell, formerly with the Kansas City Machine & Supply Company.

Separate offices have been established by the Motion Picture Theatre Owners of Missouri, the Kansas City Motion Picture Exhibitors' Association and the Motion Picture Theatre Owners of Kansas, which formerly occupied one suite of rooms in the Film building, Seventeenth and Main streets. The Missouri organization has established its headquarters on the eighth floor of the Gloyd building, Tenth and Walnut streets. The Kansas City exhibitors have leased space on the sixth floor of the Film building, while the Kansas organization has obtained offices in Kansas City, Kansas.

CANADA

Vincent McCabe of Toronto, formerly Canadian general manager for the Fox Film Corporation, has become established as the general manager for Canada of the Associated First National. McCabe has appointed W. S. Jones of Winnipeg, formerly general supervisor of Fox in Western Canada, as the Winnipeg manager of First National.

Bernard Allen, father of Jule and J. J. Allen and president of the Allen enterprises at Toronto, has arrived in Wninipeg, Manitoba, for his first visit since his tour around the world. He was scheduled to remain in Winnipeg for several weeks during which time important developments will be undertaken.

J. M. McClure has been appointed manager of the Allen theatre at Winnipeg.

Stephenson Productions, Toronto, handling a number of Curwood specials and independent attractions for Canada, has been incoorporated under an Ontario Provincial charter.

J. Welch of Winnipeg, Manitoba, identified with several film exchanges during a number of years, has gone to Calgary, Alberta, where he has opened a branch office of the United Artists' Corporation. He will serve as western representative of the organization, the headquarters of which are in Toronto under the direction of J. Cranston.

CLEVELAND

A. W. Goff, for many years prominently connected with the distribution of motion pictures, died in Cleveland early Wednesday morning, November 9, at the Statler Hotel. Heart failure was assigned as the cause. The body was taken to Pittsburgh for interment. Mr. Goff is survived by his widow, two children, his mother and sister.

M. J. Weisfeldt, manager of the Cleveland Fox exchange, has turned his responsibilities over to Robert Cotton, as he is going to London to assist in the distribution of Fox films in the British Isles.

Mr. Cotton was formerly Vitagraph manager in Minneapolis.

J. R. Johnson, for five years associated with Vitagraph as manager of the Cleveland exchange, is now in command of the Robertson-Cole forces in this territory. Mr. Johnson is one of the veterans of the film business.

The local W. W. Hodkinson exchange is all settled in its own quarters, 316 Film Building, and announces the personnel of its organization as consisting of Herbert Ochs, sales manager; M. J. Schiesel, office manager; J. H. Cosley, booker, and Helen Bell, secretary.

Carl Hohage has been appointed to fill the newly created position of booking manager, for the local office of the Famous Players-Lasky Corporation.

George J. Schade of Sandusky, and one of the most prominent motion picture exhibitors in the state, was elected commissioner last Tuesday by a majority vote of 2,266. The announcement of his victory was carried to him in his office of the Schade theatre. He was swamped with congratulations and was only permitted to go home after he had made a speech in which he promised to be as good a commissioner as he is a motion picture exhibitor—and that's going some!

Al Goldman, formerly salesman for the local Fox organization and more recently connected with the home office, is back in Cleveland and will cover the Toledo territory for the local Fox exchange.



MICHIGAN

William Fox announces that arrangements have been completed in this territory for an "Over the Hill" week to be held in December with 20 theatres already lined up to play this production for one week.

John H. Kunsky opened "Disraeli" for a run at the Adams theatre Sunday, November 6th, and expects to hold the picture at least two weeks. It will be followed by Mary Pickford in "Little Lord Fauntleroy." The Fox-Washington theatre played four weeks of "Way Down East" and changed last Saturday to "The Queen of Sheba," which, it is expected, will run six weeks.

PORTLAND, OREGON

Paul E. Noble, for two years manager of Portland's largest cinema, the Liberty theatre, has been transferred temporarily by Jensen and Von Herberg to Butte, Mont. The transfer came following the purchase by the J. and V. H. firm of the American theatre, largest competitor to the Rialto theatre in the Jensen chain. Noble was sent over to take the management of the Rialto, to close the American and supervise extensive enlargements and improvements which are now taking place. He will remain in Montana until the formal reopening of the American.

LeRoy Johnson, former theatre man of Great Falls, Mont., is in Portland filling Noble's place at the Liberty theatre.

The Portland board of motion picture censors have condemned the showing of Emmett Dalton's "Beyond the Law." Dalton declares the picture was made to show young men the foolishness of trying to live beyond the law. Dalton is remaining in Portland endeavoring to get out an injunction against the censor board and to test the law in regard to the board's authority.

OKLAHOMA CITY

Three representatives of the Federated Churches at Paris, Texas, appeared before the city council and asked for the appointment of a board of censors for Paris. It was agreed that a board consisting of two men and a woman would be appointed, to serve without salary.

The city censor board at Houston, Texas, has requested the manager of the Princess theatre at that place, to make a change in the costumes being worn by the girl ushers from trousers to dresses.

The board at present has no authority as to dress worn by ushers, but the mayor and city council has, and their aid in the premises may be invoked.

Charges have been filed in the corporation court, Oklahoma City, against five Houston, Texas, motion picture theatre managers, alleging violations of the Sunday-closing laws. The charges are signed by Rev. H. K. Moorehead, pastor of the North Side Methodist church. The men named are William Horwitz, Iris theatre; C. A. McFarland, Queen theatre; Sam Abrams, Crown theatre; Gabriel Laskin, Cozy theatre, and E. A. Greenblatt, of the Isis.

The church people claim that they will endeavor to stop all theatre-showings in Houston on Sunday in the future.

Fire in the Lyric theatre at Jefferson, Texas, last week, resulted in the loss of six reels of films and two machines damaged. James Smiley, the operator, was slightly injured. A fire proof booth saved the destruction of the building.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"The Three Buckeroos" a State Right Series

THE DIRECT FILM CORPORATION announces this week that "The Three Buckeroos" is under preparation by Fred J. Balshofer. "The Three Buckeroos" is a series of two-reel Western subjects, each complete in itself, although continuing the adventures of the same set of characters.

Twelve pictures are in the series, and they will be released at the rate of one every two weeks. The stories concern the adventures of three itinerant cow-punchers known as "The Three Buckeroos." The pictures will be offered on the State Right market by Direct Film Corporation.

TruArt Productions to Make Six Features

With Ora Carew in the stellar role, the Becker Tullar Tru Art Productions have been filming the first of a series of six dramatic features for the independent market. The largest unit of the Hollywood studios is now being used by this concern and present conditions indicate for continual production until at least three of the productions have been completed before efforts to market them will be made.

The working title of the first feature is "The Power," and was written by Sherwood McDonald. Miss Carew's support consists of Walt Whitman, Theodore von Eltz, Milton Ross, Charles Spere, Verna Brooks, S. D. Davidson and little Gloria Joy. Fred Becker, formerly associated with Fred Niblo, is directing.

Sport Pictorial Titled "Arms and Legs"

Arrow announces that the title of the next Sport-Pictorial will be "Arms and Legs."

Jack Eaton, the producer and Grantland Rice, the editor, feel that they have produced a most attractive and unusual picture in this latest Sport-Pictorial. The subject, as the title indicates, treats of the important part played by arms and legs in various sports, such as baseball, boxing, swimming, tennis, auto racing, and in fact all kinds of sports and seeks to prove which are the more important members, arms or legs.

Slow motion photography adds interest to this picture.

Hirsh Prepares Campaign

"Oh Mabel Behave" to Be Launched With Many Exhibiting Novelties

AN exhaustive publicity campaign has been arranged for the first release of the newly incorporated Photocraft Productions, of which Nathan Hirsh is president, entitled "Oh, Mabel Behave." Every conceivable novelty ranging from campaign buttons, mirrors, "Put and Take" games and stickers to a specially composed Fox Trot and song bearing the same title as the picture, have been prepared. The Fox Trot is said be of very catchy, irresistible rhythm and three verses of appropriately humorous lyrics. The song is being published and syndicated by Jack Mills, Inc., the well known publishers of popular musical successes, and arrangements have been made with all music stores throughout the country for sales campaigns a week or two before play dates of the picture, thereby arousing public interest in and demand for both the picture and the song.

The Otis Lithograph Company is preparing a widely assorted variety of eye-arresting and business compelling lithographs consisting of 4 styles of 1 sheets, 3 styles of 3 sheets, 3 styles of 6 sheets and 24 sheets. An innovation in design of beautifully hand colored artistic 11 x 14 and 22 x 28 photographs, and exquisite oil paintings are being made by the Kraus Manufacturing Company. An elaborate 16 page, two colored press book of distinctive design, replete with the most up-to-date exploitation suggestions will be mailed to exchanges upon request.

An Independent Impetus

"His Nibs" to Prove Co-operation Between Producer and Distributor

L. L. HILLER, president of "His Nibs" Syndicate, Inc., which is selling the first Charles (Chic) Sale—Exceptional Picture, upon the State Rights market, has issued a statement this week which concerns the producer, distributor and the exhibitor. He said:

"Lack of unity and the harmonious working of each of its individual elements have been the only factors which up to the present time have kept the State Rights or Independent endeavor in motion pictures from taking the fore in the industry. Such statements as have been issued to the effect that the independent field is lacking in productions, that the state rights exchanges are not making money, that when they do get pictures they are not of sufficiently high calibre to serve as competition to nationally released productions, and many other remarks of like nature, are merely specific factors which are embraced in the first general reason to which I attribue their possibility of existing.

"To anyone who has given serious thought to the opportunities afforded by the state rights market there can be no other answer than the concise facts stated above.

"Obviously, the solution is to unify all the factors. But how? Theorizing on the subject might lead one into various channels—an experience that will probably guide us more easily. I refer particularly to the new ideals inaugurated in the independent field by Exceptional Pictures Corporation. Not satisfied with merely deciding that the state rights man should have 'His Nibs' Exceptional got behind the picture to assure him of a success after he bought it—they will use full-page advertising in the *Saturday Evening Post* to tell the public about it, they have assembled the greatest line of accessories ever offered with a picture.

"What will be the result? 'His Nibs' will probably be one of the greatest succeesses the State Rights man has ever handled.

"But the results of this kind of co-operation will not cease there—it will have a double-edged effect. The success will not only mean that Exceptional will probably have more 'Chic' Sale pictures for the independents, but other producers will get busy to furnish the kind of productions they want.

"And then the results will go further toward the upbuilding of the independent market. Every buyer who obtains this and other similar pictures will not only be getting the pictures they want, but will be assuring every other independent producer that he can expect the backing of the independent exchange man when he has to offer a production that warrants support.

"The market needs good pictures, the legitimate producer wants to make them, Exceptional has led the right way—let others follow for the good of all."

Lesser Sells $1,500,000 of Independent Film

IRVING M. LESSER left for Los Angeles this week. The general manager of Western Pictures Exploitation Company 20th Centuried himself out of the Grand Central Terminal with film contracts calling for over $1,500,000 worth of his independent film products now being produced on the West Coast.

All of the products contracted for by Lesser and Rosenberg will be produced in Los Angeles during the next six months. Nine production units are busily engaged in creating their respective productions. The Western Pictures Exploitation Company can well be regarded as one of the largest distributing and releasing organizations in the independent territory.

Mr. Lesser stated he would add several more units to his already large list and that within ninety days fifteen units will be filming pictures for his distribution service.

Wm. Alexander Sails for Europe

William Alexander, president of the Alexander Film Corporation, is sailing on Wednesday of this week for London to go over several matters with Sir Oswald Stoll relative to the distribution in the United States and Canada of all his well known book subjects they are now making at the new Cricklewood studios.

Dorothea B. Herzog Becomes Editor

Dorothea B. Herzog, formerly a publicity representative and more recently a reviewer for one of the trade papers, has been promoted to the editorship of *Movie Weekly*. Miss Herzog joined this publication last February as an associate editor and her promotion comes after months of live wire editorial and interviewing work.

Among Miss Herzog's best known articles, in addition to her *Movie Weekly* contribution, are a series of four motion picture articles run in *Munsey's Magazine* dealing with different phases of the industry.

J. S. Jossey on Tour

J. S. Jossey, Arrow's special representative, who has been spending a few weeks at the home office, left Saturday on a special trip through the territory.

"Tarzan" Sales Drive Is Near Successful Close

It is stated by Louis Weiss, of Adventures of Tarzan Serial Sales Corporation, that December will mark the close of the sales campaign in behalf of the serial, "Adventures of Tarzan," starring Elmo Lincoln and Louise Lorraine.

This sales campaign, which started last July, was preceded and supplemented by a trade paper advertising drive which covered the entire field. A feature of the exploitation campaign lies in the fact that consistent advertising support has been given every state right exchange purchasing "Adventures of Tarzan" and a direct-to-the-exhibitor campaign has also been maintained in the interests of the serial buyers by the Tarzan organization.

Monty Banks Comedies Meet with Approval

The three latest Monty Banks' comedies, "Fresh Air," "Squirrel Food" and "Cleaned and Dry," are said to be meeting with unusual favor with exhibitors because of their wholesome and entertaining screen qualities.

"Fresh Air" presents Mr. Banks in an up-to-the-minute fun fest, and is said to contain a surprising number of original gags to keep it going at top speed to the final fade-out. "Squirrel Food" has met with favorable trade press reviews. "Cleaned and Dry," the latest Banks' Federated-Warner release, will furnish considerable entertainment for golfers, artists, and other allied arts.

Guterson Writes Score for "Hail the Woman"

The music score of Thomas H. Ince's "Hail the Woman" soon to be released by First National was arranged by Mischa Guterson, one of America's foremost symphony orchestra leaders. Mr. Guterson's services were secured by Thomas H. Ince through special arrangement with Sid Grauman.

Hurry Work on "Mysterious Pearl"

TO take advantage of the immediate demand by exhibitors for serials with which to stimulate business, and get the new Ben Wilson and Neva Gerber production, "The Mysterious Pearl," into the hands of Independent exchanges at the earliest possible moment, E. S. Manheimer has rushed the preparation of the elaborate advertising matter which will herald the sensational subject to theatre patrons so that everything is now ready for its immediate release.

All of the fifteen episodes have been completed and are cut, titled and ready for the screen. The one sheets, three sheets, six sheets and lobby photographs on the first three episodes are finished including a special twenty-four sheet, while the accessories for the whole set of thrilling chapters are so far advanced in work that their completion is only a matter of a few days.

Novel Trade Show Staged

Grace Davison, Arrow Star, Hostess to Philadelphia Exhibitors

AN unusual and decidedly different trade showing was given in Philadelphia by the De Luxe Film Company on Wednesday, November 16th, at which some very distinguished guests appeared.

One of Philadelphia's exclusive clubs was selected and invitations were sent direct from Miss Grace Davison, the star of "Love, Hate and a Woman," an Arrow picture, to exhibitors, newspaper men and trade journals in Eastern Pennsylvania and Southern New Jersey. After the showing of the picture, Miss Davison addressed the exhibitors.

Miss Davison was accompanied by her sister, Mrs. Reene. Representatives of practically every newspaper and trade journal were present, some coming from New York especially for this occasion, among which were James Beecroft, of the Exhibitors' Herald; Messrs. Fritz Tiddin and Frank Armato, of the Motion Picture World; Roger Ferri, of the Exhibitors' Trade Review; Fred J. Beecroft, of the Motion Picture News, and F. V. Sully, of the Exhibitor. Practically every newspaper in Philadelphia was also represented. Mr. Ray Johnson, Vice-President and General Manager of the Arrow Film Corporation, and G. Charles Davis, 2nd, attended. The Stanley Company was represented by their General Manager, Frank Buhler, Jay Mastbaum, Abe Einstein, Jack Delmar and Henry Nugent.

Some of the most prominent Pennsylvania exhibitors who were present were: Dr. Schadd, of the Carr and Schadd Enterprises of Reading, and John Cook, his general manager; Green and Altmon, of Philadelphia; Sam and Nathan Stiefel, Jack Rosenthal, Herbert Hustler, Marcus Benn, Allen Benn, Ben Shindler, of Camden; Elliott Goldman, Ben Fertel, Al Fischer and Milton Rogasner

"The Jungle Goddess" Is Sold Abroad

The Export and Import Film Company, Inc., owners of the world rights to "The Jungle Goddess," the new Selig fifteen episode animal-jungle serial now in production on the West Coast, announces the sale of the biggest block of foreign territory thereon, the United Kingdom.

The name of the buyer has not been divulged. It is stated that the sale was made on the strength of Selig's past performances in animal serial production, aand his personal promises to make "The Jungle Goddess" his serial masterpiece.

According to an official of the Export and Import Film Company, most of the remaining foreign territory is being negotiated for and contracts thereon are expected to be closed shortly.

No statement has yet been made regarding American distribution arrangements on "The Jungle Goddess."

Rapf Prepares Premiere of "School Days"

Harry Rapf left last week for Chicago to attend the premier showing at the Sherman Hotel on November 27th of Gus Edwards' classic, "School Days," starring Wesley Barry, to be distributed by Warner Brothers.

Following the premier at the Sherman, Mr. Rapf will immediately return to New York to launch the initial Eastern presentation at the Astor Hotel on December 1st.



One of the important moments in "A Pasteboard Crown," a Travers Vale production offered by Messrs. Nathan and Semerad

HOLIDAY LEADERS





We are offering very novel and attractive Holiday Leaders for CHRISTMAS and NEW YEAR

Animated Refined Artistic

Place your order at once to insure prompt delivery. The price is within your reach. Write or wire for particulars.

Watch this space next week for additional designs.

F.A.A. Dalme Inc.
220 W. 42 St.
New York City

Joe Brandt to Release Chas. Ray Two Reelers

Interesting word for the Independent market comes this week with the announcement of the offering for distribution on the States Right market, of a series of two-reel features starring Charles Ray. These features have been secured by Joe Brandt, who will, he announces, personally superintend their release. They were made before Mr. Ray's present affiliation with First National.

In addition to Charles Ray the cast includes Louise Glaum, Clara Williams, J. Barney Sherry, Frank Borzage, Enid Markey, Jack Nelson, Joe Dowling and Ray Laidlaw.

Kineto Subjects Earn Critic's Praise

A Nashville, Tenn. critic writing in the Nashville Tennessean about the program at the Knickerbocker theatre in that city writes with great enthusiasm about those Urban Popular Classics which are released as Kineto Reviews.

One of his latest editorials says: "For the last few weeks the Knickerbocker has been putting on a series of Kineto Reviews, educational films they may be called, produced in so charming a variety of subjects and with such perfect handling that they have added a distinct pleasure, as well as value, to the screen programs of this theatre."

Kopstein Makes Flier to Cleveland

Jaques Kopstein, sales manager for the Affiliated Distributors, Inc., and other motion picture corporations, returned Saturday from a flying trip to Cleveland. Jaques left New York on Tuesday evening for the Forrest City, where he transacted a multitude of business in a couple of days. Upon his return the "sales king" of the Independents stopped off in Rochester for a night.

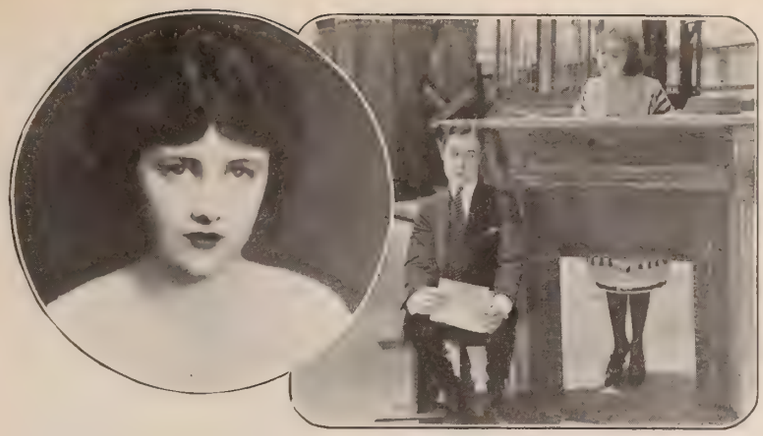
Two Territories Sold on Warner Features

Harry M. Warner, of Warner Brothers, recently closed two deals on two productions, "Ashamed of Parents" and "Parted Curtains," featuring Henry B. Walthall and Mary Alden, according to an announcement this week.

"Parted Curtains" and "Ashamed of Parents" were purchased for the entire New England territory by the Federated Film Exchange of Boston, and the latter production for Eastern Pennsylvania, Southern New Jersey and Delaware by the Metro Film Exchange, of Philadelphia.

Foreign Sales Reported on Chester Comedies

The William A. Vogel company announces that on the Chester Comedy series, the following territories have been sold to various buyers; Spain and Portugal, South Africa, the West Indies, China, Federated Malay States, Dutch East Indies, Chile, Peru, Bolivia, Ecuador, Holland and Mexico.



In the oval, Faire Binney, featured in "The Girl from Porcupine," the second of the James Oliver Curwood dramas offered by Arrow Film. To the right are Eddie Barry and Vera Reynolds, appearing in Arrow-Broadway comedies

Unique Serial Promised

Col. Selig's Greatest Effort to Be Put Into "The Jungle Goddess"

IN a letter received at the Export and Import Film Company offices from Col. Wm. N. Selig, who is producing the new fifteen episode animal-jungle serial, "The Jungle Goddess," for the aforementioned company, the Colonel promises new things in this "wild-animal" drama.

"In 'The Jungle Goddess,'" states Selig, "you are are going to have an animal film the like of which has never been screened. To start with I have a story very much out of the ordinary. Elinor Field and Truman Van Dyke are showing by their work that they are two top-rank stars. They make a splendid co-starring combination. Miss Field's beauty and charm and Van Dyke's manliness together with the acting ability of the pair will alone lift this serial out of the usual run of chapter pictures.

"From the jungle-serial angle the Selig animals are going to offer a surprise. 'The Jungle Goddess,'" claims Selig, "will be the first serial in which the animals will be forced to 'act' their parts. The Selig Zoo with its 473 animals contains scores of them which have been trained for many famous acts.

"In 'The Jungle Goddess' we will not show jungle beasts running back and forth in front of the camera as in the case of the ordinary serial. Selig animals have been trained for acts, and they will be forced to 'act' in this serial. We have called in our best acts from the road in order to utilize the animals.

"'The Jungle Goddess' may be depended upon to make serial history. It will be the greatest animal picture I've ever made," concludes the Colonel.

"Pasteboard Crown" Ready

Travers Vale Production Elicits Commendation; from Clara Morris Story

The screen version of "A Pasteboard Crown," founded upon the novel by the internationally famed actress, Clara Morris, produced under the auspices of Messrs. Nathan & Semerad and directed by Travers Vale, is complete. The production, in the process of manufacture, excited considerable comment in the motion picture trade, but will undoubtedly be the source of much conversation within the next few weeks, pending distributing arrangements.

Messrs. Nathan & Semerad, after witnessing the completed product, were lavish in their praise, stating that the results were even beyond their expectations and ambitions.

"We became interested in motion pictures some time ago," stated Mr. Nathan, "at which time Mr. Semerad and myself were discussing the merits and demerits of motion pictures we had seen. Our views became of vital interest to us and we decided in order to substantiate our combined opinions that the public were really thirsting for clean, wholesome, yet vitally interesting screen drama of a calibre in line with the same sort of literature, that we would enter the producing field.

"Subsequently we learned that Travers Vale owned the rights to 'A Pasteboard Crown.' We were delighted, it being the very kind of book that we believed would adapt for the screen admirably."

Elaborate Revue for "School Days"

Harry Rapf, motion picture producer, has prepared a thirty-minute revue, composed of talented youngsters from Gus Edwards' company, to precede the preview presentations of "School Days," starring Wesley Barry, in Chicago, on November 27, and at the Astor Hotel, New York, on December 1. This is said to be the first time that a revue has been used in conjunction with the initial showing of a motion picture.

Independent Prosperity Seen by S. J. Rollo

On his recent trip through the Central West, Mr. S. J. Rollo, general manager of the Clark-Cornelius Corporation, reports that the trend of conditions in the motion picture business points toward a great improvement in both the exchange and exhibition phases from the independent standpoint.

"I found a great improvement," said Mr. Rollo, "in conditions on the tour, as compared to what I found in my July and September trips. The exchanges I visited, I believe, reflect the condition of their various sections and I should say from the indications about these offices and from my conversations with the various managers things are steadily climbing into better shape."

"In Pittsburgh I found a pronounced optimistic note throughout the film colony. This condition also prevailed in Detroit and Cincinnati."

On this trip Mr. Rollo disposed of the territory on a number of his pictures. In Chicago he sold the two-reel Leo Maloney series of Western pictures to Si Brevier for Illinois and "Under Two Flags" to Commonwealth Pictures Company for the same territory.

Wide Distribution for "The Lure of Jade"

"THE Lure of Jade," Pauline Frederick's new starring vehicle, which is regarded by R-C Pictures as one of its most important releases for the month of November, is being awaited by many of the representative houses of the country, including the entire Loew circuit. It is the claim of the R-C Sales forces that "The Lure of Jade" will be one of the most widely distributed subjects of the year.

QUALITY VAUDEVILLE AND SOLOISTS
FOR MOTION PICTURE AND VAUDEVILLE THEATRES
THE
FALLY MARKUS
STANDARD VAUDEVILLE
AGENCY
BRYANT 4103 1547 BROADWAY
NEW YORK CITY

Bible Productions Embrace Thirty Subjects

FURTHER details relative to the film version of the Old Testament which Weiss Brothers' Artclass Pictures Corporation is now making ready for presentation, both in the theatrical and non-theatrical field were divulged this week by Louis Weiss. The entire production was made under the direction of Antonio Gariazzo, responsible for some of the more ambitious of the Ambrosio film spectacles. The conceiver and producer of the project is Armando Vay and among the many hundreds of principals are some of the leading stage and screen players of Italy, France and England.

The following episode from the Old Testament form part of the film: Creation, Garden of Eden, Cain and Abel, Noah's Ark, End of Flood, Tower of Babel, the Patriarchs, Sodom and Gomorrah, Essau and Jacob, Joseph and His Brethern, Selling of Joseph, the Book of Ruth, the Shulamite Woman (which is but part of an elaborate film version of the Songs' of Solomon), the Exodus, etc.

Plan New York Run for "Burn 'Em Up Barnes"

If the plans of Charles C. Burr, president of the Affiliated Distributors, Inc., go through (and there is no reason they should not) his feature picture, "Burn 'Em Up Barnes," starring Johnny Hines, will soon have a run in New York City. This photoplay has had phenomenal success in parts of the Middle West, Canada and the South, and there is every reason to feel that such a feature should repeat such a success in New York. Johnny Hines is known to every movie fan in New York.

His comedy in the Torchy stories have endeared him to every one—especially the young folks who have read the Sewell Ford stories. When Mr. Burr took it upon himself to feature these stories in the films, he met with considerable criticism, several people stating they would never prove popular. Well, the answer has been that Johnny Hines has filmed nearly a quarter of a hundred and they are even more popular. From Central and South America Mr. Burr has received letters regarding the popularity of the Torchy comedies.

There is every reason why "Burn 'Em Up Barnes" should make his entry into New York. People like to see new productions presented in a new manner. Every producer has his own ideas as to what he considers the best way to present his product, and so has Charles Burr. Just at present he is planning much and saying little. He knows one thing that is sure to come true, and that is "Burn 'Em Up Barnes" is going to have a peek in on the "big town."

Sherlock Holmes Series

To Publish Story of Each Episode to Aid Pictures' Exploitation

THE Alexander Film Corporation announces that it has closed contracts with the John H. Eggers Company, Inc., for the distribution of five million copies of Sherlock Holmes stories. Alexander Film is offering this series on the state right market. The stories to be published are: "The Beryl Coronet," "The Man with the Twisted Lip," "The Resident Patient," "The Dying Detective," "The Devil's Foot," "A Case of Identity," "A Scandal in Bohemia," "The Noble Bachelor," "The Yellow Face," "The Redheaded League," "The Copper Beeches," "The Empty House," "The Tiger of San Pedro," "The Priory School," and "The Solitary Cyclist."

These stories will be made up at a cost whereby the exhibitor will be able to give thousands of copies away to his patrons one week prior to the showing of the episode, announces Alexander. In addition to the books, the Eggers Company are now making up a deduction card to fit each episode. The subject matter on these cards have been written by Sir A. Conan Doyle for the exploitation of his Sherlock Holmes series, states Alexander.

Floyd St. John, owner of the Cooperative Film Exchanges of San Francisco and Los Angeles, has contracted with Alexander to release the stories for California, Arizona and Nevada.

The Alexander Film Corporation will release these subjects through their own exchange for Greater New York and Northern New Jersey.

Seven Weeks on Broadway

"Nature's Babies," Kineto Review, Still Running at Criterion

"NATURE'S BABIES," the Kineto Review which is now in its seventh week at the Criterion theatre in New York, is one of the most apt examples of the Charles Urban idea—that to get the finest results in true educational pictures there is essential a variety that can only come from many sources.

Mr. Urban believes that motion pictures require a wide range of contribution and that the success of the picture depends mainly on its editorial treatment.

In the case of "Nature's Babies," the material comes from probably a dozen different photographers in many parts of the world. Their material is all assembled in the Kineto editing-rooms and out of all of it comes the reel in its final form.

"It is very much like the work of the serious reporter," Mr. Urban says; "the reporter who goes not to one source of information, but to as many sources as he possibly can and then after he has gathered all the information there is to be had, sifts it, retaining only the best and the most interesting.

"Nature's Babies" is a picture which depicts the parental instincts of birds and animals. The principal contributors to the material in it are Raymond L. Ditmars, curator of the New York Zoological Society, F. Percy Smith, a London scientist who has been making pictures for Charles Urban for more than fifteen years; and Arthur H. Fisher, a well-known naturalist-photographer. Other photographers, in England and America and on the Continent in Europe are also represented therein.

Huge Receipts from Series

Jackie Coogan Pictures Will Involve $15,000,000 in Receipts

DURING the various discussions pertaining to the distribution of the five Jackie Coogan productions, some interesting figures have been brought to light. Careful figures show that on the five pictures there will be over $15,000 000 in receipts and that the rentals will run close to the $5,000,000 mark—all in a period not exceeding twelve months.

"My Boy," being finished and about ready for distribution, Jackie is hard at work on his next story under the direction of Jerome Storm. The new story is a plumbing yarn laid in the tenement district of New York City. Jackie will still wear his old tatters that he introduced us to in "The Kid" and that he has on in "My Boy."

Sol Lesser, vice-president of the West Coast Theatres, Inc., is still in New York working on the national distribution angle for the entire Coogan series. When closed, this deal will represent one of the biggest in the history of the motion picture business and will involve as much if not more money than any other transaction of its kind. Mr. Lesser expected to be at his desk in Los Angeles by Thanksgiving but urgent business affairs have kept him fast to Manhattan. He plans to return home early next week with contracts on the Coogan matter signed, sealed, and delivered.

Meanwhile the Strand theatre management is making extensive arrangements for the initial showing in New York City Christmas day.

Associated Exhibitors Output Sold Abroad

Inter-Globe Export Corporation announces the sale of the first year's Associated Exhibitors' output for the United Kingdom.

Second Davis-Brandt Feature Offered

THE second of the George H. Davis-Joe Brandt Independent feature productions under their own producing organization, Quality Film Productions, Inc., is on the way. Actual production work on the new feature was completed this week, it is announced, and the picture, which bears the title, "Life's Greatest Question," is on the way East where it will be ready for distribution within the month, after final editing under the personal supervision of Mr. Brandt.

Like "The Heart of the North," the new feature "Life's Greatest Question," is also a Harry Revier production, having been made under the direction of the French-Canadian who understands so well how to inject into a picture the action and swift movement, the lure of the open places. Roy Stewart and Louise Lovely are featured in the new production. One of the main points of interest regarding the picture is the introduction to the American screen public of Dorothy Valegra, famous continental and screen star.

Arrow Product Is Sold in South

Announcement was made by the Arrow Film Corporation of a sale consummated by the Big Feature Rights Company of Louisville, Ky., for the following Arrow product:

"Luxury" and "The Way Women Love," starring Rubye de Remer; "Headin' North," starring Pete Morrison; "The Stranger in Canyon Valley," starring Edith Sterling; "Watching Eyes," Arrow's novelty feature, starring Kiki, the wonder dog. "The Star Reporter," starring Billy Rhodes, and "The Man who Trifled," featuring an all-star cast.

These productions were purchased for Kentucky and Tennessee, while the same firm purchased three Dustin Farnam re-issues for the state of Tennessee, and Arrow's new super-serial, "Man of the North," starring Ann Little, for the state of Kentucky.

This contract was negotiated by Arrow's special representative, Clinton M. White, who started out on the road last week.

Sarg to Caricature the Golfing Public

The seventh issue of Tony Sarg's Almanac will be a caricature of the golfer, announces Mr. Sarg. The subject will be known as "The Original Golfer" and will show the caveman golfer meandering about the prehistoric links. The famous match between Niblickus Stonehenge and Mashus Flintpebble will be illustrated. With five million golfers in the United States, it is believed that such a subject cannot fail to please.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Gunning Organization Add to Office Space

THE rapidly expanding activities of Wid Gunning, Inc., necessitated the taking over this week of 2,000 additional square feet of floor space on the sixteenth floor of the Loew Building at 1540 Broadway. The new offices will be used by the exploitation department, which has had piled onto it a vast amount of work by the speeding up of the Wid Gunning's specials. It is planned to take over the entire floor the first of the year.

Selznick Foresees Big Year in Australia

All evidences point to 1922 being a banner Selznick year in Australia and the entire Antipodes, according to a statement from the offices of the company. While the progress made in that territory during the past three years has been more than gratifying to Selznick, the prediction, based on contracts already signed, is that the volume of business to be transacted during the present season will far exceed that of any other in the history of the company.

John C. Jones, general manager of Selznick's Australian branches, reports that the middle of the season will find Selznick pictures playing in seventy-five per cent of the theatres in the territory. No less than four first-run houses have been secured in Sydney, a record so far for the film business in that country, it is claimed.

Cincinnati Welcomes "Three Musketeers"

The United Artists release, "The Three Musketeers," with Douglas Fairbanks as star and producer, drew capacity crowds to all performancse at the Capitol theatre, Cincinnati, and also won the emphatic praise of the reviewers.

"If 'The Three Musketeers' were not already internationally famous, Douglas Fairbanks' screen adaptation of the French classic would make it so," wrote the critic for the Cincinnati Enquirer. "'The Three Musketeers' with Douglas Fairbanks is not only a great picture—it is stupendous," declares the critic for the Cincinnati Commercial Tribune. "In 'The Three Musketeers' Douglas Fairbanks undeniably has given us his masterpiece. It is the greatest picture he ever produced," says the critic for the Cincinnati Post.

Metro Aids Picture Go Big

Special Exploitation Forces Help Exhibitor Clean Up With Specials

SHARING credit with the appeal of the pictures themselves is the fact that Metro is sending out with all its biggest productions special exploitation forces. This has been the case with the Rex Ingram productions, "The Four Horsemen of the Apocalypse" and "The Conquering Power," and with Nazimova's modernized version of "Camille."

Metro has not only delegated special orchestras, and, in many instances, players to enact atmospheric prologues to these photo plays, and so presented the attractions to their best advantage on the screen; but has been rendering no less support to the exhibitor in the box-office by the assignment to territories throughout the country of expert exploitation and publicity men.

So successful has the practice been of working shoulder to shoulder with the showman that it is understood Metro will continue the policy in all forthcoming productions whose importance warrants it. "Turn to the Right," the Rex Ingram production of John Golden's stage success, a play by Winchell Smith and Jack Hazzard; and the young director's present work, "The Prisoner of Zenda," based on Anthony Hope's novel, fall into the class of photoplays meriting extraordinary exploitation.

There are in practically every district in the country Metro experts whose sole duty it is to aid the exhibitor and the exchange manager put over big productions with maximum box-office success. For example, in Chicago, B. B. Perkins is working with S. R. Shirley, district manager; Louis R. Brager is joining forces with W. C. Bachmeyer, district manager in Cincinnati; and Edward Rosenbaum, with Atlanta for his headquarters, has been aiding materially the work of C. H. Kessnich, Metro's district manager there. These are but a few.

Fox Releases for December

"Queen of Sheba," After Broadway Run, Now Ready for Exhibitors

LEADING the list of Fox Film Corporation releases for December is "Queen of Sheba" which ran for months on Broadway, New York City, as a pre-release attraction. It is the most recent of Fox super-special productions and was made under the direction of J. Gordon Edwards from the story by Virginia Tracy. It is a spectacle drama of splendid pageantry and massive settings, and embodies the love story of the Queen of Sheba—portrayed by Betty Blythe—and King Solomon, played by Fritz Lieber, the noted Shakespearean actor.

The other releases include productions starring Tom Mix, William Russell, Charles Jones and Eileen Percy, special comedies with Clyde Cook, and Al St. John, four Mutt and Jeff Animated Cartoons and two Sunshine Comedies.

The Tom Mix release for the month is "Trailin'" based on a story by the celebrated Max Brand. The picture was directed by Lynn F. Reynolds. William Russell will be seen in another story of love and adventure entitled "The Roof Tree," written by Charles Neville Buck. The scenario was prepared by Jules G. Furthman and the direction was by Jack Dillon. Sylvia Breamer plays the feminine lead.

"Whatever She Wants" is the December release starring Eileen Percy.

Ass'd. Exhibitors Releases

Playgoers Picture, DeHaven Production and Lloyd Comedy in Dec.

ASSOCIATED EXHIBITORS releases for December include a Playgoers feature, an Associated comedy drama and a Harold Lloyd production, in the following order:

December 4—A five-reel Playgoers Picture feature, "The Ruse of the Rattler," starring J. P. McGowan.

December 11—The Associated Exhibitors offering in the six-reel Mr. and Mrs. Carter De Haven comedy drama, "Marry the Poor Girl."

December 25—Christmas Day, Harold Lloyd's four-reel Associated Lloyd comedy, "A Sailor-Made Man," will be released.

New Exploitation Dept. for "U" Exchange

MARC LACHMANN has been placed in charge of the special exploitation and publicity department created by the Universal Big "U" Exchange for exhibitors playing all Universal productions.

This department, it is announced, will assist the exhibitor in exploiting and promotion public interest in the Universal - Jewel Features, Special Attractions, Century and Star Comedies, serials, weeklies and other products of the Universal organization.

Special campaigns have been devised on the various attractions, it is declared, and Lachmann will render exploitation suggestions and put over actual exploitation for the exhibitor. He will prepare ad copy and publicity matter and execute stunt campaigns, etc., in advance and during the run of the picture, it is stated.

"Black Beauty" Still Does Fine Business

It is now just a year since Vitagraph's screen version of "Black Beauty" was released. During that time it has been shown in nearly every district in the United States and Canada, and the end is not yet.

Only recently Film Stories devoted fifteen pages to a fictionized version of the motion picture. Duplicate orders were also placed at a recent date for every unit of advertising copy, including the two 24-sheet stands and elaborate press-books.

"Gilded Cage" Secured for Gloria Swanson

"The Gilded Cage," a story by Ann Nichols, which this season was seen on Broadway as "Love Dreams," a comedy with music, has been bought by Paramount as a starring vehicle for Gloria Swanson. It is expected that the picture

New Story Selected for Marie Prevost

"The Dangerous Little Demon," an original story by Mildred Considine, well known scenarist and story writer, has been purchased by Universal for Marie Prevost, the former bathing comedy beauty who now is starring in Universal Special Attractions.

Big-Four Branch for Australia



The three chiefs of United Artists' Australasia office: From left to right: Geoffrey Nye, managing director; Mack Whiting, exhibition manager; John O'Donoghue, general sales manager

THE first of the executives to represent the United Artists Corporation in Australia and New Zealand have left New York for their far distant posts and will open offices in Sydney, N. S. W., Melbourne, Vic., Wellington, N. Z., Brisbane, Queensland, and Perth. In the party were Geoffrey Nye, who will be the managing head of the Australasian offices, Mack Whiting and Mrs. Whiting and John O'Donoghue.

On their arrival in Australia, there will be a corporation duly organized, which will be called United Artists (Australasia) Ltd., and which will be owned by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith.

Geoffrey Nye, who heads the party, is an Australian by birth. He has been associated closely with the picture industry almost since its inception in that country, and has held responsible executive positions in both exhibition and exchange departments. Mack Whiting has been for the last four years associated with the D. W. Griffith Corporat'on as special exhibition manager. Mr. Whiting goes to the Australian work fresh from the triumphs met in handling "Way Down East" and with still vivid recollections of similar success with "Broken Blossoms" and other Griffith features. John O'Donoghue is also an Australian. He recently resigned as general manager of the Australasian branch of the Paramount corporation. His up-to-date knowledge of and connections with exhibitors, what they want and what they don't want, should prove of material aid in placing the new organization at the very top.

Mr. Abrams, president of the United Artists Corporation, is very enthusiastic over the certain success of the new project in the Antipodes. Mr. Nye, when asked for a statement outlining the general policies of the new company, said he thought Mr. Abrams had a real message for the Australian exhibitors. Mr. Abrams' statement was to the effect that "the organization in all countries will deal directly with tthe exhibitors by the single picture only. The booking of each production will constitute a separate and distinct transaction, so that at no time will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him.

"Open booking has been talked about for years and so-called open booking plans have been tried and tried again. Genuine open booking has not been attempted before on a broad scale because producers and distributors lacked confidence in their product.

"I have sounded out every type of exhibitor on every phase of film rental. To everyone with whom I have discoursed the matter, it is so obvious that the program system and the star series system are for the 'weak pictures' on release lists, that I marvel that producers and distributors persist in these practises when the entire industry knows why they exist.

"It is unsound business to force weaker attractions on to an exhibitor's program as a premium on the rental of a good attraction. Exhibitors should not be obliged to play inferior shows as part of the price of getting superior films, nor should big stars be penalized by making them carry the load of lesser attractions.

"We intend to market our productions in Australia and New Zealand individually. Picture for picture. Each production on its own merits. We will not contract for more than one picture at a time, and no exhibitor will be obliged to run one set of pictures in order to procure the releases of another artist."

Prizma Competes with News Weeklies

PRIZMA claims to have set a new record in the motion picture industry by successfully competing with news weeklies in covering an event of national importance. The pictures showing the burial of America's Unknown Soldier at Washington, D. C., made in Prizma color, and shown at the Capitol theatre, New York, is the film which establishes this record, states Prizma. It is stated that the Capitol theatre used more than 500 feet of Prizma film and only 75 feet of black and white negative. This was selected by Manager Rothafel from the great amount of negative submitted to him by the news weeklies.

The Prizma pictures were obtained by Dunning and Crespinel with one Prizma camera.

Producers Security Reports Bright Outlook

The activities of the Producers Security Corporation puts the so-called present business depression to flight. This organization is releasing several big pictures among which is "The Right Way," Thomas Mott Osborne's story. The Producers Security Corporation also announces that Lee Francis Lybarger's "Soul of Man" is in great demand and many first-run bookings are scheduled.

The new Apfel series, personally directed by Oscar Apfel, is reported as being one of the best sellers of the year. The first of the series, "Trail of the Law," is being allotted to territories, and the second, "The Man Who Paid," featuring Wilfred Lytell, is in preparation.

Plan World-Wide Film Survey

BLAZING a trail in the field of research, Thomas H. Ince has inaugurated a world survey of motion-pictures, according to an announcement this week from the Ince studios at Culver City, Calif. It will be the most exhaustive inquiry ever undertaken into the public reaction to picture entertainment for it will extend to every civilized country on earth, declares a statement from the Ince headquarters. Its results will be tabulated by a corps of experts who have already been installed at the studios to analyze and digest the mass of information which the survey will develop.

Mr. Ince has undertaken this stroke of research to determine future policy in the production of big pictures for release by Associated First National Pictures, Inc., although the general results of his survey will be made public for the benefit of the whole motion picture industry, it is declared.

Mr. Ince proposes to find out exactly what the public wants by its rather indefinite demand for "bigger and better pictures." Although few men in the industry have kept their fingers as closely to the public pulse as he during his successful career as a producer, he proposes to establish as scientifically as possible the public taste, world-wide, in picture entertainment.

The Ince staff and the experts who have been called in to conduct the survey have prepared a questionnaire which will be submitted to editors throughout the world, and from the replies to the thirty questions which the questionnaire includes, the information will be tabulated.

The questionnaire covers a wide range. It seeks to determine the effect of pictures upon community life, upon mental development, upon politics; the attitude of the community, the school and the church toward pictures; the development of visual education. It seeks to determine what the public thinks of present picture standards, seeks to compare the existing standards of pictures and the present popularity of picture entertainment with the standards and the popularity of the legitimate drama, and carries a tabulation wherein it is sought to determine the personal views of the editors and their judgment of public opinion on various types of screen entertainment.

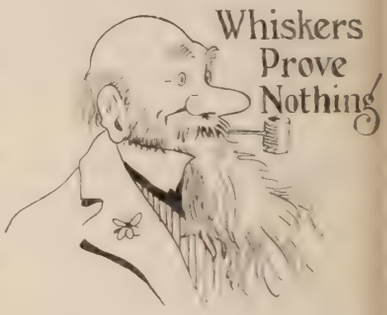
"What is the criticism of the motion picture most often made?"

"What will be the future development of motion pictures?" "Is the general complaint of the screen treatment of well known stories justified?" "What is meant by the perfect screen drama?" "Has the motion picture stimulated a keener interest in American institutions?" "In science?" "In the great outdoors?" are some of the questions asked.

"We have gone to the editors of the world for the answers to our questions because we believe that the editor knows more about the people today, and what they think than any other person," said Mr. Ince, in announcing his survey. "Of all the classes and professions the editor is in a position to judge most accurately just what it is that the public wants.

"It is apparent that the spirit of the rennaissance is upon this world of people and things. I think it behooves those who have the guidance of human endeavor in their hands to look about them and to note the new demands if the art industry is to remain the big factor in the world's education and entertainment it has been during the last few years.

"I am asking thousands of editors representing millions of readers to help me find the definite demands of the people."



Some news reels have been in business long enough to have grandchildren—but if you want pep and originality, book

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

Exhibs Make Fine Use of Gunning Ad Copy

The value of the advertising copy in the press sheets which Wid Gunning, Inc., is issuing on their new pictures is shown in the wide use being made of it by exhibitors and the fact that they are using extra space when they get the Wid Gunning mats, declares a statement from the Gunning corporation.

Among Mr. Gunning's first instructions to his publicity and advertising department were: "Cut out the fluff. Give the exhibitor real showman's ads., not pretty piffle dreamed out by copy writers and art directors who know nothing of theatre problems."

The result, states the Gunning headquarters, has been a chorus of unsolicited praise from exhibitors in every part of the country who write in voluntarily to say: "You've hit the right angle. Your service is real service. We can quit worrying about our advertising problems when we book one of your pictures."

Riesenfeld Books "The Bashful Suitor"

"The Bashful Suitor," second in the series of Triart two-reel productions based on the paintings of great masters, has been booked for a pre-release showing at the Rialto theatre, New York, beginning Sunday, December 4th, according to an announcement from the W. W. Hodkinson offices this week.

"The Bashful Suitor" is adapted from the theme suggested by Josef Israel's painting entitled "The Bashful Suitor," the original of which now hangs in the Metropolitan Museum of Art in New York City. The leading roles in the story are played by Mary Brandon and Pierre Gendron. It was made under the supervision of Herbert Blaché, as dramatic director, and Lejaren á Hiller as art director.



FACE to FACE

You can promise your audiences they will meet all the most famous people in your theatre, if you show them!

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

"Over the Hill" Sets Record

Plays 26 Theatres in Detroit, Day and Date

A NEW record in motion picture exhibition has been established in Detroit this week by the simultaneous exhibition at twenty-six theatres in this city, of one attraction, "Over the Hill." These twenty-six theatres are playing this sensational William Fox success on the "day-and-date" basis for the entire week of November 20th to 26th inclusive. Twenty-five of the theatres are in the city of Detroit and its environs, and one of the theatres is a suburban house at a point within commuting distance.

What makes this simultaneous showing in twenty-six Detroit leading theatres, both in downtown and neighborhood districts, the more impressive is the fact that "Over the Hill' has just concluded a memorable run of seven weeks at the Washington theatre in Detroit, in the course of which it smashed every record of that popular playhouse, according to advices from the William Fox home-office.

A statement issued from the Fox Film headquarters in connection with the record established in Detroit by "Over the Hill" reads as follows:

"In various large centers of population there have from time to time been small day-and-date runs of dramatic subjects in which a few theatres were concerned. Seldom has this number approached even half of the total of twenty-six. On the other hand short features, such as comedies, with special pulling power, have been booked in a large number of theatres for day-and-date exhibition, but never have even the short-reel subjects totaled a number of twenty-six day-and-date week engagements. Amazing, then, as a tribute to its popularity must be regarded this achievement of 'Over the Hill' in playing twenty-six well known theatres in one city for a simultaneous run of one week in each theatre.

"Detroit is a city of approximately one million population. As is generally known, this center of industrial activity had been reported as in a very depressed state due to the closing down of many manufacturing plants engaged in the automobile and kindred industries. This alleged depressed condition in Detroit, however, was not sufficient to deter a majority of its leading theatres from booking 'Over the Hill' for immediate showing when an opportunity arose for them to contract for that enormously popular attraction.

"The theatres participating in this week's engagement of 'Over the Hill' are the following: The New Home with a capacity of one thousand seats; the Gratiot, 1,400 seats; the Lakewood, 800 seats; the Ritz, 620 seats; the Arcade, 500 seats; the Stratford, 1,000 seats; the Grand Victory, 600 seats; the Farnum, 700 seats; the La Veeda, 600 seats; the Acme, Merrick, Ferndale, Dix, Crescent, Delray, Duplex, Medbury, Myrtle and Fleur de Lys, seating from 400 to 500 each; the Dawn with 1,000 seats, the Park, Central and Crystal 800 each; the Drury Lane with 500 seats; the Majestic with 390 seats and Strand with 1,600 seats.

"This amounts to a grand total of 16,500 seats in popular motion picture theatres available to audiences who are flocking to see 'Over the Hill' shown continuously during picture-theatre hours at the twenty-six houses named.

"Fox Film Corporation supplied through its Detroit branch twenty-six brand new prints of this most popular of subjects for use in Detroit on this occasion. This, however, was only the beginning of a campaign of cooperation maintained by Branch Manager W. D. Ward of the Fox company and the managers of the various theatres showing the picture. Previously the Detroit Exchange had supplied to all of the theatres the fullest complement of lithographs and other advertising accessories in order that each house should have the greatest opportunity in working up its patronage for the big event.

"A special exploitation agent inaugurated a publicity campaign two weeks in advance of the day-and-date showing. Although Detroit theatre patrons were well informed regarding 'Over the Hill' on account of the previous seven weeks' engagement of this attraction at the Washington theatre, no opportunity was lost to let the people of the city know that this popular photoplay would again be with them and would be available to all sections of the city through twenty-six of its playhouses.

"The Fox company and theatres combined in special advertising, which ran for a week prior to the opening in all papers, and which broke in the Sunday papers on the first day of the engagement for a half page space. The smaller advertisements had occupied seventy lines by four columns. Teaser ads were also run in all the papers and special stories in the form of readers and features were used by the newspapers in anticipation of 'Detroit's greatest screen event.'

"The results of this day-and-date engagement will be followed with great interest by theatre managers throughout the country, and for that reason there will appear in the pages of this magazine next week an article recording the success of the engagement and describing its various phases in detail. At the present writing complete receipts are known for only the first day of the run, and these figures reach a total amount far in excess of the expectations of either Fox Film Corporation or the managers of the various houses concerned."

"Battle of Jutland" Premiere

"THE BATTLE OF JUTLAND," to which the New York World refers as "an invaluable animated chapter of the great war which every person interested in the great sea conflict should see," had its American premiere at the Rialto theatre in New York, Sunday, Nov. 20. Special musical accompaniment was arranged by Dr. Hugo Riesenfeld, managing director of the Rialto, for this feature.

A single print of the picture, which had been in preparation in England since the armistice, was brought to this country recently by E. R. Russell of Ideal Films of London. After the week's run at the Rialto the picture is to be turned over to Educational Film Exchanges for distribution in America. The negative is on the way to New York, and Educational plans to release the picture as soon as possible after it arrives.

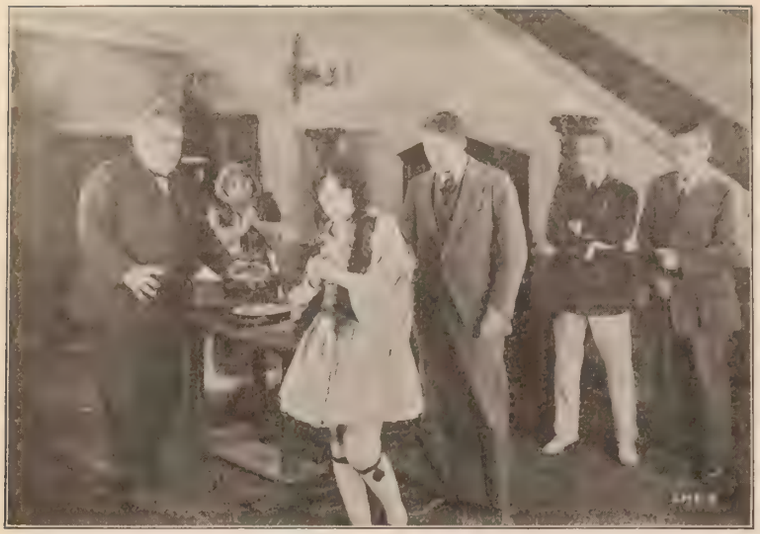
This remarkable picture, based on a long study of all records, published or unpublished, of the great naval conflict, has unusual significance at this time, being shown while the Conference on Limitation of Armaments is meeting in Washington. In addition to being an important picture from a history recording standpoint, it is looked upon as a striking lesson in just how fast millions of dollars of the taxpayers' money can be sent to the bottom of the sea.

The widespread public interest in the subject of disarmament at this time, with the meeting of the Washington conference; the presence in this country of Lord Beatty, hero of the Battle of Jutland, and the consequent recurrence of discussion about this great fight, all help to provide unusual opportunities for exploitation of this subject.

Through the courtesy of Dr. Riesenfeld, Captain Carl T. Vogelgesang, Commandant of the Third Naval District, with headquarters at the Brooklyn Navy Yard, his aid, Lieutenant J. D. Pennington, and a group of naval officers designated by them, saw the picture during its run at the Rialto. On the evening of Monday, Nov. 21, the board of governors of the Army and Navy Club, naval officers and representatives of the press went to the Rialto from the Army and Navy Club in a body to see the picture as the guests of Educational.

The New York World declared the picture "a reproduction effective in that it sets before us the actual maneuvering of the various craft, of the Battle of Jutland, wherein Admiral Beatty out-thought and outfought the Germans in the World War's great sea engagement. Small models of ships have been used in its making. The minutest detail of the attacks is shown—submarine launching, battleships sinking, gun fire from the giant warships and all. Here is an invaluable animated chapter of the great war which every person interested in the great sea conflict should see."

"It is extremely interesting and worth while," declares the New York Morning Telegraph.



Louis Monfile, Malvina Longfellow and Reginald Owen, appearing in the all star cast of "Possession," the R-C picture produced by Louis Mercanton from the novel "Phrose," by Sir Anthony Hope

R. S. Cole Month a Success

Biggest Bookings in R-C History, Announces Distribution Manager

RETURNS from branch offices throughout the country during the first two weeks of November, which has been dedicated by R-C pictures to its president as R. S. Cole Month, indicate that the campaign covering that period will be by all odds the most successful in point of bookings in the history of the organization, according to Chas. R. Rogers, general manager of distribution.

"We are intensely gratified," assented Mr. Rogers, "by the deep personal interest many of the exhibitors are showing in R. S. Cole Month. They are seizing the opportunity to show not only their high regard for many of our releases but also their respect for Mr. Cole personally and the high business principles for which he stands.

With Pauline Frederick, Sessue Hayakawa, and Doris May, not to mention productions made by William Christy Cabanne and L. J. Gasnier, playing in many of the big key points and in the more remote sections as well, R. S. Cole Month also signalizes the release of three important R-C subjects. They are "The Lure of Jade," starring Pauline Frederick, released November 13; "Possession," the French production produced in Europe by Louis Mercanton, to be released November 2, and "Silent Years," a Gasnier production, with an all-star cast, to be sent forth on November 27.

Miss Frederick has seldom had a vehicle of such high dramatic power as "The Lure of Jade," according to the criticisms of R-C executives who recently inspected the production at the home office. The story was adapted from the novel "House of Glass," by Marion Orth and reveals intimate glimpses of navy life in the naval bases of the Pacific Coast.

"Possession" comes to this country with a fine record achieved in all the big cities of Europe. "Silent Years," is based upon the novel "Mam'selle Jo," by Harriet Comstock and was produced by Gasnier. It is a drama of the St. Lawrence River valley and depicts a gripping story of life among a group of rugged folk who are quick to love and hate.

Pathe Releases for Dec. 4

First "Sunshine Sammy" Starring Picture Heads Short Subjects

PATHE EXCHANGE, INC., announces that "The Pickaninny," a two-reel comedy starring the diminutive colored comedian, "Sunshine Sammy," produced by Hal Roach, will head the list of short subject features scheduled for release December 4.

"Hare and Hounds," the eleventh episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchinson, gives the "stunt star" numerous opportunities to display his daring and originality in the thrill line. "Somewhere in Turkey" is the current reissued one-reel comedy starring Harold Lloyd. The spectacled comedian is not only supported by Bebe Daniels and "Snub" Pollard, but is also surrounded by a choice collection of beautiful harem girls in lavish settings in the Sultan's palace. "The Hustler" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The comedy is a decided burlesque on the methods of bootleggers in outwitting the wily revenue officers. "Snub" is assisted in the offering by Marie Mosquini, Noah Young, and the staff of Hal Roach comedians.

"The Fly and the Ants" is the new animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. Pathe Review No. 132 presents a number of interesting subjects. It includes "Steaming up Mt. Washington" "In the Emperor's Tea Gardens" showing some interesting scenes at Kobata Ugi.

An Open Letter

To Owners and Operators of Moving Picture Theatres!

"Have You Seen the Handwriting on the Wall?"

Isn't Your Business From 25 to 50% Less Than It Was A Year Ago?

THERE IS A REASON!

The day of the Moving Picture as a complete Entertainment, *is a thing of the past.*
In desperation, managers, to bolster their drooping business, have arranged personal appearances of moving picture celebrities, as well as resorting to other methods, demonstrating that pictures cannot stand alone, but need additional novelties!

DO NOT DESPAIR!

The Darkest Cloud Has a Silver Lining. *It Is*

Shubert Vaudeville

The success of which, since its inception in September has been the talk of the theatrical world!

A headliner a week or as many acts as you may desire, will be provided.

This need not change your policy or your prices if you have the capacity. You still give your Public your regular pictures but you also give them

SHUBERT VAUDEVILLE

An Irresistible Combination

This is the policy that made millionaires of Loew—Fox—Pantages. But the public is now educated to better acts than *they* can secure. You cannot book them through Keith or Orpheum because they are intrenched in your city and will not build up opposition to themselves.

REMEMBER!

We have over 300 headline acts under contract.

The number of franchises is limited. Get on the band wagon before it is too late.

Call, wire or write

MR. LEE SHUBERT,
SHUBERT VAUDEVILLE,
233 West 45th St., New York City.

Trade Audience Views "Bride of the Gods"

More than eight hundred motion-picture actors and actresses, exhibitors, producers and writers comprised the audience which saw the pre-view of "A Bride of the Gods," a First National attraction produced by J. L. Frothingham, at the New Wilshire theatre in Los Angeles on Monday night of last week. It was the best attended showing of its kind ever held in the film capital, and the demand for tickets far exceeded the supply.

"A Bride of the Gods" will be released in the late winter or early spring through the First National exchanges. It is a story of the mystic Orient, with Marguerite De La Motte playing the titular role.

Eugene O'Brien Guest at Authors' League

Eugene O'Brien, Selznick star, was a guest of honor at the second semi-annual dinner held by the Authors' League Fellowship at the Hotel Astor, Sunday evening, November 20.

The entertainment was in the form of graduation exercises of the "Authors' High School," with Channing Pollock officiating as "school teacher." Eugene O'Brien was one of the "boys." Mr. O'Brien, Irene Castle, Pearl White and Anita Loos had a turn of their own, appearing as a class in dramatic expression.

All United Artists Releases for New House

Not only did the management of the new Aldine theatre, Philadelphia, choose the Douglas Fairbanks' special feature, "The Three Musketeers," with which to open their handsomely appointed home, but announcement is now made that all pictures of the United Artists Corporation will be presented at the Aldine, as well as those of other stars in the firm industry who have become identified with United Artists.

First Nat'l Honors New Star

Adopts Dick Barthelmess Into First National Family

RICHARD BARTHELMESS, star of "Tol'able David," was adopted with all due ceremony as a "son of Associated First National Pictures" at a formal dinner given at the Hotel Astor, New York City, on Tuesday, November 15th, 1921. The occasion was hailed as a symbolization of the cordial, co-operative spirit existing between First National and its producing organizations.

President Lieber, on behalf of the franchise holders, made an informal address of adoption, and received the star of "Tol'able David" into the First National family, holding aloft the declaration of adoption with its seal to which he and Mr. Barthelmess had affixed their signatures whille the photographer of the occasion recorded the impressive act.

It was at the conclusion of an old-fashioned southern dinner that the news of "Our Dick's" adoption became known, and the one hundred or more guests of the organization, including franchise holders, British exhibitors, representatives of Inspiration Pictures and members of the trade press cheered and applauded the ceremony.

The "Adoption" dinner was much more than a local New York occasion. In addition to several original franchise holders who attended the dinner from distant parts of the United States, franchise holders and their wives, from New England, New York State, New Jersey and Pennsylvania were at the tables.

"Tol'able David," which is Richard Barthelmess' first star vehicle for Associated First National Pictures, was given its first public showing to the guests of the evening. Just before the picture commenced, blank cards with pencils attached were given to each of the franchise holders present, and they were asked to write their opinions and criticisms of the picture at its conclusion.

The consensus of opinion was enthusiastically in favor of the production, and the guests of the evening were practically unanimous in declaring that never before had a new star been known to offer so finished and so powerful a picture as his initial vehicle.

First National quotes some of the comments made concerning the picture, as follows:

"Richard Barthelmess as 'Tol'able David' cannot be surpassed. The cast is excellent and the settings perfection. A 100 per cent picture of its kind."—Herbert A. Gillman, Dorchester theatre, Dorchester, Mass.

"A picture the most critical and hardened movie fan will have to have his handkerchief ready for. Entertainment as complete as anyone can hope to enjoy."—Irving Rose, Union Hill, N. J.

"A wonderful picture."—H. B. Varner, Lexington, N. C.

"A truly remarkable picture in every way."—Jules Michaels, Buffalo, N. Y.

"Marvelous picture. Should go big. Acting all that could be desired."—Daniel D. Bader, Point Breeze and Lincoln theatres, Philadelphia.

"Full of heart appeal and a wonderful punch."—H. J. Schadd, Reading, Pa.

"Marvelous. Exciting. Pleasing. Entertaining. Everything that a picture should be."—Harold B. Franklin, Shea's Hippodrome, Buffalo, N. Y.

"A picture that will touch the hearts of all, and it sure will be a box-office winner."—Charles Segall, Philadelphia.

"It gives me great pleasure to state that in my opinion the acting, scenes and photography are wonderful and the story very good."—Louis Bollinger, Summit theatre, W. Hoboken, N. J.

"The sterling acting of Dick Barthelmess is an outstanding feature of this red-blooded American drama. It is a story of a 'go-getter' and has a popular appeal that should make it a good box-office atraction."—Louis F. Blumenthal, National & Central theatres, Jersey City, N. J.

Mabel Normand Honored by Her Associates

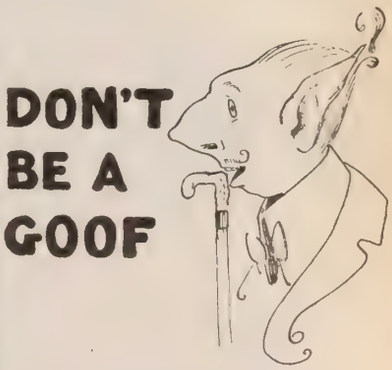
November 10th proved a day of surprises to Mabel Normand, the star of the Mack Sennett production, "Molly 'O." November 10th is Mabel's birthday, but that of course was not the surprise. The first surprise consisted in the flood of congratulatory letters and telegrams that fairly swamped the star on the morning of the tenth. The second surprise was the unexpected reception awaiting Miss Normand, when, in response to her producer's invitation to dinner, she arrived at the Mack Sennett residence. Her studio associates were there in force to greet her, and one of the rooms was filled with beautiful presents from her co-workers. After the reception, the party motored to the Mission theatre, and there the star was given her third surprise. The theatre was handsomely decorated in her honor, and a special program was staged, including the showing of "Molly 'O."

M. R. Rosenthal Goes to Walkerville, Ont.

M. Rosenthal has left the management of the Allen's Capitol theatre, Cleveland, O., to assume the direction of the Walkerville theatre, Walkerville, Ont. Previous to his association with the Allen house in Cleveland, Mr. Rosenthal had been manager of the Allen houses in Peterborough and St. Catharine, Ont.



First National "adopts" Richard Barthelmess at a dinner tendered him and the executives of Inspiration Pictures, Inc., at the Hotel Astor, New York, on November 15th. "Tol'able David" was previewed by the diners



This bird lives on fried inner tubes and thinks one news reel is just as good as another. He hasn't even sense enough to see the superiority of

Selznick News

Ruth
in White

Produced By Ruth Roland Serials *inc.*
Supervised By Hal Roach

High points of an honest-to-goodness business getter

1. *The Star;* one of the greatest attractions before the public today. For six years she has held the public in the hollow of her hand.

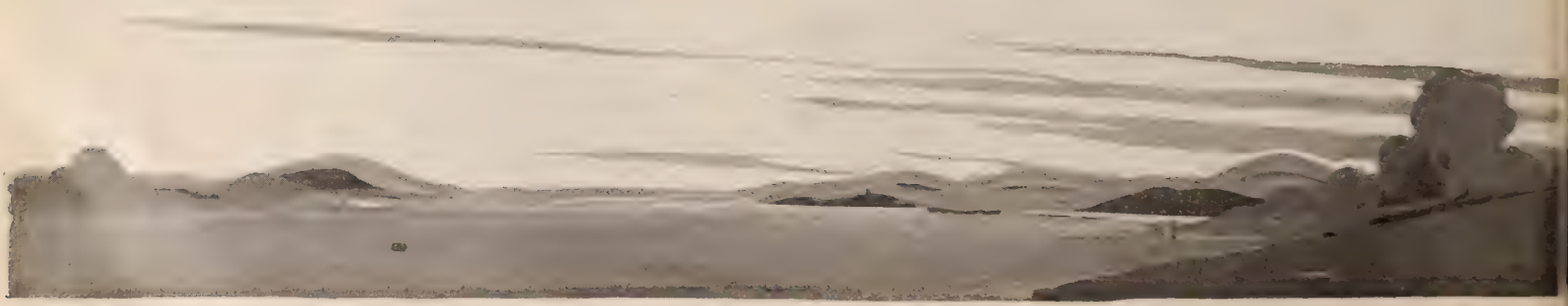
2. *The production;* massive and spectacular. Sets of a size and cost that are new to serials. Production by the famous Hal Roach.

3. *Western story and locale;* the same type of serial as "Hands Up" and "Ruth of the Rockies," each of which was enormously successful.

4. Absolutely censor-proof; absence of guns, knives and underworld scenes make the serial as clean as the snow on a mountain top.

Get it, and kick Old Man Gloom out of the window!

"Every week is
Pathe Week"



Roland Eagle

Pathéserial



DIRECTED BY W.S. VAN DYKE



John Barrymore as he will appear in "The Lotus Eaters," directed by Marshall Neilan for First National release. On the right and left are Anna Q. Nilsson and Colleen Moore

"Superstition" for Pioneer

European Picture to Be Released as a Special in U. S. and Canada

NEGOTIATIONS have been completed by President A. E. Lefcourt of the Pioneer Film Corporation, for the acquisition, by Pioneer, of the European superproduction titled "Superstition," which was made in France. The picture has a cast of upwards of 1,500 people and the production period covered over nine months. Mr. Lefcourt has acquired the rights to "Superstition" for the entire United States and Canada, and plans to release "Superstition" as a special through all Pioneer Exchanges in every key city in the country.

The advertising and publicity departments of Pioneer have started preliminary work on "Superstition," and plans have been completed for an elaborate campaign which will include the syndication of the story of fan magazines and newspapers throughout the country. A large appropriation has been set aside for advertising and special bill board space will be purchased in all important cities. New York City will have special outdoor displays and posters are being prepared on a more elaborate scale than anything ever attempted. Pioneer has assigned a staff of special artists to the work of preparing powerful sketches for its posters.

Lobby displays of magnitude are being assembled for "Superstition" and no expense is being spared in the execution of details in this connection. Mr. Lefcourt has given instructions to all departments of Pioneer's Home Office to "go the limit," in giving exhibitors every possible assistance. He points out in a special memorandum to the heads of all departments that the independent field has its biggest opportunity today through the release of photoplays of unusual merit, and he believes that "Superstition" will head the list of independent releases for the year.

Stories Chosen by Realart

4 New Stellar Vehicles Selected; Additions Made to Writing Staff

NEWS received from Realart's home-office during the week is concerned chiefly with the activities of the Realart scenario staff on the Coast. Announcement is made that Will Payne, well-known novelist and short-story writer, has sold a story to Realart and will work with Fred Meyton in preparing the scenario:

Elmer Harris, supervising director for Realart, announces the line-up of coming productions for the four stars under his supervision, as follows:

Constance Binney will have a story from the pen of Aubrey Stauffer of Realart's scenario department, which has been scenarized by Wells Hastings.

Bebe Daniels will do a story by Winifred Warner of which the adaptation has been made by Percy Heath.

The next Mary Miles Minter picture, scheduled for Spring release, was written by Mary Morrison and is being adapted by Harvey Thew.

John Blackwood is the author of Wanda Hawley's next with scenario by Violet Clark.

These productions are as yet untitled. The directors who will have them in charge, though not assigned as yet to individual stars, include Edward Le Saint, Frank Urson and Thomas Heffron.

Greatly increased production at the Realart studio has made it necessary for Mr. Harris to add still another scenario writer to his constantly growing staff. The newcomer is Thomas J. Hopkins who entered motion pictures four years ago as a scenarist for Ince, later working for Neal Hart, Henry Walthall and Selznick

Double Premiere on B'way

"Get-Rich-Quick Wallingford" at Rivoli and Rialto December 4th

GREATLY impressed by the importance of the production, Hugo Riesenfeld has decided to present "Get-Rich-Quick Wallingford" at two Broadway theatres simultaneously. The Cosmopolitan production will, therefore, be seen at both the Rialto and Rivoli theatres beginning Sunday, December 4.

Ever since Cosmopolitan Productions first made it known that it intended bringing to the screen the famous characters of J. Rutus Wallingford, "Blackie" Daw and the people of Battlesburg there has been displayed by the motion picture industry and the public a keen desire to see the result, Wallingford being what might be called a national character of fiction, there is in the minds of many men and women a feeling of acquaintanceship with the master promoter.

Because of the opportunities for character portrayal inherent in the screen play, as adapted by Luther Reed from some of the Wallingford stories and the stage play by George M. Cohan, the producing company felt that here was a vehicle in every way suited for the fine talents of Frank Borzage. The director proved in "Humoresque" that he knows human nature—and better still, knows how to bring out its lights and shadows, its subtleties, its foibles on the screen. Borzage's direction of "Get-Rich-Quick Wallingford" has more than fulfilled the promise of "Humoresque."

Those who have seen "Get-Rich-Quick Wallingford" in the projection room have praised it from many angles. It is described to be laughable and engrossingly interesting; it has a fine love story, is a brilliant exposition of frenzied finance, but above all, they have said, it is memorable because of its sterling Americanism. It is a picture based on American stories and an American play, about a Middle Western American town and concerning American people.

Tearle Completes Series

Group of Six Features Finished "Man of Stone" Current Release

WHILE Conway Tearle has been appearing in "The Mad Dog" at the Comedy theatre, New York, as a star under the Shubert management, the producing forces under direction of Myron Selznick have completed the entire issue of photoplays for the Tearle star series under the "Forty from Selznick" promised for this season. There are six productions in the entire series, one of them already released and a second feature scheduled for immediate distribution.

"After Midnight" started the Tearle series for the season, Zena Keefe then contributing her talents as leading woman in a Ralph Ince presentation that thus became a three-star offering. "The Man of Stone," now in circulation, is the second in the set of six Tearle features, which will finally includue "Love's Masquerade," "A Wide Open Town," "The Referee" and "Shadows of the Sea."

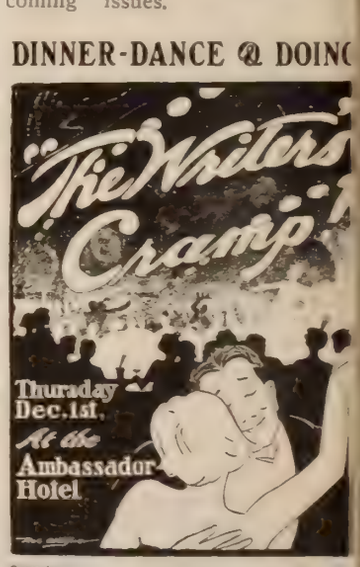
"The Man of Stone" comes to the screen with a story by John Lynch and Edmund Goulding as its basis. Lewis Allen Browne provided the scenario, and George Archainbaud directed the presentation. The story involves incidents in English army life, starting with scenes in London society and finishing in the Arabian desert where Tearle, as an English army officer, has gone to forget a love affair. There he comes under the care of an Arabian girl who nurses him through the aftermath of too much brandy and soda—and a new love is awakened.

Martha Mansfield and Betty Howe and the two women around whom the plot swirls and the other supporting players include Colin Campbell, Warren Cook, Arthur Barry and Charles Brown. The desert scenes were taken at Tangier Island, in Great South Bay, Long Island, during the past summer and a large company of "extras" engaged in battle scenes, feats of horsemanship and cavalry charges with results that fill the Arabian scenes with color and action.

"Love's Masquerade" by Edward J. Montagne, was directed by William P. S. Earle. Winifred Westover is Mr. Tearle's leading woman and the support includes Florence Billings, Robert Ellis, Daniel Hayes and Robert Chaebbl.

Ralph Ince directed both "The Referee" and "A Wide-Open Town," two more of Tearle's forthcoming issues.

DINNER-DANCE @ DOINC



Given by:
The SCREENWRITERS' GUI
of The Authors' League of Ameri

A reproduction of the posters issu by the Screenwriters' Guild of L Angeles to advertise their ball to held December 1st.

Paramount Announces Nov. 27th Releases

ON November 27 Paramount will release Jack Holt's first starring picture, "The Call of the north," and the Cosmopolitan production, "Enchantment," starring Marion Davies.

Joseph Henabery directed "The Call of the North," which is an adaptation of Stewart Edward White's novel, "Conjuror's House." The screen version is by Jack Cunningham. The picture was photographed in the mountains of Northern California, where some virgin locations were found which proved to be of surpassing scenic beauty.

Playing opposite Jack Holt is Madge Bellamy, while others seen in the support are Francis McDonald, Edward Martindel, Helen Ferguson and Jack Herbert.

"Enchantment" introduces Marion Davies in what has been pronounced her best role to date. It is a captivating story, based upon "Manhandling Ethel," by Frank R. Adams, the scenario being by Luther Reed. Robert G. Vignola directed.

Miss Davies' leading man is Forrest Stanley, and Edith Shayne, Tom Lewis, Arthur Rankin, Emmet Foy, Corinne Barker, Maude Turner Gordon, Edith Lyle and Huntley Gordon are prominent in the support.

College Tie-Ups Aid "Two Minutes to Go"

The successful tie-up which the New York Strand Theatre recently effected with local colleges during its presentation of Charles Ray's "Two Minutes To Go" proved its value again in Cincinnati, Ohio, and Greenwood, Mississippi last week. Ike Libson, manager of the Walnut theatre in Cincinnati gave special showing for the football men from the University of Cincinnati, and in Greenwood, Manager G. F. McCormick of Saenger's Greenwood had as his invited guests the opposing elevens of the University of Mississippi and the Mississippi Agricultural and Mechanical College who were staging their annual contest in Greenwood. Both tie-ups were eminently successful and the college idea for exploiting Ray's football subject bids fair to have a wide adoption, it is stated.

New Vehicle Secured for Marie Prevost

"The Dangerous Little Demon," an original story by Mildred Considine, well known scenarist and story writer, has been purchased by Universal for Marie Prevost, the former bathing comedy beauty who now is starring in Universal Special Attractions.

"Fightin' Mad" Is Released

METRO has set forward the release of "Fightin' Mad" from the original date, December 5, to Metro Week, the period from November 20 to 27.

This change in the schedule of distribution is declared to be a reflection of the eagerness of exhibitors throughout the United States and Canada to have in their houses at the earliest possible opportunity the big outdoor super-special, with its whirlwind story by H. H. Van Loan, and the array of screen talent in its cast, including William Desmond, Rosemary Theby, Virginia Browne Faire and William Lawrence.

There has been, from the earliest announcement from Metro that it had arranged to place "Fightin' Mad" upon its list of releases for December, a series of special requests from exhibitors, both in the larger cities and the towns of the country, that the picture, if possible, be sent out from the Metro exchanges at an earlier date.

The very number of these inquiries concerning "Fightin' Mad" made consideration of the idea imperative. Metro had felt, when it added "Fightin' Mad" to its schedule, that it was a picture eminently timely. The response from exhibitors supported that belief with unmistakable strength.

One exhibitor in Ohio wrote: "We've had too much in the general market recently of vague, problematical pictures. Let's have something we can sink our teeth in. Let's have a red-blooded picture, with a wallop; with a story that moves and never stops moving. I've had a glimpse of a part of 'Fightin' Mad.' It looked good to me, so good that I'd like to ask you to release it during Metro Week."

This communication is in the spirit of countless others. Exhibitors, remembering the sweep of last year's Metro Week, are determined to attempt the assault upon 1920's high records of attendance throughout that period; and they point out that no better beginning could be made than by running a picture that, like their business during the seven days, would start with a rush and never slacken its pace.

"Fightin' Mad" is an adventurous romance of the border country, being in the main the career of a restless young man with a personality in keeping with his name, Bud McGraw. It is an action story from first to last, a two-gun, two-fisted, galloping drama of the lawless country and a girl who ventured into it. The cast is remarkable, embracing as it does William Desmond, Virginia Browne Faire, Rosemary Theby, Doris Pawn, Joseph J. Dowling, William Lawrence, Emmett C. King, William J. Dyer and others equally prominent on the screen. It was produced by William Desmond Productions, under the personal supervision of Robert Brunton. The story is by H. H. Van Loan, author of "The Virgin of Stamboul." Joseph J. Franz directed and Harry A. Gersted photographed it.

Universal's December Releases

UNIVERSAL announces a strong list of Special Attractions for release in December. The forthcoming pictures include five-reelers by such stars as Gladys Walton, Herbert Rawlinson, Marie Prevost, and Hoot Gibson.

"A Parisian Scandal," an adaptation of "Princess Virtue" by Louise Winter, is to be Universal's first December release. It is a starring vehicle for Marie Prevost, and gives her, in the role of a young American girl raised in Paris, exceptional chances to portray the baby vamp type which she is making famous on the screen. It is said to be a fit successor to "Moonlight Follies" and "Nobody's Fool," her first two Universal specials.

"A Parisian Scandal" was directed by George Cox, from a continuity by Doris Schroeder. Tom Gallery plays the principal supporting role. Others in the cast are Mae Busch, Bertram Grassby, Lillian Rambeau, George Fisher, Madame Rose Dione, Lillian Lawrence and George Periolat.

"Barry Gordon," William F. Payson's popular novel, has been adapted to the screen in a strong photoplay with Herbert Rawlinson in the leading role. It is called "Cheated Hearts," and will be the second Universal December release. Marjorie Daw will be seen in the leading role opposite Rawlinson. Doris Pawn also plays an important part. Hobart Henley is directing the picture, which also is laid partly in Paris. Warner Baxter, Anna Lehr, Winter Hall, Hector Sarno, Josef Swickard, Boris Karloff, and Al and Murdock McQuarrie are in the cast.

"Cheated Hearts" is very different from Rawlinson's previous Universal Special Attraction, "The Millionaire," but is said to contain a powerful punch, as well as considerable of the same kind of humor which the star put into "The Millionaire" so successfully.

Gladys Walton's latest picture, to be the third December release on the Universal schedule, is "The Sandman," from a delightful story by J. U. Geisy. It is now being filmed under the direction of Dallas Fitz Gerald, with Hal Cooly and Harold Miller in the chief supporting roles. It probably will be released under a new name.

Universal last December Special Attraction will be "The Fire Eater," starring Hoot Gibson. It is an adaptation of Ralph Cummings' western story, "The Badge of Fighting Hearts." Reaves Eason, who directed many Harry Carey successes, is in charge of "The Fire Eater." Louise Lorraine, remembered in many Universal two-reel westerns, and as a Century Comedy star, is Hoot's leading lady.



TIME TO DISARM

Don't fight against your own best interests. Get a news reel that your patrons will enjoy, not merely endure

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

IT'S COMING FAST!

Wid Gunning Month

1922 JANUARY 1922

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Lots of Surprises! See the nearest Wid Gunning Exchange NOW!



A romantic moment in "The Rise of Roscoe Paine," starring Irene Castle. The feature will be released through Hodkinson Exchanges

Paramount in Tie-Up with Publishers

Special co-operation between publisher and film producer has been arranged by the Paramount publicity department for "Miss Lulu Bett," the Zona Gale novel, which William De Mille has produced as a Paramount picture.

The popular book, now in its thirteenth printing, will be issued hereafter by D. Appleton & Co. in a jacket designed by A. M. Botsford, Paramount advertising manager. Four scenes from the photoplay appear on the cover of the book, which also carries the text, "This is an Appleton Book" and "It's a Paramount Picture."

Under the direction of Jerome Beatty, director of Advertising and Publicity, press books, one sheets and publicity portfolios have been turned over to the Appleton selling forces, who are showing them to bookdealers for their Christmas trade. Appleton salesmen are urging their customers to get in touch with the local Paramount exchanges in arranging window displays and other book tie-ups.

Author Lauds Screen Version of Story

At an author's and publisher's showing of "Silent Years" from the novel "Mam'selle Jo" by Harriet Comstock, at the R-C projection room this week, splendid tributes were paid to the production and to Louis J. Gasnier, the director, for the skill with which he translated this moving tale of a woman's heart from the printed page to the screen.

Mrs. Comstock following the showing, declared:

"Rose Dione is a perfect 'Mam'selle Jo.' No better type of woman could have been selected for this rugged, sterling, finely fibred woman of my dreams. It seemed that she lived again on the screen as she lived in my thoughts while I wrote her story."

Russell Doubleday, of Doubleday, Page & Co., publishers of Mrs. Comstock's novel said:

"It is a picture that should win immediate approval of the motion picture fans," Mr. Doubleday said. "It is gripping, it is affecting, and it is powerful."

Sixth "Theodora" Unit Opens in Boston

THE sixth company showing Goldwyn's Italian film spectacle, "Theodora," opened on Monday night last at the Shubert theatre, Boston, at the $2 top scale. It received in that city the same high praise for its scenic splendors and its powerfully dramatic story that it did in every other city where the film has been shown.

The New York engagement at the Astor theatre is now in its sixth capacity week, and from present indications will continue there for a long run.

"Theodora" is also being shown at the $2 top scale at the La Salle theatre, Chicago; the Michigan theatre, Detroit; the Pitt theatre in Pittsburgh, and the Colonial theatre in Cleveland.

Title of Talmadge Subject Is Changed

Announcement was made this week by Associated First National Pictures that the Norma Talmadge picture, produced under the working title of "Regeneration Isle" has been renamed "Love's Redemption." It will be released December 19th.

The picture was directed by Albert Parker and was adapted by Anthony Paul Kelly from Andrew Soutar's novel, "On Principle." The cast includes Harrison Ford, who was Miss Talmadge's leading man also in "The Wonderful Thing;" Montagu Love, Cooper Cliffe, Mabel Bert, Michael M. Barnes, Fraser Coulter and E. Fernandez.

Renco Picture Praised by Hodkinson Staff

"At the Sign of the Jack O'Lantern," made by the Renco Film Company, for release by Hodkinson, was voted "the most entertaining feature that the Hodkinson reviewing staff has seen, in many months," following a showing of this picture at Simplex projection rooms last week. It was immediately decided to move ahead the release date from late next March to the first week in January.



Alice Lake, Metro star, who has turned blonde long enough to produce "The Hole in the Wall," a Maxwell Karger production for Metro

Ralph Lewis Again in Metro Production

Ralph Lewis, whose portrayal of Pere Grandet, in Rex Ingram's "The Conquering Power," has given him a unique place on the screen and again has attached his name to a Metro contract. This time he will be seen with Viola Dana in the Harry Beaumont production of "The Five Dollar Baby."

In the screen version of this Irving S. Cobb story, Mr. Lewis will appear as an elderly pawnbroker whose trials provide a big part of the comedy.

Carrick Joins R-C in Indianapolis

A. W. Carrick, for the past four years feature manager with Pathe Exchange, Inc., in their Indianapolis, Indiana, Omaha, Nebraska, and Washington, D. C. exchanges, resigned recently to become manager of Robertson-Cole's Indianapolis office.

NEGATIVES FOR SALE

WE OFFER

World's Rights on 12 Single Reel Comedies

An Artful Dodger—Bill Parsons.
Gertie's Latest Affair—Gertrude Selby.
The Honeymooners—George Derr.
Grimsey, the Bell Hop—Alex. Clark.
Beach Birds.
The Elopement.
The Girl Who Can Cook—Lois Meredith.
One Dollar, Please—George Derr.
Peter's Perfect Photoplay—Budd Ross.
Grouchy—Tom Wise.
Admirers' Three.
Every Lassie Has a Lover.

At a Price That Will Astonish You

Write or Wire

FRANK POWELL PRODUCING CORP.
410 TENTH ST. MILWAUKEE, WIS.

Chas. Baker Heads Vitagraph Scenario Dept.

WITH the news that the connections of George Randolph Chester with the Vitagraph Company have been severed, comes the announcement by Albert E. Smith, president of the company, that he has appointed Charles Graham Baker to succeed Mr. Chester as editor-in-chief of the scenario forces.

Mr. Baker's promotion comes as a well earned reward for years of exceptional services, during which time he has become known as one of the leading photoplaywrights in the country. As associate editor for two years he has had the selection, purchasing and adapting of stories for all the Vitagraph stars, under his personal supervision. Harry Dittmar has been appointed as the associate editor.

Changes in Paramount Exploitation Staff

Max R. Doolittle, for the past year Paramount exploiteer at the Des Moines Exchange, succeeds George Schor as publicity director of the Criterion theatre, New York.

Claud Saunders has assigned Harry Royster of the Buffalo exchange to succeed Doolittle. R. C. Gary, exploiteer at Omaha, has been transferred to the new Milwaukee exchange. Harold Horne, former publicity director for William K. Ziegfeld, will be the new exploiteer at Omaha.

John P. Goring, exploiteer at Kansas City, has been sent to fill the vacancy at Los Angeles. Howard P. Kingsmore, who was assigned to Milwaukee, spent two days on the job before he was ordered to take Goring's place in Kansas City.

John D. Howard, who has been doing special exploitation work at the Century theatre, Baltimore, goes to the exchange at Albany.

Chas. Ray Pays First Visit to N. Y.

Charles Ray was welcomed to New York this week on his first visit to the East. The famous star was introduced to the city by Arthur S. Kane, who joined the star in Chicago to accompany him on the last lap of the journey from Los Angeles. In addition to Mr. Ray and Mr. Kane the party which arrived at the Grand Central Terminal on Wednesday morning, November 23rd, consisted of Mrs. Ray, Richard Willis, general manager of the Ray Productions, Albert A. Kidder, his legal advisor and George Rizzard, his chief camera man. Mr. Ray will make certain scenes for a future First National production while in New York.

Ingram Adds to Cast of "Prisoner of Zenda"

Ramon Samaniegos, pronounced by several directors one of the most promising screen discoveries of the past year, has been selected by Rex Ingram for the role of Rupert of Hentzau in his production of "The Prisoner of Zenda" for Metro.

Trip to Europe Awaits Efficient Managers

FOUR Universal exchange managers will accompany Carl Laemmle to Europe next June, it is announced, when the Universal president makes his annual trip across the Atlantic to study film conditions abroad. The sales managers will go as a reward for efficient service and so they may benefit from a first-hand knowledge of the moving picture business in other lands, it is explained by the Universal home office.

The exchange managers chosen will be on tour for six weeks, visiting London, Paris and other places, all at the expense of the Universal Film Manufacturing Company, it is declared. In case any of the selected four managers do not desire to make the overseas trip, they will be entitled to draw on Universal for $2,000, as a cash bonus for their efficiency.

Mr. Laemmle's offer is a result of a Universal determination to have 100 per cent representation in the United States and Canada. The Representation Drive is being conducted under the direction of Mr. Berman, general manager of exchanges.

"The Sheik" Sets New Record for Ascher

More evidence of the drawing power of George Melford's Paramount production, "The Sheik," came to the Paramount home office during the convention of district and branch managers in the form of a telegram from Max Ascher, of Ascher Bros., Chicago. The telegram was addressed to H. W. Given, Chicago Branch Manager, and was as follows:

"In the face of inclement weather Saturday, Sunday and Monday, 'The Sheik,' broke all previous house records. Bring back a few more big pictures like these with you. Kindest regards."

The Roosevelt theatre is the Ascher house, in which "The Sheik" is playing.

Vignola to Begin New Production Shortly

Having just completed a second production with Marion Davies in the star role for Cosmopolitan, Robert G. Vignola is now busily engaged in reading scripts with a view to beginning a new production shortly. The special just completed was taken from a magazine story by Sophie Kerr, entitled "Beauty's Worth," and is said to offer Miss Davies as fine opportunities as did "Enchantment," which was Mr. Vignola's first production with the famous star, and which has proven a big box-office success. While his last production was made, for the most part, on the Coast, his next one will, in all likelihood, be made in the East.

"Special" or Regular Service?

Woody Presents Argument in Favor of Average Feature

THERE seems to be a difference of opinion among the exhibitors up and down the land about which class of pictures yields the biggest average box-office dividends per season—the so-called Special Feature or the Regular Service production. This season, especially, the arguments for and against the Special as a steady entertainment diet for the picture public have been particularly in evidence.

J. S. Woody, general manager of Realart, in commenting on the sort of pictures which the market is finding bearish right now says: "I'd be the last man to deny that there are some wonderful Special Features playing these days which are making good hard coin for the Exhibitors. I could name you a dozen of them right off the reel. But each one of these big ones has had to stand a pretty hard test. The showman is becoming suspicious of that word 'Special.' And can you blame him?

"There are plenty of pictures which have been touted as 'specials,' booked as 'specials,' advertised as 'specials'—at a special price of course—played as 'specials'—and then gone blooey—leaving a sadder but wiser exhibitor in their wake. Exhibitors have stood for it cheerfully enough in the past. For in a way it isn't their funeral entirely. In order to pay the higher rental demanded for the 'Feature' they were compelled to boost admission prices to their patrons. Now if the picture is a flivver, the higher admission fees leave a bad taste in the mouths of picture shoppers which may result in a change of diet sooner or later.

"Exhibitors simply can't afford to jeopardize the good will of their patrons. I don't say that the public objects to paying higher admission prices now and then, but when they do they are going to make sure that the occasion is worth while.

"And right here is where those exhibitors who prefer the Regular Service method of booking their entertainment put up a pretty strong argument. They claim that their profit during the year is considerably higher through showing pictures which they can obtain on a service basis at moderate prices, thus permitting them to charge old established box-office admission fees, than it would be if they exhibited Special Features, paying increased rentals and charging increased entrance prices.

"For the Service picture obtained through a yearly franchise carries a cumulative value which they can readily appreciate. This value is represented by the appeal of a popularly established star to the public. You can't ignore the hold of the star on the fan. And from week to week, from picture to picture, that popularity grows. Play a Special and when it has been sent back to the exchange, it leaves nothing behind that will serve in anyway to blaze the way for any picture that follows. But play a star series, purchased at a moderate price, and you've got a value at the end of the series that is worth many times what you've paid for it. And you've got a consistent attendance and a constant revenue."

"What pleases me is something that happened down in Washington, D. C., where they are making history every day these days. Mr. Payette, assistant general manager of the Crandall theatres, had provided Crandall's 9th Avenue and E. Street theatre with a Realart Star Franchise, and in its turn he received the production "Dawn of the East." Well, that picture broke every record ever hung up for the house! Then he booked the picture for a repeat run, voluntarily paying the same price for the second booking as he did for the first run.

"Personally, I believe that there is going to be a stronger and stronger demand for good, average pictures maintaining a good, average box-office profit."

New Hodkinson Releases Begun

ADVICES from the Hodkinson home-office inform that three subjects have just been started by producing units affiliated with the Hodkinson Corporation. The producing companies which have just begun the filming of the three new pictures are the Irene Castle organization, which is making a screen version of "The Rise of Roscoe Paine," by Joseph C. Lincoln; the Hugo Ballin Productions, which is filming an original story by Ethel Donoher, titled "The Luxury Tax"; and the Triart Pictures Corporation, which has started work on "The Young Painter," based on the theme of the famous painting of the same name by Rembrandt.

Irene Castle started work last week under the direction of Edwin L. Hollywood on her second production since her recent return to public life. The picture is from the story "The Rise of Roscoe Paine," by Joseph C. Lincoln. The first Castle production, which was also directed by Mr. Hollywood, is "French Heels," a story by Clarence Buddington Kelland, which appeared in Everybody's Magazine. Both pictures will be released by Hodkinson.

"The Rise of Roscoe Paine," which was adapted from Mr. Lincoln's book by Howard Young, is a story of Cape Cod, and of a young man of the Cape who becomes acquainted with the daughter of a powerful New York financier. The part of the daughter, Mabel Colton, is played by Mrs. Castle. Ward Crane is cast in the role of Roscoe Paine. The other important members of the cast are Al Roscoe, Howard Truesdale, Emily Fitzroy, George Pounceforte and Charles Eldridge.

"The Luxury Tax," the Hugo Ballin production, is the fifth in a series which have included "Pagan Love," "East Lynne," "The Journey's End" and "Jane Eyre." "The Luxury Tax" is an original story by Ethel Donoher, author of the recent Equity picture, "The Black Panther's Cub," starring Florence Reed. The cast includes Mabel Ballin, Raymond Bloomer and Crauford Kent. Several other important names will be announced by Mr. Ballin during the next fortnight.

Work on the exteriors of "The Young Painter," the third in the series of productions based on the paintings of great masters, the first of which was "The Beggar Maid," has been started by Triart Pictures under the direction of Herbert Blache.

The first scenes for "The Young Painter" were shot last week on the Long Island estates of Louis C. Tiffany, one of the Advisory Board of the Triart Company. Providing the weather is favorable the exteriors will be completed this week for the studio scenes. Mary Astor and Pierre Gendron, who played the leads in "The Beggar Maid," are featured in "The Young Painter." Walter Petri also has an important part.

"The Young Painter" is based on the famous painting of the same name by Rembrandt, one of the priceless canvases in the Altman Collection at the Metropolitan Museum.

The second in the series of Triart Great Master productions, "The Bashful Suitor," featuring Mary Brandon and Pierre Gendron, has been cut and titled and according to schedule will be ready for general release by Hodkinson early in December. "The Bashful Suitor" is based on the painting by Josef Israels, also at the Metropolitan.



Peoria is a nice place, but Paris is more interesting.

That's why there is more about Paris than about Peoria in the World's Greatest News Reel.

Selznick News

ISSUE FOR ISSUE—COMPARE IT

Jessen's Studio News by Wire

GOLDWYN

The cast for Basil King's "The Dust Flower" includes Mona Kingsley and James Rennie, from New York, both of whom were engaged especially for this subject, Helene Chadwick, Edward Peil and Beroge Perriolat.

"The Octave of Claudius" has been given the permanent title of "A Blind Bargain."

Lon Chaney has left for a vacation in New York.

Gouveneur Morris' story, "Always Warm and Green," is now being cast. Jerome Eddy will play a lead.

William Beaudine will direct the Kathleen Norris story, "The Happiest Night of Her Life."

"Sent for Out" and "Hungry Hearts" have been finished.

UNIVERSAL

Carl Laemmle left for New York last week.

Jack Conway has been assigned to direct Harry Carey in "The Land of the Lost," an original story.

Edith Hallor has been engaged to play opposite House Peters in "Human Hearts" under the direction of King Baggott.

Upon the completion of "Cupid Incog," starring Marie Prevost, Clarence Badger will continue directing Miss Prevost's next picture, "The Dangerous Little Demon," by Mildred Considine.

Herbert Rawlinson will next play in "Peterman" by Lewis B. Eytenge, who is serving a life term in a Florence, Arizona, prison, and who was convicted fourteen years ago of murder on circumstantial evidence. The sale was made through the Palmer Photoplay Corporation.

Wesley Ruggles has completed "Wild Honey," starring Priscilla Dean.

Arvid Gillstrum has been added to the directorial staff of Century Comedies.



A scene from "Tropical Love," in which Ruth Clifford is seen in one of the principal roles. This is a Playgoers Pictures' offering distributed by Pathe

PACIFIC STUDIOS

Monroe Salisbury, directed by Jacques Jaccard, is beginning filming "The Great Alone," by James Caldwell.

Director Harry Edwards is completing the second Sunset comedy titled "Scarcely." It features Hal Stephens with Kathleen Emerson.

Lloyd Carleton Productions is beginning "The Flying Dutchman," featuring Lawson Butt.

General Manager Isadore Bernstein announces the completion of the second enclosed steel and glass stage and the creation of a large artificial lake.

BRUNTON

Chester Bennet Productions company has gone to Big Bear for exteriors of the second production starring Jane Novak.

J. L. Frothingham is completing "The Man Who Smiled."

Hamilton-White have completed "Distress," which was shipped to Educational this week.

Jackie Coogan's "My Boy" will be taken East by Mrs. Coogan.

Jerome Storm has been engaged to direct the next Coogan picture, the title of which is still unannounced.

METRO

Bayard Veillier has finished "the Phantom Bride," and will next film one of his own stories titled "Danger," which has a war background. Bert Lytell will star.

Maxwell Karger is beginning "Hate," starring Alice Lake. The entire cast consists of Conrad Nagel, Charles Clary, Harry Northrup.

In production are "The Five Dollar Baby," starring Viola Dana, under the direction of Harry Beaumont; "The Prisoner of Zenda," under the direction of Rex Ingram; and "Stay Home," under the direction of Gerobe Baker, starring Gareth Hughes.

Marcus Loew leaves for the East this week.

ROBERTSON-COLE

Pauline Fredericks next picture will be "The Glory of Clementina," from the novel by William J. Locke, and continuity by Winifred Dunn.

Hawayaka plays a dual role in "The Vermillion Pencil." A big Chinese street set is now being built. Norman Dawn is directing. The cast includes Bessie Love, Ann May, Sydney Franklin, Thomas Jefferson and Toto Du Crow.

The Hunt Stromberg production, "Eden and Return," starring Doris May, has been finished, and an original story by Beatrice Van Casting, "Boy Crazy," has been started.



A scene from "The Sin of Martha Queed," an Allan Dwan production with an all-star cast, released through Associated Exhibitors

HAL ROACH

"He Who Hesitates" will be the title of the next Harold Lloyd comedy originally titled "The White Feather." Six hundred extras were used last week in scenes.

"Some Baby" and "Stage Struck," two "Snub" Pollard comedies, were shipped this week.

The Paul Parrott company is making a burlesque on the faith cure with Paul Parrott, Ethel Broadhurst, Mark Jones, George Rowe and Sunshine Sammy.

VITAGRAPH

Alice Calhoun arrived last week to begin work in "Blue Bell," under the direction of David Smith.

It is reported that Corinne Griffith and Jean Paige will arrive December 1st.

Larry Semon is using the entire personnel of a Los Angeles cabaret in his theatre comedy, titled "Frops." Six hundred extras are necessary for some scenes.

LASKY

William DeMille is returning from the East this week with an original story by Clara Beranger in which Agnes Ayres and Jack Holt will be starred.

Cecil DeMille left this week for New York and Europe.

Director Paul Powell is beginning "Tharon of Lost Valley," by Virgie Roe, starring Dorothy Dalton. The continuity is to be by Beulah Marie Dix.

HERE AND THERE

J. L. Frothingham gave a trade pre-view showing of "A Bride of the Gods" at the Wilshire Theatre on Monday evening of this week.

The Ben Hampton company filming the Zane Grey story, "Fire Fly," entertained thousands on Armistice Day in the making of important race-track scenes. Tod Sloan is featured in this production.

20,000 Enter Goldwyn Scenario Test

Several surprises have been furnished by the Chicago Daily News—Goldwyn Pictures Corporation $30,000 scenario test. One is that 45 per cent of the 20,000 entrants are men, which runs counter to all expectations. Considering the great popular interest in motion pictures among women, and the fact that they are supposed to have more time for scenario writing than have the men, the proportion of men who sent in manuscripts is to be wondered at.

Another surprise is the number of entrants outside of Chicago, seeing that the contest was conducted by a Chicago newspaper.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

MAY

Feature	Star	Distributed By	Length	Reviewed
Blazing Trail, The	Frank Mayo	Universal	5 reels	May 7
Bob Hampton of Placer	James Kirkwood	First National	7 reels	May 14
Call From the Wild	Special Cast	Pacific Film—S. R.		
Call of the Blood	Special Cast			
Cheated Love	Carmel Myers	Universal	5 reels	May 28
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Coincidence	Special Cast	Metro	5 reels	May 21
Colorado Pluck	William Russell	Fox	6 reels	May 28
Courage	Naomi Childers	First National	6,244 ft.	
Divorce of Convenience	Owen Moore	Selznick	5,000 ft.	
Don't Leave Your Husband	William Desmond	Federated Film	6,200 ft.	May 7
Gilded Lies	Eugene O'Brien	Selznick	5,500 ft.	May 21
Good Women	Rosemary Theby	Robertson-Cole	6 reels	May 21
Highest Bidder, The	Madge Kennedy	Goldwyn	5 reels	May 14
His Greatest Sacrifice	William Farnum	Fox	5,200 ft.	May 14
Home Stretch	Douglas MacLean	Famous Players	5 reels	May 14
I Am Guilty	Louise Glaum	Associated Prod	6 reels	May 7
It Can Be Done	Earle Williams	Vitagraph	5 reels	May 14
Lamplighter, The	Shirley Mason	Fox	5 reels	April 30
Lavender and Old Lace	Marguerite Snow	Hodkinson	5 reels	May 7
Lure of Egypt, The	Claire Adams	Pathe	5 reels	May 21
Made in Heaven	Tom Moore	Goldwyn	5 reels	April 30
Magic Cup, The	Constance Binney	Realart	5 reels	May 7
Miracles of Manhattan	E. Hammerstein	Selznick	5,000 ft.	May 14
Mother Eternal	Vivian Martin	Graphic Films—S. R.	9 reels	April 30
On the Trail	Irving Cummings	Prod. Security—S. R.		
Peck's Bad Boy	Jackie Coogan	First National	5 reels	May 7
Penny of Top Hill Trail, A	Bessie Love	Federated—S. R.	5 reels	May 7
Puppets of Fate	Viola Dana	Metro	5 reels	April 30
Reputation	Priscilla Dean	Universal	7 reels	May 14
See My Lawyer	Roy T. Barnes	Robertson-Cole	6 reels	May 14
Seven Years' Bad Luck	Thelma Percy	Robertson-Cole	5 reels	May 7
Traveling Salesman, The	Roscoe Arbuckle	Famous Players	5 reels	May 7
Wallop, The	Harry Carey	Universal	5 reels	May 14
Wild Goose, The	Mary McLaren	Famous Players	5 reels	May 21
Wolves of the North	Herbert Heyes	Universal	5 reels	May 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Beach of Dreams	Edith Storey	Robertson-Cole	5 reels	June 11
Beautiful Gambler	Special Cast	Universal	5 reels	June 11
Beyond Price	Pearl White	Fox	5 reels	May 21
Big Town Ideas	Eileen Percy	Fox	5 reels	May 28
Black Panther's Cub	Florence Reed	Equity Pic.—S. R.	7 reels	June 11
Boys Will Be Boys	Will Rogers	Goldwyn	5 reels	May 28
Butterfly Girl, The	Marjorie Daw	Pathe	5 reels	June 4
Charge It	Clara Kim. Young	Equity Pic.-S. R.	6,900 ft.	June 11
Cold Steel	Special Cast	Robertson-Cole	6 reels	June 4
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Get Your Man	Buck Jones	Fox	5 reels	June 4
Girl from Nowhere, The	Elaine Ham'rstein	Selznick	5 reels	
Gypsy Blood	Poli Negri	First National	6 reels	May 21
Heart Line, The	Leah Baird	Pathe	6 reels	June 4
Home Stuff	Viola Dana	Metro	5 reels	June 18
Idols of the North	Dorothy Dalton	Famous Players	5 reels	May 28
If Women Only Knew	Robert Gordon	Robertson-Cole	6 reels	June 4
Keeping Up With Lizzie	Enid Bennett	Hodkinson	5 reels	May 21
King Queen Joker	Sydney Chaplin	Famous Players	5 reels	June 11
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Last Card, The	May Allison	Metro	5 reels	June 4
Lessons in Love	Constance T'lmdge	First National	5 reels	June 18
Live and Let Live	Harriet Hammond	Robertson-Cole	6 reels	June 4
Lost Romance, The	Conrad Nagel	Famous Players	7 reels	May 28
Love's Penalty	Hope Hampton	First National	5 reels	June 4
Lure of the Orient, The	Special Cast	Aywon Film—S. R.	6 reels	May 28
Man of the Forest	Special Cast	Hodkinson	6 reels	May 28
Man Tamer, The	Gladys Walton	Universal	5 reels	June 4
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Rider of the King Log	Frank Sheridan	Pathe	7 reels	May 28
Ridin' Romeo	Tom Mix	Fox	5 reels	June 11
Road to London, The	Bryant Washburn	Pathe	5 reels	June 11
Sacred and Profane Love	Elsie Ferguson	Famous Players	5 reels	April 30
Salvage	Pauline Frederick	Robertson-Cole	5 reels	May 28
Scarab Ring, The	Alice Joyce	Vitagraph	5 reels	June 4
Scrambled Wives	Marguerite Clark	First National	6 reels	June 4
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Sham	Ethel Clayton	Famous Players	5 reels	May 28
Sheltered Daughters	Justine Johnston	Realart	5 reels	May 28
Silver Car, The	Earle Williams	Vitagraph	6 reels	June 4
Snow Blind	Russell Simpson	Goldwyn	6 reels	June 4
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Ten Dollar Raise, The	Peter B. Kyne	Associated Prod.	6 reels	May 21
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Two Weeks With Pay	Bebe Daniels	Realart	5 reels	June 4
Two Wise Wives	Louise Calhern	Famous Players	6 reels	June 4
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Whistle, The	William S. Hart	Famous Players	5 reels	April 9
White and Unmarried	Thos. Meighan	Famous Players	5 reels	June 11
Wise Fool, A	James Kirkwood	Famous Players	6 reels	June 11
Wom. God Changed, The	Seena Owen	Famous Players	6 reels	June 4

JULY

Feature	Star	Distributed By	Length	Reviewed
Appearances	Special Cast	Famous Players	5336 ft.	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16
Broken Doll	Special Cast	Associated Prod	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30
Foolish Matrons	Hobart Bosworth	Associated Prod	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft.	July 2
Heart to Let	Justine Johnston	Realart	5249 ft.	Aug. 6
Home Talent	Ben Turpin	Associated Prod	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod	5312 ft.	May 7
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft.	July 9
Live Wires	Edna Murphy	Fox	5200 ft.	July 9
Love Time	Shirley Mason	Fox	4800 ft.	July 23
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft.	July 9
Ten Dollar Raise	Special Cast	Associated Prod		May 21
Thunder Island	Edith Roberts	Universal	4279 ft.	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft.	July 2
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft.	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Dangerous Toys	Special Cast	Federated—S. R.	7 reels	
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft.	Aug. 6
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft.	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft.	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft.	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft.	
Rainbow Trail	William Farnum	Fox	6 reels	
Remorseless Love	E. Hammerstein	Selznick	5,000 ft.	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Trip to Paradise	Bert Lytell	Metro	5,800 ft.	Aug. 27
Wealth	Ethel Clayton	Famous Players	5,141 ft.	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
What's Your Reputation Worth?	Corinne Griffith	Vitagraph		April 16
Who Am I?	Special Cast	Selznick	5,000 ft.	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10

(Continued on page 2962)

Feature	Star	Distributed By	Length	Reviewed
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Bar Nothing	Buck Jones	Fox		Oct. 22
Beating the Game	Tom Moore	Goldwyn	5058 ft.	Sept. 17
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Famous Players	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Courage	Naomi Childers	First National	6 reels	
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft.	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft.	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft.	
Girl from God's Country	Neil Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Infamous Miss Revell	Alice Lake	Metro	5 reels	Sept. 10
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft.	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft.	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 5
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Courage	Naomi Childers	First National	6 reels	
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Handcuffs or Kisses	Elaine Hammerstein	Selznick	6 reels	Oct. 15
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Lady from Longacre, The	William Russell	Fox	5 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie	Shirley Mason	Fox	5 reels	Oct. 1
Rainbow, The	Alice Calhoun	Vitagraph	5 reels	
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct.
Red Courage	Hoot Gibson	Universal	5 reels	Oct.
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct.
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 1
Shadows of Conscience	Russell Simpson		7 reels	
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept.
Shark Master, The	Frank Mayo	Universal	5 reels	Sept.
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct.
Steelhart	William Duncan	Vitagraph	5 reels	Sept.
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	
Speed Girl, The	Bebe Daniels	Realart	6 reels	
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 1
Theodora	Rita Jolivet	Goldwyn		Oct.
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept.
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct.
Thunderclap	Special Cast	Fox	8 reels	Aug.
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept.
Virginia Courtship, A	May McAvoy	Realart	5 reels	
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct.

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 1
Call of the North	Jack Holt	Famous Players	7 reels	Nov.
Conflict	Priscilla Dean	Universal	7 reels	Nov.
Dr. Jim	Frank Mayo	Universal	5 reels	
Enchantment	Marion Davies	Paramount	6 reels	Nov. 1
False Kisses	Miss duPont	Universal	5 reels	Nov. 1
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Fightin' Mad	William Desmond	Metro	5 reels	Nov. 1
Footfalls	Special Cast	Fox	7 reels	Sept. 2
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Fountain of Youth	Special Cast	Graphic—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 1
Hunch, The	Gareth Hughes	Metro	6 reels	
Hush Money	Alice Brady	Realart	6 reels	
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 1
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 2
Jolt, The	Walker-Murphy	Fox	5 reels	
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	
The Idle Rich	Bert Lytell	Metro	6 reels	Nov. 1
Ladies Must Live	Special Cast	Paramount	7 reels	
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	
Love Never Dies	Special Cast	First National	7 reels	
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 1
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Man of Stone, The	Conway Tearle	Selznick	5 reels	
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 1
Molly O	Mabel Normand	First National	6 reels	Dec.
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov.
Our Mutual Friend	Special Cast	Warren	5 reels	
Possession	Special Cast	R-C	6 reels	Nov. 1
Riding With Death	Buck Jones	Fox	5 reels	
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 1
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 2
Silent Call, The	Special Cast	First National	7 reels	
Silent Years	Special Cast	R-C	5 reels	
Sin of Martha Queed, The	Special Cast	Associated Exhib.		
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Sure Fire	Hoot Gibson	Universal	5 reels	Nov.
Tol'ble David	Rich. Barthelmess	First National	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	
What Do Men Want?	Special Cast	F. B. Warren	6 reels	Nov. 20
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 1

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	
Bashful Suitor, The	Special Cast	Hodkinson	5 reels	
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	
Conceit	Special Cast	Selznick		
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec.
Don't Tell Everything	Special Cast	Famous Players		
Duke of Chimney Butte	Fred Stone	R-C		
Eden and Return	Doris May	R-C		
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	
Fifty Candles	Special Cast	Hodkinson		
First Love	Constance Binney	Realart	5 reels	
Flower of the North	Henry B. Walthall	Vitagraph		
Get-Rich-Quick Wallingford	Special Cast	Famous Players		
Golden Gift, The	Special Cast	Metro		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		
Last Payment, The	Pola Negri	Famous Players		
Little Minister, The	Betty Compson	Famous Players		
Love Charm, The	Wanda Hawley	Realart	5 reels	
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Miss Lulu Bett	Special Cast	Famous Players		
Morals	May McAvoy	Realart		
No Defense	William Duncan	Vitagraph		
Peacock Alley	Mae Murray			Nov. 20
Power Within, The	Special Cast	Pathe		
Prince There Was, A	Thomas Meighan	Famous Players	5 reels	Nov. 20
Princess Virtue	Marie Prevost	Universal	5 reels	
Rigoletto	Special Cast	Romayne	6 reels	
Sea Lion, The	Hobart Bosworth	First National		
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	
Sin Flood, The	Special Cast	Goldwyn		
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 28
Virginia Courtship, A	May McAvoy	Realart	5 reels	
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	
Whatever She Wants	Eileen Percy	Fox	5 reels	
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
dviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
fraid of His Wife		Educational	1 reel	
fter the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
mong Those Present	Harold Lloyd	Pathe	3 reels	May 4
pplicant, The	Jimmy Aubrey	Vitagraph	2 reels	
ssault and Flattery		Educational	1 reel	
t the Ringside	Snub Pollard	Pathe	2 reels	July 23
aby, Baby	Billy Quirk	Reelcraft	2 reels	
akery, The	Larry Semon	Vitagraph	2 reels	June 11
ang	Lloyd Hamilton	Educational		
arrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
ashful Lover, The	Ernest Truex	Pathe	2 reels	
ell Hop, The	Larry Semon	Vitagraph	2 reels	
etween the Acts	Larry Semon	Vitagraph	2 reels	April 30
lacksmith, The	Buster Keaton	First National	2 reels	
lue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
ride and Broom	Billy Quirk	Reelcraft	2 reels	
ride and Gloom	Monty Banks	Federated	2 reels	
rown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
rownie's Baby Doll	Baby Peggy	Universal	1 reel	
urglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
hick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
hicken Hearted		Educational	1 reel	
ountry Chickens	Louise Fazenda	Educational	2 reels	
ustard Nine, The		Pathe	2 reels	
ead Easy	Earl Rodney	Educational	2 reels	Aug. 27
evilish Romeo		Fox	2 reels	
ew Drop Inn	Larry Semon	Vitagraph	2 reels	
izzy Dumbells	Art Bates	State Rights	2 reels	
og Doctor, The	Harry Sweet	Universal	2 reels	
ull Care	Larry Semon	Vitagraph	1 reel	
at and Be Happy		Educational	1 reel	Sept. 5
dgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
dgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
dgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
dgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
dgar the Detective	Johnny Jones	Goldwyn	2 reels	June 18
dgar the Explorer	Johnny Jones	Goldwyn	2 reels	
xit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
all Guy, The	Larry Semon	Vitagraph	2 reels	
alling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
ast and Furious	Al. St. John	Fox	2 reels	
ireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
ly Cop, The	Larry Semon	Vitagraph	2 reels	
or Land's Sake		Educational	2 reels	
ame Lady	Lloyd Hamilton	First National	2 reels	July 23
oing Through the Rye	Bobby Vernon	Educational	2 reels	
one to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
reenhorn, The	Lloyd Hamilton	Educational	2 reels	May 28
uide, The	Clyde Cook	Fox	2 reels	June 11
andy Husband	Teddy Sampson	Educational	1 reel	June 25
appy Pest, The	Al St. John	Fox	2 reels	Nov. 5
ard Luck	Buster Keaton	Metro	2 reels	
aunted House, The	Buster Keaton	Metro	2 reels	July 9
ead Waiter	Larry Semon	Vitagraph	2 reels	
ey Rube	Bobby Vernon	Educational	2 reels	May 28
igh Life	Harry Sweet	Universal	2 reels	Oct. 8
is First Honeymoon	Monty Banks	Federated	2 reels	
is Handsome Butler	Eddie Barry	Arrow Film		
is Home Sweet Home	Larry Semon	Vitagraph	2 reels	
is Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
is Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
old Your Breath	Chas. Dorety	Universal	2 reels	
ound of Tankerville	Otis Harlan	Educational		
dle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
n and Out	Monty Banks	Federated	2 reels	
n for Life	Viora Daniels	Educational	2 reels	Aug. 6
t's Your Move		Educational	1 reel	
ust in Time		Educational	2 reels	June 25
ate Hours	Snub Pollard	Pathe	1 reel	Nov. 19
ittle, But Oh My	Ernest Truex	Pathe	2 reels	
ove and Doughnuts	Ben Turpin	Associated Prod	2 reels	
ove and War	Johnny Savo	Fox	2 reels	
ove Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
ove's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
ade in the Kitchen	Special Cast	Associated Prod	2 reels	
an vs. Woman	Dorothy Devoe	Educational	2 reels	June 18
eet the Wife	Sid Smith	Federated	2 reels	
oney Talks	Henry Murdock	Educational	1 reel	May 28
other's Lamb	Billy Quirk	Reelcraft	2 reels	
r. Fatima	Eddie Barry	Educational	2 reels	
ysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
ame the Day	Snub Pollard	Pathe	1 reel	Aug. 27
ever Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
ick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
o Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
o Stop Over	Snub Pollard	Pathe	1 reel	July 23
othing Like It	Dorothy Devore	Educational	2 reels	Aug. 6
uisance, The	Jimmy Aubrey	Vitagraph	2 reels	
h Buddy	Neal Burns	Educational	2 reels	Aug. 6
n Location	Snub Pollard	Pathe	1 reel	Nov. 19
n Their Way	Eddie Boland	Pathe	1 reel	Sept. 10
als	Brownie (Dog)	Universal	2 reels	
air of Sexes, A		Educational	2 reels	
eaceful Alley	Monty Banks	Federated	2 reels	
inched	Harold Lloyd	Pathe	2 reels	Sept. 10
layhouse, The	Buster Keaton	First National	2 reels	
ure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
ainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
eckless Sex	Earl Rodney	Educational	2 reels	July 19
iot, The	Jimmy Aubrey	Vitagraph	2 reels	
obinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
oman Romeos	Lyons & Moran	Universal	2 reels	May 21
aving Sister Susie		Educational	2 reels	
and Man, The	Eddie Boland	Educational	2 reels	Nov. 20
ay It With Flowers	Special Cast	Fox	2 reels	Sept. 24
ay Uncle		Educational	1 reel	
chool Days	Larry Semon	Vitagraph	2 reels	
crappily Married	Harry Gribbon	Educational	2 reels	July 2
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
See America Thirst	Cissy Fitzgerald	Producers Secu		
She Sighed by the Sea Side	Ben Turpin	Associated Prod	2 reels	June 18
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Singer Midgets Scandals	Slim Somerville	Fox	2 reels	July 9
Single Handed	Edgar Jones	Pathe	2 reels	June 3
Skipper Treasure Garden	Special Cast	First National		June 15
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Snookey's Wild Oats	Snookey	Educational	2 reels	July 2
Society Dogs	Brownie (Dog)	Universal	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Sportsman, The	Larry Semon	Vitagraph	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Standing Pat	Teddy Sampson	Educational	1 reel	July 30
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Sweet Revenge	Thornton Edwards	Educational	1 reel	June 11
Take Your Time	Earl Rodney	Educational	1 reel	June 18
Their Dizzy Finish	Sid Smith	Federated Film	2 reels	June 11
Three Good Pals		Fox	2 reels	June 18
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
What a Whopper	Snub Pollard	Pathe	1 reel	Aug. 6
Why They Love Cave Men		Celebrated Players		
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adventures of Tarzan (Serial), Elmo Lincoln		State Rights		
American Badger (Bill and Bob Series)		Pathe	1 reel	July 23
Andy and Min (Cartoon)		Celeb. Play. Film	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor		Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Big Mystery (Mutt and Jeff Cartoon)		Federal	1 reel	
Biology—the Microscope and Its Use (Educ.)		National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Boy Scouts of America (Topical)		Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers		Vitagraph		
Cairo in Egypt (Kineto Review)		Urban	1 reel	July 9
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)		Educational	1 reel	
Combatting the Elements (Novelty)		Kineto Review	1 reel	
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Creation (Sacred Films)			4 reels	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones.		Pathe	2 reels	
Cyclone Smith's Vow (West. Drama)		Universal	2 reels	Sept. 24
Day with the Giants		State Rights		
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Do or Die (Serial), Eddie Polo		Universal	2 reels	May 21
Down in Dixie (Scenic)		Kineto Review	1 reel	
Dreams Come True (Educational)		Educational	1 reel	
Eden of the Pacific (Scenic)		Prizma	1 reel	Sept. 3
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Feathers (Scenic)		Selznick	1 reel	Aug. 13
Great American Authors (Kineto Series)				Nov. 19
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex	1 reel	Sept. 24
Hitting the Spots (Scenic)		Educational	1 reel	May 28
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Sanchi		Pathe	2 reels	
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	

(Continued on page 2982)

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber) 5
Love, Hate and a Woman (Grace Davison) 5
Dangerous Paths (Neva Gerber) 5
The Girl From Porcupine (Faire Binney) 5
Devil-Dog Dawson (Jack Hoxie) 5
The Star Reporter (Billie Rhodes) 5
A Motion to Adjourn (Daw-Stewart) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little) 15 episodes
Nan of the North (Ann Little) 15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man 4
Never Weaken 3

FEATURES
The Sin of Martha Queed (Mayflower-Mary Thurman)
Nov. 20—Anne of Little Smoky (Playgoers) 5
Nov. 13—Father Tom (Playgoers) 5
Oct. 23—Tropical Love (Playgoers) 5

ASSOCIATED PHOTOPLAYS

Too Much Married (Mary Anderson) 5
Crossing Trails (Pete Morrison) 5
Ghost City (Helen Holmes) 5

AYWON FILM CORPORATION

The Better Man (Snowy Baker) 5
Western Firebrands (Big Boy Williams) 5
Fidelity (Special Cast) 5
Lure of the Orient (Jack Conway) 6

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty
Jan.—Any Night
Dec.—Ashes

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Nov. 6—The White Mouse (Selig-Rork drama) 2
Dec. —Fresh From the Farm (Christie-Bobby Vernon) 2
Nov. 13—Saving Sister Susie (Christie comedy) 2
Oct. 23—For Land's Sake (Mermaid comedy) 2
Nov. 13—A Rural Cinderella (Punch comedy) 2
Oct. 16—Torchy a la Cart (Torchy comedy) 2
Oct. 30—A Nick-of-Time Hero (Campbell comedy) 2
Nov. 6—Seeing Greenwich Village (Sketchograf) 1
Nov. 20—Old and New England (Bruce scenic) 1
Oct. 23—Strolling Minstrels (Bruce scenic) 1
SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS SLOW SPEED
KINOGRAMS

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Jan., 1922—His Nibs (Charles (Chic) Sale)
Jan., 1922—Jungle Adventures (Martin Johnson)

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(January Releases)
Rent Free (Wallace Reid)
The Romance Booster (Will Rogers, Lila Lee)
Fool's Paradise (Cecil De Mille)
The Lane That Had No Turning (Agnes Ayres)
Love's Boomerang (Ann Forrest)
The Law and the Woman (Betty Compson)
Three Live Ghosts (Geo. Fitzmaurice Prod.)
(December Releases)
The Little Minister (Betty Compson)
Miss Lulu Bett (Wm. de Mille)
Under the Lash (Gloria Swanson)
White Oak (William S. Hart)
The Last Payment (Pola Negri)
Don't Tell Everything (Special Cast)
Exit the Vamp (Ethel Clayton)
A Prince There Was (Thomas Meighan)
(November Releases)
The Call of the North (Jack Holt)
The Sheik (Geo. Melford Prod.)
The Bonnie Briar Bush (Donald Crisp Prod.)
Ladies Must Live (Betty Compson)
Enchantment (Marion Davies) 7

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES
Nov. 27—Santa Fe—The City Different 1
Nov. 20—Rural Java 1
Nov. 13—At the Wailing Wall 1

FIRST NATIONAL EXCHANGES

The Lotus Eater
Slippery McGee
The Half Breed
All For a Woman (Special Cast)
The Invisible Fear (Anita Stewart)
Wife Against Wife (Whitman Bennett Prod.)
Tol'ble David (Richard Barthelmess)
Alf's Button (Special Cast)
Her Social Value (Katherine MacDonald)
Greater Than Love (Special Cast)
The Infidel (Catherine MacDonald)
The Sea Lion (Hobart Bosworth)
Hail the Woman (Ince)
Love Never Dies (Vidor)
The Silent Call (H. O. Davis)
Molly O (Mack Sennett-Mabel Normand)
The Wonderful Thing (Norma Talmadge)

BUSTER KEATON COMEDIES
The Pale Face 2
The Boat 2
The Blacksmith 2

FOX FILM EXCHANGES

SPECIALS
Footfalls
Shame (Special Cast)
Thunderclap (Special Cast)
Over the Hill (Special Cast)
A Connecticut Yankee (Special Cast)
The Last Trail (Special Cast)
Queen of Sheba (Special Cast)

FEATURES
Perjury (William Farnum)
A Virgin Paradise (Pearl White)
The Devil Within (Dustin Farnum)
The Primal Law (Dustin Farnum)
The Rough Diamond (Tom Mix)
Desert Blossoms (William Russell)
Jackie (Shirley Mason)
Queenie (Shirley Mason)
Whatever She Wants (Eileen Percy)
The Last Trail
The Jolt (Walker-Murphy)
Riding with Death (Buck Jones)
Bucking the Line (Maurice (Lefty) Flynn)

SERIALS
Fantomas (20 episodes)

COMEDIES
The Happy Pest (Sunshine) 2
Love and War (Sunshine) 2
A Perfect Villain (Sunshine) 2
One Moment Please (Sunshine) 2
The Chauffeur (Clyde Cook)
The Toreador (Clyde Cook)

MUTT AND JEFF CARTOONS
Dec. 25—Bony Parts
Dec. 18—Getting Ahead
Dec. 11—The Stolen Snooze
Dec. 4—Fast Freight
Nov. 27—A Messy Christmas
Nov. 20—The Village Cut-Ups

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922
FIRST GROUP OF GOLDWYN PICTURES
The Sin Flood
Oct.—Pardon Mv French
Oct.—The Grim Comedian (Lloyd)
Oct.—A Poor Relation (Will Rogers)
Oct.—Be My Wife (Max Linder)
Oct.—The Night Rose
Oct.—Poverty of Riches (Barker)
Oct.—The Man from Lost River (Lloyd)
Oct.—The Old Nest (Hughes)
Oct.—Dangerous Curve Ahead (Hughes)
Oct.—The Invisible Power
Oct.—For Those We Love
Oct.—Ace of Hearts
Oct.—All's Fair in Love

HODKINSON CORP., W. W.

Feb. 12, 1922—Hope (Triart Pictures Corp.)
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.)
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.)
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.)
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions)
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.)
Nov. 20—The Light in the Clearing (T. Hayes Hunter Prod.)

KIPLING ENTERPRISES

The Lone Hand
The Midnight Riders
Outlawed
The Battling Kid

KREMER FILM FEATURES, VICT.

(Released on States Right Basis)
The Stampede (Texas Guinan)
I Am the Woman (Texas Guinan)

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray)
Partners of the Sunset (Allene Ray)

METRO PICTURES CORP.

Jan., 1922—The Prisoner of Zenda
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes)
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)
Dec. 12—The Golden Gift (Alice Lake)
Dec. 5—Turn to the Right (Special Cast)
Nov. 28—The Hunch (S.-L.—Gareth Hughes)
Nov.—Fightin' Mad (William Desmond) 5
Nov.—The Idle Rich (Bert Lytell) 6

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)
The Lotus Blossom
The Four Seasons (Urban) 4

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell) 5
The Able Minded Lady (Henry B. Walthall) 5
The Call From the Wild (Frankie Lee) 5
The Fatal 30 (Special Cast) 5
The Impossible Boy (Special Cast) 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

FEATURES
Dec. 18—The Power Within 6

SERIALS
The Yellow Arm
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)
Hurricane Hutch
(Fifteen Episode Serial—Starring Charles Hutchison)

SHORT SUBJECTS
Roping the Black Panther (Major Allen Scenic)
Cupid, Registered Guide (Holman Day Prod.)
Dangerous Dollars (Holman Day Prod.)
Dec. 18—The Wolf and the Kid (Aesop's Fables)
Dec. 11—The Conceited Monkey (Aesop's Fables)
Dec. 4—The Fly and the Ants (Aesop's Fables)
Nov. 27—The Frogs That Wanted a King (Aesop's Fables)
Nov. 20—The Woman and the Hen (Aesop's Fables)
Nov. 13—The Owl and the Grasshopper (Aesop's Fables)
Dec. 11—Trapping the Weasel Bill and Bob series)
Nov. 13—A Day in the Wilds (Bill and Bob series)
Nov. 13—The Heart of Doreon (Tom Santschi dramas)
Oct. 30—The Spirit of the Lake (Tom Santschi dramas)

(Continued on page 2982)

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

A Popular Floor Covering in Moving Picture Theatres

Houses, Both Large and Small, Adopt Linoleum

Today a great many up-to-date motion-picture houses are being equipped with floors of linoleum. In fact, it may be stated, that the success of linoleum as a flooring material in theatres has been thoroughly demonstrated.

In the first place linoleum possesses two qualities of primary importance in any motion-picture house—quietness under foot and durability. And in addition it is sanitary, easy to clean, attractive in appearance, and reasonably low in cost.

Battleship Linoleum

Genuine battleship linoleum is made of pure linseed oil, powdered cork, kauri gum, resin, coloring matter and other ingredients manufactured to meet the rigid specifications of the U. S. Navy. A strong material made to resist the severe wear given the decks of U. S. men-of-war, will give practically unlimited service on the floor of the motion-picture theatre. It is truly a permanent floor.

Beautiful in Appearance

Battleship linoleum comes in attractive shades of brown, green, and terra cotta. The brown seems to be the most popular probably because it harmonizes so well with theatre decorations, and because it shows footprints less than the others.

It should be noted that all genuine battleship linoleum always retains its color regardless of length of service. The pigment goes right through to the burlap back so that it never becomes faded or worn-looking with years of wear.

Easy to Clean

One of the most practical qualities of linoleum is the ease with which it may be cleaned. Just a quick, light mopping with a damp cloth or mop is all that is needed. This takes little time and labor, and means a considerable saving in cleaning costs, especially where there is big floor space. Or if the linoleum has been waxed it may be cleaned satisfactorily with a dry mop.

And linoleum is sanitary. Its smooth surface provides a minimum of cracks in which dust, dirt and germs may gather. It is essentially a clean floor, and from that point of view of importance to the health of audiences.

Economical in Cost

Battleship linoleum can be installed at a cost appreciably lower than that of hardwood, marble, or composition. In fact, price and long wear considered, a theatre floor of battleship linoleum is remarkably low in cost per year of service.

SOME USEFUL INFORMATION

Our readers will find the accompanying article—by a recognized linoleum expert, and with experience in both its manufacture and laying—of interest and informative value.

We suggest that you read this and file it away against the day when you need linoleum for your theatre.

THE EDITOR.

Where to Use Battleship Linoleum

One considerable advantage is that battleship linoleum may be used throughout the entire theatre. It is at once so attractive and so practical that it can be used equally well in lobby, foyer, auditorium, business offices, rest and smoking rooms, and lavatories. This does away with the inconvenience of having three or four different kinds of floor-covering, each demanding different care and different cleaning.

How to Buy Battleship Linoleum

In buying linoleum, one should be careful to get genuine battleship linoleum. The goods bought should be regular Navy Standard quality, made by a manufacturer who follows the U. S. Navy Specifications. It is possible to buy linoleum that is guaranteed by the manufacturer to give absolutely satisfactory service. And though such guaranteed goods may cost slightly more than goods that are not guaranteed, they are naturally to be preferred.

Battleship linoleum comes in three grades or thickness:—one-quarter inch, three-sixteenths, and one-eighth,—called respectively heavy, medium, and light. An inferior grade known as "6 millimeter" or "commercial heavy" will be found on the market. This grade is somewhat under one-quarter inch in thickness. Care should be taken that it is not substituted for genuine heavy battleship linoleum. It is doubtful if this "commercial heavy" battleship linoleum will give satisfactory service, inasmuch as it is not manufactured in accordance with the Navy Specifications.

When receiving bids on linoleum floors, it is advisable to have the price given in either a lump sum for the whole job or "per square yard of floor area covered." This will cause the contractor to reduce waste to a minimum.

Cork Carpet

Cork Carpet, as its name suggests, is a cork product similar to linoleum. But the cork particles that go into it are not so finely ground or so tightly compressed as in linoleum. Consequently cork carpet is softer, thicker, and more yielding underfoot. While it will not give quite the length of service that battleship linoleum of equal thickness would give, it is very durable. Its cost is considerably less and its resilient qualities so pronounced that it makes an ideal floor-covering for those parts of the theatre where absolute quiet is the main consideration.

For Theatre Interiors

For the interior of motion-picture theatres, cork carpet may be used satisfactorily, because of its sound-deadening qualities and durability. When a theatre floor is covered with this material, patrons are not disturbed by the footsteps of people entering and leaving; ushers and attendants welcome the comfort underfoot that this springy floor-covering provides.

The whole auditorium may often be profitably covered with cork carpet; but if this is not advisable, the use of this resilient material on just the aisles and back areas will do away with an appreciable amount of noise.

Importance of Proper Laying

No matter how fine the quality of the battleship linoleum or cork carpet bought, it must be laid properly or the floor will not be an entire success. Each strip must be cemented down "solid" to the floor-base. Just tacking down the strips or cementing them only at the edges will not do; such work will not last any time. Laying should be done by a responsible and experienced firm that can guarantee satisfactory results.

Some manufacturers of linoleum recommend laying heavy felt paper between the floor and the linoleum, and then cementing all three materials together. However, one of the largest manufacturers, who has long studied linoleum laying and has recently published specifications for installation, states that the felt-paper method is inadvisable. First, because three materials cemented together are more likely to give trouble than just two, and secondly, because the tensile strength of felt paper cannot be depended upon.

In all cases it is wise to consult a linoleum floor contractor before specifying the method of installation. The contractor engaged should be a man thoroughly experienced in his work, and able to guarantee a satisfactory job.

If the linoleum bought is genuine battleship linoleum and the installation is made by competent workmen, it is safe to say that the resulting floor will be very attractive in appearance, and that it will wear with entire satis-

(Continued on page 2968)

Just What Is the Value of an Arc Control in Projection

Prominent Manufacturer Gives Some Excellent Information

By L. M. Fulton, Treas. E. E. Fulton Co. of Chicago

Records indicate that time, promotional efforts, and competition are the leading factors in the selection, general adoption, and universal use of new and worthy inventions, rather than the grasping initiative, integrity, and foresight of the users. What is looked upon as inane today is considered indispensable tomorrow.

These facts are readily called to mind and plainly illustrated in the motion picture industry by the gradual passing of such uses being made of tanks, boxes, and bags for take-ups; the inefficient costly A. C. arcs; combustible booths; machine mechanism cases and tops; water barrels, and grid rheostats; hand driven projectors; and now the steady and growing abandonment of hand fed arcs, these being supplemented by arc controls or regulators.

Time was when the hand fed arc served its purpose fairly well, for a 9 x 12 picture contains but a little over 100 square feet to illuminate. But with the increased cost of producing better shows, larger houses with greater seating capacity were necessary to balance this cost, and along with this bigger pictures, until today the average picture projected is between 20 and 24 feet wide, which represents not twice the area to be illuminated, but three to four times the former amount. So it is evident that larger and heavier arc lamp equipment and heavier currents were necessary to make this increase possible, but with these increases it is also much more difficult to handle and maintain an arc by the former practice of hand feeding. Therefore, as has been often repeated, "Mother Invention supplied the missing link" by producing the various types of arc controls or regulators.

These different changes for the better in the motion picture industry has elevated and has been the means of furnishing the public with a pleasing sort of entertainment and education without any material hazard or physical strain. As a matter of fact, it has been the untiring effort of the different inventors, promotors, and



L. M. Fulton

societies for the art, that is largely responsible for its present day popularity. And so it goes, as we progress ever onward it is most profitable for him who serves best.

Those technically acquainted with projection realize that a more or less successful picture depends upon a combination of details, no one apparatus, appurtenances, being responsible for the total results, therefore the better these combinations the better the results.

The arc controller of today is a very valuable addition to any motion picture arc light, as it serves a double purpose. An arc control will not only maintain an even, steady arc light, but will reduce the amount of electrical current and carbons consumed, this fact being proved by an unbiased test made in an electrical laboratory in one of the larger cities, which showed an actual saving of 7% in the electrical current consumed, this being registered on recording watt meters. The test was conducted by operating two arc lamps with identical resistance in the service line on both lights, but one was fed by hand and the other with an arc control. So as the exhibitors become acquainted with these facts, the arc control will soon be considered an indispensable accessory.

Some exhibitors feel that the arc control is a convenient, lazy, labor-saving device, and that it is the place of the projectionist to feed his arc. But this is a biased opinion, and would not exist if the exhibitor would become better acquainted with projection values, equipment, and the work of a projectionist, for they would soon discover that while it relieves the projectionist of a very tedious manual operation, it works to their best advantage. The maintenance cost of an arc control is next to nothing, there being records of eight years' service without any repairs made.

It is almost humanly impossible to feed the carbons by hand and get even good results, as so much depends upon the structure of the carbons, etc., as to when and how much to feed, that the high amperage used today demands the assistance of a mechanical, or combined mechanical and electrical aid.

To get the best results from an arc lamp the current pressure or voltage should be kept as nearly constant as possible, thereby causing the least change in the crater or light delivering source of the carbon. This can only be accomplished by very minute and hair-like movements of the carbons, this being more or less dependent upon the carbon being consumed.

Most arc controls built today operate on a very slight change in voltage, this being dependent upon the relation or consumption of carbons one from the other, and as a very small amount of carbon is burned the control will automatically feed them just the required amount, and no more. The movement of the carbon being so small that it is not discernible to the eye. Contrast this to the hit or miss guess of manual operation, more or less depending upon your projectionist's skill and attentiveness, and it is possible to realize the ever growing list of satisfied users.

Most manufacturers today will demonstrate their assertions by a trial, and from the foregoing evidence, it appears that an exhibitor would be acquainting himself with a device that would be a highly prized addition to his equipment, which would deliver to his patronage a picture free from discolored and poorly lighted corners, and at the same time effect a saving for himself.

Activities in the Southeast

The new Broadway theatre, in High Point, N. C., is rapidly nearing completion, much to the delight of A. B. Huff, owner. Mr. Huff announces that the Broadway will seat 350, and will be the finest theatre of its size in the territory.

Orlando, Fla., is to have a handsome new theatre, if the plans of Barney Beacham, who is building it, materialize. He announces that the theatre will seat 1,200—and he has placed his order for specially constructed seats, with spring cushions and extravagant upholstery. The new theatre is, as yet, without a name.

The Broadway theatre at Rome, Ga., has opened, and is equipped with a modern line of projection equipment, including a Minusa gold-fibre screen, and two Powers 6B projectors. The Broadway was formerly the Amuzu, but has been practically rebuilt.—*Gaddis.*

Vance, Asheville, Opens

Formal opening of the new Vance Theatre at Asheville, N. C., was held recently the entire city turning out for the ceremonies. Manager L. M. Cadison was delighted with the reception accorded his new motion picture house, which is one of the handsomest structures in Asheville.

The new theatre was christened in honor of Hon Zebulon Vance, former governor of North Carolina, and was remodeled throughout, the new theater bearing little or no resemblance to the Galaxy, which preceded it.

Opera chairs and electrical fixtures were rushed to Asheville by express in order to permit of instalation in time for opening the Vance. New heating and ventilating systems have been installed, a new screen has been purchased and new motion picture machines have been secured by Manager Cadison.—KEENEY.



"Navy Standard"

The Navy Department has drawn up rigid specifications for linoleum to be used on the decks of battleships. Naturally, a linoleum that conforms to these exacting Navy requirements, and that will endure under the terrific wear imposed by Navy service, is exactly the type of floor-covering needed in the theatre.

All so-called battleship linoleum is not made according to Navy specifications. To be absolutely certain you are getting genuine battleship linoleum, made according to Navy standard, you should insist on Gold-Seal Battleship Linoleum.

Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—*Gold-Seal* Battleship Linoleum is manufactured in strict accordance with the standards set by the U. S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

"Quiet underfoot?"—"Easy and inexpensive to clean?"—As cork is its main ingredient, *Gold-Seal* Battleship Linoleum is comfortably quiet to walk on—pleasantly resilient under foot. Its smooth, sanitary surface can be cleaned in a jiffy by a few whisks of a damp mop. It comes in three colors—attractive shades of terra cotta, brown and green.

No other linoleum so fully meets the requirements of motion picture floors as does *Gold-Seal* Battleship Linoleum. It will pay you to insist upon the genuine.

Gold-Seal Cork Carpet

Some exhibitors, who desire absolutely soundproof floors, prefer *Gold-Seal* Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago Boston Dallas Atlanta
San Francisco Minneapolis Kansas City Pittsburgh Montreal

CAUTION!

The Gold Seal, facsimile of which is shown at right, is pasted on the face of all genuine *Gold-Seal* Linoleum. Look for it!



GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S. Navy Standard



Unique theatre front of the Strand, Waterloo, Iowa, a First National house

The Seven Hundred Seat Solon Theatre, Spencer, Iowa, a Model in Construction

The seven hundred seat Solon theatre which recently opened in Spencer, Iowa, under the management of G. M. Solon, is a model in theatre construction. As one enters the heated lobby, which measures fifteen by twenty-nine feet, he is impressed by the inviting appearance of the marble walls and ticket booth, the latter being finished with the same material. A decorative painting adorns the ceiling and is illuminated by nearly fifty lights which have been attractively arranged.

The main auditorium is one hundred and ten feet in length and the floor drops three-quarters of an inch to every foot. Comfortable 19 inch opera chairs have been installed to insure comfort for the patrons and are provided with aisle lights. The walls are decorated with works of art which are pleasing to the eye, while draperies of grey and old rose are used on all doorways, orchestra railing and as a setting for the screen.

The projection room is so designed that the center of the projection lens is on a horizontal line with the center of the screen.

The room measures eighteen feet in width by twelve feet deep and eight feet high. The entire equipment, which was furnished by the Des Moines Office of the Argus Enterprises, Inc., consists of a G. E. Generator set, Fulco Reel Cabinet, two of the latest type Simplex Projectors equipped with Simplex Lenses which project a fourteen by eleven foot picture on an Argus Crystal Bead Screen at one hundred feet. R. W. MacEwan, manager and projection engineer of the Argus, Des Moines Office supervised the installation of the projection equipment which will be in charge of Projectionist Tomer D. Flint, formerly of Des Moines.

A Popular Floor Covering for Theatres

(*Continued from page* 2965)

faction for a long period of years. A well-laid floor of genuine battleship linoleum takes at least one worry off the shoulders of the motion-picture theatre owner.

CARE OF LINOLEUM FLOORS

In cleaning linoleum use pure mild soap and warm water. Caustic soaps and abrasive powders should never be used. Simply mop off the floor with soapy water, then with clean water—using always the least water possible—and dry quickly.

Waxing is very beneficial to linoleum. Any good floor wax, preferably in liquid form, will do. It should be thoroughly rubbed in. After the floors have been waxed sufficiently, they can be cleaned with a dry mop without the use of water. Waxing should be done about once a month.

It is also possible to varnish linoleum. Varnishing gives the linoleum a brilliant surface covering, and protects it from wear.

Cork carpet floors should not be waxed or varnished. The chief charm of cork carpet is its softness and resiliency and both these qualities would be lessened by varnishing.

Good battleship linoleum or cork carpet, well laid and adequately cared for, will give long and satisfactory service in any motion-picture theatre.

Salt Lake City Dealer Inspects Plants

Sam I. Levin, president of the Salt Lake Theatre Supply Co., has been in New York for about a week, spending several days inspecting the factory of the Nicholas Power Co. Mr. Levin came to New York in order to learn as much as possible about the manufacturing of the equipment which his company sells. He declares that he gathered much useful information, stating that most of the equipment manufacturers are glad to show the methods and materials that go to make up their product. Mr. Levin planned to also spend several days at the General Electric Co.

Emerald Theatre Leased

The Emerald theatre, Thirty-sixth street and Prospect avenue, Kansas City, Mo., has been leased by L. Weil and son, formerly of Sioux City, Iowa. The theatre, which is a suburban house, will be remodeled and redecorated about October 1. The seating capacity also will be increased. A large canopy, a new front and an improved lighting system are among the improvements planned.—TRUE.

Allen Will Be Largest House in Alberta

The new Allen Palace theatre in Calgary, Alberta, will be the largest theatre in the Province of Alberta, according to the owners. The seating capacity is 1,968 and this is said to be about 500 more than the largest theatre in Alberta already in operation.

It is interesting to note that the Allens of Toronto will shortly open the Palace theatre in the city in which they made their real start in the moving picture business. About fourteen years ago they opened a moving picture store show in Brantford, Ontario, but eventually they moved to Calgary where they opened the first of the large exclusive moving picture theatres in Canada. Their chain now extends from coast to coast and they have finally come back to Calgary to build a moving picture theatre that is equal in size and beauty to many other of their new houses in various cities.—GLEDDISH

Buffalo Notes

Peterson & Woods, owners of the Wintergarden and Mozart theatres in Jamestown, N. Y,. will built a new house to be called the Palace on Spring street in the Chautauqua Lake city. The Palace will have a seating capacity of 2,000 and will cost close to $1,000,000. Contractors have started work on the foundations The house will be opened next fall.

Rumors persist that the Shea Amusement Company will yet build its new Metropolitan on Main street north of Chippewa in Buffalo. M Shea and P. B. MacNaughton have been in Chicago conferring with architects on building costs and plans. Report also has it that the Tivoli, Chicago, will be reproduced in Buffalo if the deal goes through. It will be the fifth house in the Shea Buffalo chain.

Nicholas Dipson has broken ground for a $150,000 theatre on Main street, Batavia, N. Y which will be one of the finest houses in western New York.

The new Lafayette Square theatre in Buffalo is nearing completion and will open soon after the holidays. This theatre is costing a fortune and will be "the last word."

The Colonial in Depew was opened this week by Chester Glanc and Joseph Dworzanowski. It is a 900 seat house costing $40,000.—TAYLOR.

Plan Jersey City Theatre

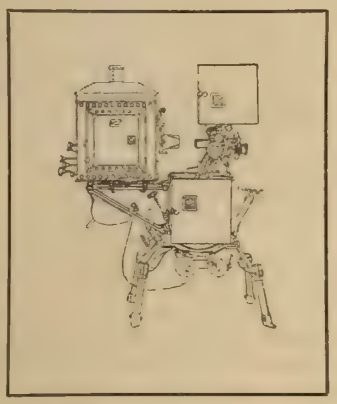
A $50,000 theatre will be built at 1 Wegman Parkway, Jersey City, by the Rialto Amusement Co. R. D. Blauvelt, of New York City, is the architect.

POWER'S PROJECTORS

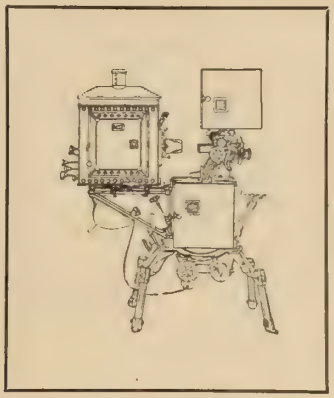
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Carries Elevated Platform on Auto

An elevated platform on an automobile by which pictures can be filmed which would be unobtainable otherwise has been devised by Daniel J. Goff, Chicago cameraman. The platform is shown in the photograph. It was originated and put into commission by Goff during the Pageant of Progress Exposition in Chicago in July. The platform weighs 140 lbs. and can be attached to an auto in eight minutes.



Daniel J. Goff, free lance cameraman, and his elevated platform device

It is used mostly on news assignments. Goff has been in the free lance field for ten years, and owns a Bell & Howell, DeBris and Universal cameras. He also heads a photo finishing concern.

Capitol, Detroit to Open Soon

John H. Kunsky, president of the John H. Kunsky enterprises in Detroit, announces facts regarding the opening of the new Capitol theatre, under construction in downtown Detroit near the Kunsky Madison and Adams theatres in the business district.

The Capitol will open to the public about December 15. It will seat 4,250 people. The building includes theatre and offices and takes up one entire block. The general offices of the Kunsky company will, however, remain at the Madison Theatre Building.

Mr. Kunsky announces that Thomas D. Moule, who has been managing director of the Madison and Adams theatres for many seasons, will also have supervision over the new Capitol. Clyde Wixom will be house manager of the Adams; George Kelley house manager of the Madison, while the Capitol house management has not been filled. Music will be supervised by Eduard O. Werner, musical director for all of the Kunsky theatres. Mr. Werner, until a year ago, was director of the Adams orchestra when he was appointed to arrange the picture scores and overtures for both the Adams and Madisons. Werner, it is expected, will free lance between the three theatres, leading overtures at various times when his time is not occupied otherwise. Howard O. Pierce will continue as publicity man.—HEFFERMAN.

Reopen Canadian Theatre

Announcement is made that the Famous Players Canadian Corporation of Toronto has acquired the Brock Theatre, Brockville, Ontario. This is the only moving picture theatre in the city which has upwards of 10,000 people. It was recently renovated and redecorated but will be further improved by the corporation. —GLADISH.

Plan N. Y. House

Plans have been filed by the Tyrol Realty Corp., Samuel Wheeler, president, for the erection of a one-story motion picture theatre on the south side of East 152nd street, near Melrose avenue, the Bronx, N. Y. The theatre is expected to cost about $130,000.

Hillyard, Wash., Has $50,000 House

Hillyard, Wash., a municipality surrounded on all sides by the city of Spokane, has a new $50,000 picture palace de luxe, known as the Rialto, operated by O. W. Newton, manager. The Great Northern railway shops are located at Hillyard, and the town has the distinction of having its own city government, apart from Spokane, while Spokane virtually surrounds it on all sides, bringing the new theatre closer to residents of Spokane's north hill than any other movie house in the city. The new Rialto contains features no other house in the Inland Empire has, an operating room on the level with the curtain, insuring perfect pictures. Ventilating, lighting, heating are all as near perfect as it is possible to make them. The mezzanine floor is a feature in itself, behind plate glass and furnished with upholstered wicker arm chairs, rockers and settees so that, as Mr. Newton says, "you can enjoy a movie evening on this floor with the comfort, ease and pleasure found in your home parlor."—*Colver.*

Cameraman Uses Ultra-Speed Device

WHAT is considered one of the greatest advancements in the art of filming motion pictures is the recently introduced ultra-speed attachment for cameras. The first cameraman on the West Coast not specializing in slow-speed to equip his own machine with the new appartus is Park Ries, head cameraman for Hamilton-White Comedies, Inc., at



Park Ries, who turns the crank for Educational-Mermaid Comedies, pointing to ultra-rapid speed devise which has been attached to his machine at a cost of $1000.

Hollywood, making Mermaid Comedies for Educational.

The ultra-speed attachment cost Mr. Ries $1,000, and necessitated laying his machine up for three months while it was being put on at the Bell and Howell plant in Chicago.

With the ultra-speed attachment a cameraman can produce on the screen the movement of players at a speed one-twelfth as fast as natural. Some of Mr. Ries's first work with his newly equipped machine is seen in "The Vagrant." Reviewing this picture, the Los Angeles Saturday Night said:

"Perhaps it has been done before, but we have never seen it tried before—meaning the introduction of the slow camera in comedy. And here we have it employed purposely and right cleverly.

"It was Lloyd Hamilton . . . in one of those ridiculous Mermaid Comedies at which one frequently laughs from sheer idiocy, superinduced by screen hypnotism, who executed an opium dream on the roof of a building by the aid of the slow motion camera. It was ludicrous in the extreme and further marked by cleverness of intellectual stamp. 'Ham,' after being pursued to the roof of an opium joint, is mesmerized by the fumes from a fireplace below and does a classic faun dance with the policeman who has cornered him there."



Views of the new Rialto, Hillyard, Wash. Left—Interior, showing seating arrangement. The projection room is on the same level as the screen. Middle—Exterior of the Rialto. Right—Comfortable chairs of the mezzanine floor

Any film will print a shadow and a highlight—it's the tones in between that give the positive its quality.

EASTMAN POSITIVE FILM

Has the long scale of gradation—the reproductive quality that registers all the delicate halftones of the softest or the most brilliant lightings. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

New Theatre of Erie, Pa., a Model for a Modern Medium Sized Play House

Everything Up-to-Date Embodied in Aris, from Projection to the Ventilating Equipment

One of the most modern small theatres in the East is the Aris theatre, at Erie, Pa., which opened its doors to the public recently. Although seating but 750, this house is complete in every respect, from its heating and cooling systems to its projection and screen equipment.

Manager F. T. Egan is well pleased with his house, and states that in the few weeks that it has been running he has been doing capacity business. The theatre is owned by the Aris Amusement Corp. It is located at 1611 Peach street and was erected at a cost of $100,000.

The house is erected with a dance hall on the third floor, and with a tea room connected with the lobby. The building is constructed of hollow tile, steel and concrete. The interior is finished in buff and white. The seats in both auditorium and balcony are arranged in three sections. There are no loges.

A vacuum split system is used in heating the theatre, and an up-to-date system of refrigerated air keeps the house cool in summer. Huge fans are also used for ventilating. Music is furnished by a large Gottfried orchestral organ, which was installed at a cost of $6,000.

The projection room, which is Westinghouse equipped, has a Powers 6-B Cameragraph which throws to a velvet screen 80 feet away. All modern devices are embodied in this model little house, even including five intercommunicating phones. Erie ought to be proud of the addition to the city's playhouse of the Aris theatre.



The New Aris Theatre at Erie, Pa.

Majestic Changes Hands

The Majestic theatre at 185th street and St. Nicholas avenue, New York City, has been sold by the Braddon Amusement Corp. to a syndicate. The theatre accommodates about 2400 people which includes a roof garden. Aaron A. Corn was the broker.

Karlton Has Large Organ

The new Karlton theatre besides being one of the most beautiful artistic motion picture auditoriums in the country also boasts of one of the largest and most completely equipped organs of its size in existence. The instrument in the new Karlton theatre is a true Kimball Unit Orchestra of pipes and percussion instruments under the control of the organist as the human orchestra follows the leading of its director. It closely resembles the great unit in the Stanley theatre which is the largest and most completely equipped in the East.

The string section in the Karlton organ contains double basses, 'cellos, first and second violins, and their octaves. In the wood are the clarinets, oboes saxophone, kinura, flutes and piccolo. The brass family is represented by the tubas, trombones, horns and cornet.

Organ tone or foundation stops include the diaphones, diapasons, tibias, bourdons and accompanimental flutes, with mutation stops. The vox humanas and some other specialties also belong in a classification outside of the orchestra proper, making this an orchestra and an organ, with all the advantages of both.

Percussion instruments are present in great variety, exceeding any usual concert orchestra and far beyond the organ resources. These comprise the chimes (tubular bells), harp, marimba, glockenspiel, orchestra bells, xylophone, (piano prepared for, to be installed later), the orchestral drums, tympani, and musical (legitimate) traps, as needed for interpretation of the folk music of the several nations. The musical "effects" considered desirable in the early days of motion picture accompaniment, and by some exhibitors even now, are conspicuous by their absence.

Being located in solid concrete chambers and under control of individual electric motors, the expression is perfect, from gentle gradation of crescendo and diminuendo to the crashing sforzandos.

This Unit Orchestra and Organ is operated from a console of the most practicable type, that designed by Robert Hope-Jones and used by this company in an idealized form. All means of control are within reach of hands or feet without stretching or inconvenience, even the manuals being inclined to the natural angle of the arms and the double touch being at the same time positive and easy to play. The combinations all visibly operate the stop keys and have double touch to control the pedal simultaneously or not, as desired.

Visits Motiograph Factory

Chief Projectionist Hanson, of the World Realty Company, Omaha, Nebraska, which owns and operates an important chain of theatres, made a special trip to Chicago to inspect the factory of Enterprise Optical Manufacturing Company, makers of Motiograph De Luxe.

He was greatly impressed with the first hand knowledge he gained of the splendid materials and workmanship put into the new machine and the atmosphere of efficiency that prevailed in the factory, and said after his inspection that he was a greater booster for the Motiograph even than he had been before.

Mr. Hanson reported that the new De Luxe models, recently installed in the Sun theatre, have been giving splendid results ever since their first run, and that the brightness and steadiness of the picture is a source of great satisfaction to the management and patrons of this house.



What Have Gundlach Projection Lenses Done for The Motion Picture Industry?

They have transformed the poor picture of about ten years ago into the perfect picture of today.

They have raised the standard of quality and illuminating power to the highest degree.

They have supplied lenses in three sizes to provide the exact focal length with the utmost illumination for every possible condition of projection.

They made the No. 2 size Projection Lenses available YEARS AGO which removed the limitation formerly upon the distance the picture could be projected and the size of theatres.

They have standardized the mount and jacket with spiral adjustment.

They have set a standard for optical quality, illumination and uniformity which may be equalled but not excelled.

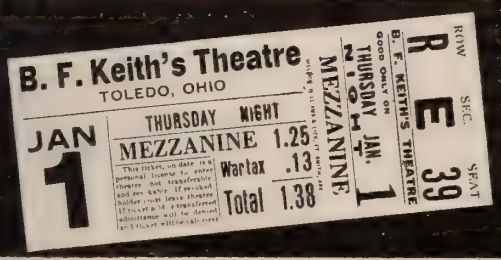
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TRANSVERTER (double arc type), furnishes two perfect arcs in series simultaneously, each of the same amperage and light value—and in striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve.

And, throughout the whole operation the automatic voltage control maintains constant amperage without the use of wasteful resistance, which, of course, means less heat in the booth and less maintenance and operating cost than any other device.

These are but a few of many TransVerteR features that contribute to the successful operation of motion picture theaters.

TRANSVERTER automatic voltage control maintains a constant amperage and steady arc without the use of a wasteful resistance.

Literature sent upon request.

THE HERTNER ELECTRIC CO.

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John E. Barber Claims Movies Need a Banker

At an open meeting of the American Society of Cinematographers on the night of September 12, Mr. John E. Barker, vice-president of the First National Bank of Los Angeles, and vice-president of the Cinema Finance Corporation, addressed the members on the subject of motion picture economics, the high lights of which are most interesting. Mr. Barber introduced his subject by stating that the motion picture industry seems to have been affected less than any other industry by the general slump in business; that, whereas shoes, cotton, wool, cattle, steel, etc., have been badly depressed, the demand for motion pictures, measured by attendance, has been off only 30 per cent. Although other industries have been prostrate, the United States admission tax of 10 per cent and the rental tax of 5 per cent from January 1 to June 1, 1921, show a material increase over the preceding six months. For the fiscal year ended June 30, 1921, the 10 per cent admission tax increased 15 per cent over 1920, and the 5 per cent rental tax increased 37 per cent over 1920, but tax receipts for automobiles, cigars, jewelry, pianos, candy, all decreased heavily, showing that motion pictures are not in the luxury class, and that is most encouraging from a banking point of view.

Continuing, Mr. Barber said in effect: The motion picture industry is in a state of flux; it is unsettled and unorganized, if not disorganized. Recent conditions will prove to be a blessing in disguise, since extravagance is being eliminated. Leaders are emerging and there is a general "settling" in all departments of the industry, and this applies to the artistic as well as the business side. It is the duty and the opportunity of the bankers to help to stabilize the industry. The great obstacle now and heretofore has been the almost entire lack of reliable statistical information about motion pictures such as may be had about railroads, copper, cotton, steel, coal, oil, etc. All has been guesswork and questionnaires have failed to bring reliable data. It is essential that bankers know accurately the facts of an industry to determine whether it is entitled to credit, and if so, how much.

There has been a lack of capable business management equal to the creative and artistic abilities shown by producers, directors, photographers and actors. This has led to inefficient methods, waste of money and time. Lately progress has been made in some studios along business lines and there is better accounting, and reduction of waste, but too often the producer is his own business manager, to the detriment of his pocket book and his business reputation. There has been regular over-production, costing the industry millions. Oil wells shut down, copper mines suspend, factories close, but picture production goes on in spite of glutted markets. This is a corollary of three and could be corrected if better understood.

Studio facilities far exceed the demand. This is uneconomic and is the result of personal vanity, which constitutes a danger.

The marketing machinery of the industry is costly. It takes 25 to 35 per cent of selling prices to market a picture; this shows the importance of centralizing distribution and eliminating duplication. There are now in the United States fifteen large and one hundred and twenty-five small distributors. Also there are difficulties encountered with selling agents three thousand miles away.

There is a lack of adequate capital to run the picture industry economically. Where have the huge returns from picture production gone? None has been put back into the business. Between pictures most producers must go through the agonies of financing for the next and this complete lack of an adequate financial structure has led to an inability to get banking credit, for there is no open market for motion picture securities as for railroad, etc., and the producer cannot go to the banks for seasonal requirements as farmers, the manufacturer, the mine operator.

It is plain that the industry has outgrown private financing and it is not sound or economic for the distributor to finance production. Pictures should be sold on percentage which would be cheapest and most logical and satisfactory to all. It is a fact that the producer pays 20 to 60 per cent and often 100 per cent for money necessary to make his production. Although having outgrown private financing, the industry is not yet stable enough for public flotation; and until it is, producers must be accommodated by banks and corporations like the Cinema Finance Corporation, recently organized in Los Angeles.

Our experience in financing motion pictures has been most satisfactory. For years we have believed it a legitimate industry—the largest here, and therefore legitimately entitled to its share of community credit on reasonable terms. We qualified it as an industry under

1. Size.
2. Stability.
3. Marketability.
4. Risk and Profitableness.

At first we lent only to men whose financial statement warranted unsecured loans; this limited the bank's helpfulness, because many able producers and directors could not show means; therefore, we evolved a scheme of lending on negative, *i. e.*, to put picture loans as "commodity loans." We required the producer making the loan to put up one-third of the amount required, the bank lending two-thirds; this was secured by a chattel mortgage on the negative, insurance, lien on receipts, interest charges and trust receipts. Such an arrangement widens the bank's sphere of usefulness immensely.

The net results are, first, a large volume of loans; second, profitable business; third, no greater hazard thus protected than any other kind of business the bank is asked to finance; fourth, liquidity—results more dependable.

Each loan, therefore, is carefully scrutinized and judged under the following head:

1. Character of story, type of picture, and its quality; also director, cast, etc.
2. Producer—His ability, his experience, his resources and his integrity. Especially his *business organization.*
3. Release arrangements—who and when. (Time of loan important to bank) subject to screen examination, etc.
4. Insurance.
5. Estimates of cost, stars' salaries, directors' salaries, etc. (Advances made only on cost sheets.)
6. Market value of collateral, *i. e.*, film based on box office returns of previous similar pictures of this producer.

Mr. Barber sees the motion picture industry on the threshold of a new era; he declares that bankers have been able to help other industries at critical times, and can do so here.—*The American Cinematographer.*



Fred Chaston and his combination camera

Completing Ashville House

Work on the Imperial theatre, now being erected on Patton avenue, Asheville, N. C., by the Southern Enterprises at a cost of more than $110,000, will be completed about December 15. With a seating capacity of approximately 11,500 persons, the Imperial will be one of the finest motion picture houses in the Carolinas.

The main theatre building is situated on Lexington avenue, while the arcade is on Patton avenue. Restrooms for both men and women, equipped with handsome furniture and adorned with palms, ferns and other plants, are being arranged. A Robert-Morton pipe organ, costing $10,000, has already arrived and is now being erected.—KEENEY.

Devises Combination Camera

Fred Chaston, a veteran cameraman, has followed out a novel idea by which he has been able to get a camera which fits every need. Working on the principal that all cameras have several good points, while no one camera is adapted for all uses, Chaston has made a combination which he says is good all around—for speed, adaptability and precision.

Mr. Chaston is a cameraman who has been a motion picture photography for over fifteen years. He is a member of the United Society of Cinematographers and of the Moving Picture Photographers Association. He has just finished a year and a half with D. W. Griffith.

In order to get a good all around combination Chaston has assembled the camera shown in the photographs. This combines all the quickness of changing lenses with a turret and at the same time focus can be made on the film or ground glass from the back. There is no sliding back and forth on a track. The film can be seen at all times. The camera has many new vignetting and double exposure devices necessary for the advanced cinematography of the present day. The camera was built by the American Motion Picture Machine Co

Columbia

Columbia Projector Carbons

From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

Columbia Silvertip Combination Carbons for Direct Current: The narrow diameter of the silvertip negative lower compels it to burn with a sharp point, holding the arc steady and keeping the shadow off the lens and screen.

We invite correspondence with a view of bettering your projection.



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BY LIMITING THE INITIAL CURRENT RUSH
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1600 Broadway



National Anti-Misframe League Forum

Arcadia Theatre, Windber, Pa.

Dear Editor:

Inclosed find my application for membership in the N. A. M. L. . . . In my mind the league is an excellent movement, as it is not only benefits projectionists, but the public, exhibitor and producer as well. . . . Am enclosing a drawing of my plans for a very useful article for members of the N. A. M. L.—the misframe finder.

J. D. Smouse.

Salem, Ore.

Dear Sir:

Am enclosing membership application. . . . I have been in the projecting game for two years; previous to this I was stage manager in this house. I get a great deal of bad film here, as this is a second run house, combining vaudeville in its program, and the population of the town is only 17,000. So I have plenty of film repairing to do.

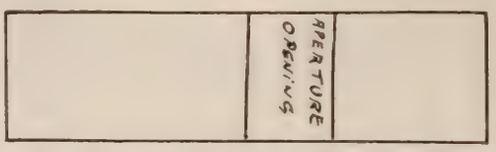
I have talked the matter over with the other projectionists here and we have all decided to join the league. This is not a union town, as there are not enough of us to organize and the nearest charter is in Portland, but it is closed.

B. Neeland, Bligh Theatre.

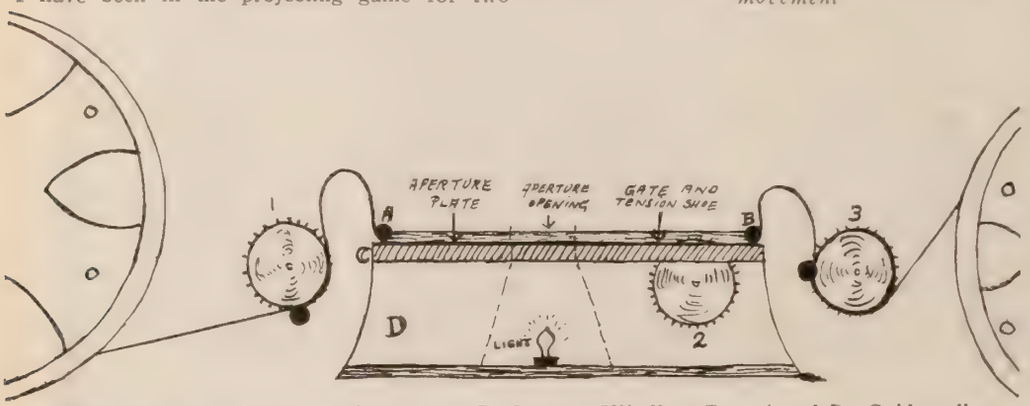
Ashland, Catlettsburg, Ky.

Dear Ed.:

We are two old members of the N. A. M. L., Nos. 913 and 914, and have taken a great interest in the troubles of the projectionists as published in the Forum. . . . We have faithfully lived up to our pledge that we took in joining the league. . . . Films that we are getting now are in the best of condition, but once in a while we get a film that is all shot . . . but we always send them out in the best possible condition.



Top view misframe finder. When film passes through the misframe finder as it does in the projection machine a misframe can easily be detected, because of the light and intermittent movement



Plan of misframe finder. Designed by J. D. Smouse, Windber, Pa. A and B—Guide rollers. C—Surface for aperture plate. 1 and 3—Feed and take up feed sprockets. 2—Intermittent sprocket geared according to sprockets 1 and 3

We believe that all projectionists will be helped greatly by the league. . . . Both of us have been projectionists for over six years and expect to keep at it. We enjoy reading the letters of the other members.

W. C. Caines.
C. L. Wylie.

November 15, 1921.

Motion Picture News,
729 Seventh Ave.,
New York, N. Y.

Gentlemen—I am herewith attaching clippings of film from a print of Douglas Fairbanks in the "Three Musketeers," which played in the Regent theatre, Springfield, Ohio, Gus Sun, manager, week of November 6.

Would appreciate your giving this publicity, as operators who mutilate film in this manner should certainly be reprimanded through the trade's papers.

Yours very truly,
United Artists Corporation,
R. K. Evans,
Sales Manager,
Cleveland, Ohio.

Note—The samples of films enclosed were disgraceful. Some operator had punched holes in many places. It is up to the N. A. M. L. members to assist all in stopping this evil. There is no excuse for such treatment of film and those operators who do so are only working to the detriment of the men who want the industry to advance.—Technical Editor.

Barnesboro, Pa.,
Sept. 23, 1921.

Dear Sir:

I am the operator in a new theatre. And with the equipment I have I ought to get a better picture. This is what I have: An Extra-light screen; Simplex machines with Gundlach lens, Extra-light shutters, D. C. current.

Here is the trouble; poor focus, can not set shutter perfect. On the left side of the screen the picture is all right but on the right side it is distorted.

The throw is 80 feet. Size of screen is 14 by 1[illegible] feet. Have 4½ inch focal lens. Where should shadow box be placed and how?

Can any N. A. M. L. members help me out of this trouble?

Yours truly,

H. H. [illegible]

Due to great number of applications received for the N. A. M. L. we have exhausted our supply of labels and membership cards. As soon as these are printed they will be forwarded to all who have not as yet received them.

Sherman Recollects Old Days

Dear Eidtor:

As I sit here at the old typewriter, I can hear the mad uproar of hammer and saw, as the mechanics work like demons to complete the finest theatre in eastern Tennessee, and my mind goes back to the old days when the writer was "shootin' 'em over" in a two-bit, stand-'em-up joint, commonly known as the black-top.

I still have my membership card No. 362 in the N. A. M. L., and often think of the boys, who, after hearing of the terrible storm that swept Corpus Christi, Texas, two years ago, were good enough to step up and offer me help to get going again. From Maine to California came letters from fellow-craftsmen that were sincere in their offers of assistance, and it may be that I was a little careless in not thanking the boys at the time, but we were so hard pressed then, that it seemed to me to be impossible, and then I had to give up my typewriter for a long time, on account of sickness, coupled with the fact that I was on the go a great deal, leaving the projection-room to find health.

This letter finds me up in the Appalachians, in a pretty little city of fifteen thousand souls where hard times are unknown, and prosperity reigns supreme.

We are just completing a theatre that will be a credit to this city, and to the state, and I am going to tell you all about it when I write again.

I just can't keep from mentioning the fact I am using a pretty good feature for change-overs, and will call your attention to it in this letter, and want to see what you think of it.

In the lens-ports are two four-inch dissolving diaphragm shutters, connected with a steel rod, having convenient handles arranged on same, so that by sliding the handle, opens one diaphragm, and shuts the other, so there are no springs, strings nor any other light equipment to give away just as you are ready to use it. Quick and positive in action, and unbreakable it will deliver the goods.

If I can interest the bunch, I will agree to write again, but there's no reason why the pages should not hold some good letters from Cameron, Griffiths, [illegible]

(Continued on page 2979)

National Anti-Misframe League Pledge

As motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and whe nfilm is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

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BALLAD

By Louis Breau

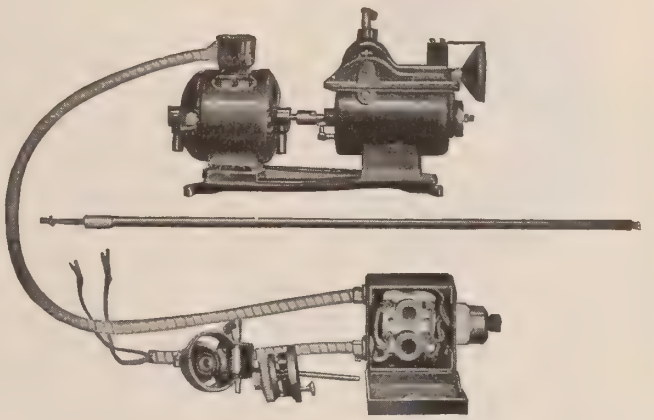
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By Cal DeVoll

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Rush Work on Rochester Movie House

The last of the mammoth steel girders for the motion picture theatre de luxe being erected by George Eastman on the Eastman School of Music site in Rochester, N. Y., has been hoisted into position. The girder is 17 feet in length and weighs nearly 17 tons. The placing of this girder marks the completion of the main supports of the theatre roof, which includes seven trusses ranging in length from 74 to 137 feet and weighing from 18 to 23 tons each.

Completion of the steel framework in time to enable the enclosing of the building before severe weather sets in has been the aim of the steel contractors. It is expected that the roof will be "topped off" in a few weeks. Enclosing of the structure this year will enable the interior work to proceed throughout the winter regardless of weather conditions and hasten the date of the opening of the completed theatre in 1922.

The steel framework is complicated because the site has only one right angle corner. The main floor and two balconies are slanting and incurved, making it necessary for the steel contractors to discard the standard right angle connections and make special bevel connections for all the work with the exception of the roof. Above the stage section are two proscenium girders 73 feet in length, each weighing about 20 tons. Above these are five trusses which carry the roof and gridirons.

The two-balcony and foyer steel work is much like a spider web on angle, with cantilever arms at the outer side of the web. In one section of this framing is one girder, which carries 150 tons concentrated load. Some of the steel columns in the auditorium are 100 feet in length. The entire steel work for the theatre comprises more than 1,200 tons.

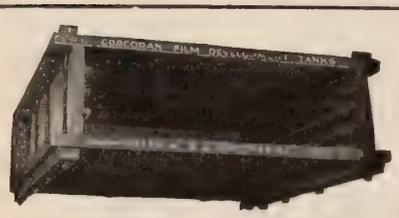
The theatre will have a seating capacity.—TAYLOR.

Plan Batavia House

Batavia Theatre Corporation will be formed at Batavia, N. Y., for the purpose of erecting a $140,000 theatre in that city. Plans for the house provide for a seating capacity of 1,000 on main floor and 500 in the balcony. The theatre will be 80 by 140 feet. The directors of the corporation will be H. H. Chapin, Nikitas Dipson, J. R. Osborne, W. G. Pollard and D. W. Tomlinson.

Remodel Park Theatre

Extensive remodeling and redecorating of the New Park theatre, Austin, Minn., is being done under the direction of the Standard Theatre Equipment Corp., Minneapolis. Stephen Braun and Sons operate the New Park. The color scheme for the interior of the house is to be the same as that of the State theatre, Minneapolis.



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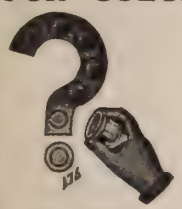
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N. A. M. L. FORUM

(Continued from page 2976)

chell and some of the rest of the bunch, and I am sure that their stuff would be far more interesting than mine, but I will admit that I have about mustered up enough courage to start writing a book that is something different in the projectionist's line, and that will prove to be, not a competitor to the others in the field, but to be entirely of all new material.

Hoping to hear from some of my old friends of the projection game, I beg to remain,

Very sincerely yours,

Perry J. Sherman,
Chief of Projection,
De Luxe Theatre,
Johnson City, Tenn.

Jefferson Theatre, Jefferson City, Tenn.

Dear Editor:

Following the lead of other members I am dropping you a few lines. . . . I believe that the suggestion of Robert E. Bryant that projectionists should get together and go after what they want should be followed up. Films should be sent out on 2,000 ft. reels instead of 1,000 ft. ones . . . it would mean much to the projectionists and to the exchanges. . . .

I have William A. Romer's misframe record beaten. The film was a First National comedy, "Married Life." I cut 32 misframes from it. I watch the forum closely for new items and drawings and at present am working on some of the latter, which I will send in.

D. K. MILLS.

Completing Texas House

The Postoffice theatre will be the name of the new house now being built at Mexia, Texas. The new theatre is located north of the postoffice and will be managed by G. S. McGee, of Dallas, Tex. —NOBLE.

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Music and the Picture



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Reisenfeld Has New Idea

Pauline Frederick's "La Tosca" Cut to Fit Composer's Score

HUGO REISENFELD, managing director of the Rialto, Rivoli and Criterion theatres, New York, is making Sardou serve the ends of Puccini, this week at the Rialto, by editing a print of Pauline Frederick's "La Tosca" made a few years ago by Famous Players Lasky, to fit the composer's orchestration.

The result is a half hour's presentation of pictures and music that is one of the features of the Rialto bill.

As far as can be ascertained this is the first time that a film drama has been edited with a composer's score in mind, the usual method being to select music to serve the picture.

Mr. Reisenfeld, long an important figure in opera as concert master, conductor and composer, interested Adolph Zukor in his experiment and was granted permission to reedit the film production of "La Tosca" to his purpose. The film play was originally in six reels. This was reedited by Mr. Reisenfeld to a little more than two reels, the great dramatic moments of the film being synchronized with Puccini's operatic setting. The orchestration from the opera is used exclusively, with an aria sung by a voice back stage in the closing scenes.

"This presentation of 'La Tosca,' with music from the Puccini opera matched into the scenes, is frankly an experiment," said Mr. Reisenfeld. "It may lead to the successful realization of the musician's dream of screen grand opera or it may be merely an incident in the development of the motion picture program."

In creating this new form of film entertainment, Mr. Reisenfeld used the musician's attitude in his work. Puccini's orchestral setting is notable for the skill with which the composer reflected the action in the score, interpreting in musical terms the characters and the situations. While Sardou's tragedy was exceptionally sombre, Puccini's music is of such beauty as to relieve its rather dark mood, and with these two mediums—the film and the orchestration—Mr. Reisenfeld has evolved what may be considered a musician's new creation of film drama and opera instrumentation.

The success of the experiment will be watched with interest in film and music circles because it may point the way to a new development of the two arts. Just as in opera several arts are brought together to form a perfect ensemble, so this short film and music presentation of "La Tosca" may open new fields in bringing together the photoplay director and the composer.

Operatic Solos for Use with Short Subjects

Combination of film short subjects with operatic soloists as practised by the Brooklyn Mark Strand Theatre is an evidence of the usefulness of the short motion picture themes, according to Edward L. Hyman, who endeavors to make the most out of every novelty presented.

Mr. Hyman recently found a striking way to utilize a short flower film in which veritable mountains of roses are shown opening buds and growing before the eyes of the spectators.

Hadyn's well known ballad, "Love's Garden of Roses," served as the foundation for the idea. Estelle Carey, favorite Brooklyn Mark Strand soprano, sang the number and as she reached the chorus in the finale bars the curtains parted and the billows of roses rolled and opened on the screen in artistic confusion.

The simple effort to emphasize the beauty of the song through motion pictures was acceptable and the appreciation was shown in applause. In this way a singer in one had her efforts enhanced and an ordinary solo number went over with a bang.

Tabloid Opera Pleasing Capitol Theatre Patrons

The revival of selections from "The Geisha" at the New York Capitol theatre, were so well received that S. L. Rothafel has decided to continue this type of tabloid operetta.

The current week, Mr. Rothafel is presenting "The Chocolate Soldier," enlisting the services of orchestra, soloists, ensemble and ballet, and including such popular numbers as "My Hero" sung by Maria Samson; "Sympathy," by Erik Bye; "Gira Lala,' 'by Elizabeth Ayres, assisted by Della Aosa, the French violinist, and additional selections by the Capitol Mixed Quartette.

Moor's New Piano Keyboard

Emmanuel Moor, whose versatile compositions in various forms have been not infrequently played in New York, and who years ago was a resident New York musician, has invented a two-manual, octave-coupler piano that has attracted some attention in England. Donald F. Tovey, the English pianist and composer, whose inclinations have always been toward the conservative, has found it interesting to play on, and a correspondent of The London Times gives an enthusiastic account of the new instrument, which he saw at Moor's home in Switzerland. Effects can be produced on it that he calls "simply astounding," and, he declares, without loss of tone or loss of delicacy resulting from coupling the keyboards. There is also an attachment for converting the piano into "a very powerful harpsichord," that is, modifying the tone to imitate a harpsichord.

But some not yet venerable can remember when similar revolutions have been predicted as a result of other keyboards, such as the Janko keyboard. That new principle attracted some interest, but the modern pianoforte has not yet become obsolete. There have been other such inventions, but of course their drop into oblivion does not necessarily prove that Mr. Moor's is not so much better as to supplant them, and even the ancient model of the piano keyboard, if its time has come.

Verdi's Musicians' Home Suffers from War

THE home for disabled and aged musicians founded by the will of Verdi and located on the outskirts of Milan has fallen on evil days since the war.

It was Verdi's dream to give to those in their old age who had enjoyed a passing glory, success, triumph or fame all too fleeting, the sense of ease and comfort in an atmosphere of harmony where dreams should make happy their closing years of life. But the war came and the great composer's guests were compelled to vacate in haste and the home became a temporary hospital for Italy's heroes in whose honor Verdi had composed many of his inspired choruses and his best orchestral pieces. When the war ended and the former guests wished to return, ways of existence had changed. There was lack of money. In 1902 there had been money and much charity. An income of 50,000 lire yearly (about £6,000 at par rates) helped them to live, if not in luxury, in great ease. But now all this is changed and while it is being planned to again reestablish the home, expenses must be cut and new avenues of revenue found.

It is thought that Italians will not suffer these veterans to want and that the royalty on some of Verdi's operas now available for the home will be augmented by private subscriptions.

Dupre Makes Visit to America

Marcel Dupre, organist of Notre Dame, is to make his American debut in New York, Nov. 18th, and will later appear in a joint series of recitals in the metropolis and Philadelphia.

Dupre's "De Profundis," written in memory of the French dead in the war and first given in Paris at the Armistice Day ceremonies in 1919, is to be one of the special events of his visit here.

Feature Subjects of Short Length

Screen Snapshots
(Federated)

THAT it is possible to feel in such close contact with some of the most popular screen celebrities of the day, while witnessing one reel of film, seems unlikely. Yet it is true. For instance, Betty Blythe, made doubly famous by "The Queen of Sheba," an identity that will follow her through life, distributes her smiles among sailors aboard Battleship Arizona. Arrayed in smart street costume, which as the "Queen!" she was not called upon to wear, one may find that Betty's great charm is never hidden by apparel, for her friendly, genuine queenliness is as visible while expressing interest in the battleship equipment as when driving the chariot race.

Follows Hobart Bosworth. No wonder he is known as the "man's man." He is as deliberate in making ready for the camera as in his scenes, one of which is shown in the making.

Joey MacCreey is announced "with her family." Her maternal instinct might be called a realistic bit of acting, the objects of her affection being well behaved honest-to-goodness orang-outangs. There is no "monkey business." What a source of envy to their brothers in the zoos!

King Baggott, remembered among "fans" as an actor is seen next, directing "bathing scenes" with Marie Prevost, the "reel" bathing girl, herself, and other celebrities acting as "extras."

For the finish has wisely been held views of the all-star Western Rodeo which Pauline Frederick staged at her Beverly Hills estate for the benefit of crippled children. In the frolic are seen: Ben Turpin, Larry Semon, Will Rogers, Ruth Roland, George Beban, Rudolf Valentino, Slim Summerville, Mabel Normand, Penrhyn Stanlaws, Charles Murray and Nazimova, in addition "Snowy Baker," riding his Australian mount, with some thrilling thrills.—*LILLIAN R. GALE.*

"Nature Lovers' Rambles"
(Kineto Review No. 161)

MR. URBAN takes his audience by the hands and leads them through a farm, giving a brief introduction to each and every animal found within its borders. It is a very fertile farm for every animal from a cow to kittens is presented for inspection. A few insects, bees, moths, butterflies, spiders and partridges make their bows. Two roosters start a six round battle which is regrettably, never finished. And this is all of the picture. There are not titles, the pictures of farm animals succeeding one another without verbal introduction. Length one reel.—*MATTHEW A. TAYLOR.*

"What's the Limit"
(Sketchograf Series — Released Through Educational Exchanges—One Reel)

DEVELOPED from the arms conference this cartoon is not only of the greatest interest to the public, but is instructive of the aims and ideals of the naval limitation plan. "What's the limit?" is the pith of the entire debate and a series of intimate drawings the nations of the earth are shown sitting together and talking over the proposition. "Well boys, what do you say?" asks Uncle Sam. Cartoons show that ninety seven per cent of the United States revenue is used to pay for past and prepare against future wars. The argument against unlimited armament and senseless naval competition is brought vividly to the mind of the audience. "What's the Limit" should be acceptable in any theatre. Length one reel.—*MATTHEW A. TAYLOR.*

"Old Dynamite"
(Universal Western—Two Reels)

A TYPICAL Western feud is exposed in Universal's "Old Dynamite," which takes up the conflict between neighboring ranches with a discharged foreman adding fuel to the fire. Old Dynamite is the owner of the Lawson ranch and he is at war with the superintendent of the adjoining Melrose ranch over the boundary. A tenderfoot stranger enters the scene and because of his ability is made superintendent of the Lawson ranch. Meanwhile the love interest finds expression in the young man's advances to Old Dynamite's daughter.

Some good melodrama is offered which carries plenty of Western atmosphere and action. It presents the youth leading the old man's forces against the neighboring ranchmen, and rescuing the girl from the discharged foreman. There is a twist at the end which reveals the young man disclosing himself as the real owner of the neighboring ranch. And by winning the girl he settles the long established feud. The picture keeps going from beginning to end and is adequately acted by Percy Challenger in the title role, Harry De More, Ben Haggerty and Laura La Plante.—*LAURENCE REID.*

"Permanent Peace"
(Presented by Charles Urban—One Reel)

THE arms conference in Washington is responsible for this single reel subject, although the picture is broader in scope and shows scenes of the conference at Versailles, and the League of Nations in session at Geneva. After a title, "Lest We Forget" are shown some war scenes, and then follow peace sentiments uttered by such men as Foch, Haig, Petain, Wilson, Admirals Jellico, Kato and Sims. The peace pageant in Paris is shown. There are also some views of modern naval vessels which are inspiring. The view of the League of Nations in session is unique.—*MATTHEW A. TAYLOR.*

"Kiss and Make Up"
(Christie Comedy — Released Through Educational Exchanges, Inc.—Two Reels)

IF this comedy is not up to the Christie standard, let the blame fall chiefly upon the story. The farce comedy idea in back of all the nonsense has neither the sparkle nor originality of previous Christie offerings. Helen Darling and Earl Rodney, the latter acting with an oversupply of dash and vigor, are featured.

The story concerns newlyweds. Hubby insists upon hotel life, so to a hotel they go, and after his wife becomes the belle of the establishment, they migrate to a California bungalow. Then, when wifie is planning a surprise party for him, the husband comes home unexpectedly. The musician, caterer and florist are made to hide behind curtains and beneath sofas. They are discovered, of course, and accused of being the wife's lovers. There are further complications when a messenger boy, by mistake, brings an amorous letter to the wife. The atmosphere clears eventually.—*MATTHEW A. TAYLOR.*

"A Battle Against Odds"
(Return of Cyclone Smith Series—Universal)

THE second of the "Return of Cyclone Series" offered on the Universal program presents Eddie Polo in a characteristic Western. The plot revolves around the recording of an option of valuable oil lands, with the heroine taking up the difficult duty of putting it on record. She encounters the hirelings of the villain, but Cyclone Smith, the roving cowboy rescues her and chases the outlaws. Later the plot develops another conflict to get the papers, the villain having employed a dance hall girl to recover them. The end comes after a melodramatic moment in which Cyclone takes up the pursuit of the senorita and the sheriff takes up the chase of the elusive outlaws. The picture is staged appropriately and acted by a cast that includes Kathryn Meyers, Malveen Polo and Joseph Hastings.—Two Reels.—*LAURENCE REID.*

"Playing Possum"
(Century Comedy—Two Reels)

THE attempt at suicide is always mirth provoking whenever the unhappy pessimist can think up enough novel methods to take his life. In this Century comedy, Harry Sweet relies upon many tried and true situations as well as some which can be catalogued as entirely new and novel. Harry has had a verbal tiff with his wife and in despair because she has had the last word, he decides to end it all. He employs flivvers, cars, trains, roughnecks and divers and sundry other methods—all to no avail. He seems to bear a charmed life because something always happens to prevent the suicide. Finally Harry gives up in disgust. And to show the way of fickle nature it is when he resolves to let well enough alone that a car comes along and hits him. This comedy is up to the usual standard—a neat little filler. —*LAURENCE REID.*

"Stars and Stripes"
(Hallroom Boys Comedy—Federated)

THERE is nothing patriotic about this short subject, despite the title. It refers to two escaped convicts who borrow the clothes of the Hallroom Boys, while they are endeavoring to wash away the odor contracted through close contact with a skunk. There is a dog who hauls them in a conveyance, hitched up like a horse and buggy. The dog does the best acting in the outfit.

Perhaps comedy can be extracted from showing humorous happenings in a prison, especially the interior of the room where electrocutions take place, but it surely will not appeal to a semi-refined or at all sensitive audience. It is hardly a thing to burlesque. The boys are mistaken for the escaped convicts, confined to prison quarters, and their antics with the Warden and attempts to escape go to make up the two reels, which strains hard to be funny. Direction Herman C. Raymaker.—*LILLIAN R. GALE.*

COMING RELEASES

(Continued from page 2964)

COMEDIES

The Bashful Lover (Ernest Truex) 2
Stick Around (Ernest Truex) 2
Little, But Oh My (Ernest Truex) 2
Oct. 23—Trolley Troubles .....
Dec. 18—Shake 'Em Up (Snub Pollard) .....
Dec. 11—Sink or Swim (Snub Pollard) .....
Dec. 4—The Hustler (Snub Pollard) .....
Dec. 4—The Pickaninny (Sunshine Sammy) .....
Nov. 27—The Joy Rider (Snub Pollard) .....
Nov. 20—Penny in the Slot (Snub Pollard) .....
Harold Lloyd Reissues .....
Oct. 23—Late Hours .....

NEWS REELS

Sundays—Topics of the Day .....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PRODUCERS SECURITY CORP.

When Dawn Came 6
Diane of Star Hollow 6
The Right Way 8
The Soul of Man 7
Squire Phinn 5
Welcome to Our City 5
Mr. Bingle 5
Mr. Potter of Texas 6
Trail of the Law 5
The Man Who Paid 5
Irving Cummings Series 2
Cissy Fitzgerald Series 2

REALART PICTURES CORP.

First Love (Constance Binney) .....
The Love Charm (Wanda Hawley) .....
Morals (May McAvoy) .....
Dec.—A Virginia Courtship (May McAvoy) .....
Nov.—Her Face Value (Wanda Hawley) .....
Nov.—Hush Money (Alice Brady) .....

R-C PICTURES CORP.

Dec. 25—Eden and Return (Doris May) .....
Dec. 11—At the Stage Door (Cabanne) .....
Dec. 4—Duke of Chimney Butte (Fred Stone) .....
Nov. 27—Silent Years (Gasnier) .....
Nov. 20—Possession (Special) .....
Nov. 13—The Lure of Jade (Pauline Frederick) .....

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson) 7

FRANK BRAIDWOOD SERIES

The Frame Up 2
The Sheriff of Campo 2
The Western Thoroughbred 2
Arizona Ranger 2
Wolves of the Camp 2
The Cattle Rustlers 2

AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

Lone Hand Wilson 5
Ranger and the Law 5
Witches' Lure 5

SELZNICK (LEWIS J.) ENT.

The Way of a Maid (Elaine Hammerstein) .....
Chivalrous Charley (Eugene O'Brien) .....
The Man of Stone (Conway Tearle) .....
Dec. 15—Conceit .....
Oct. 1—A Man's Home .....

REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES

SERIALS

The Whirlwind .....

TIFFANY PRODUCTIONS, INC.

Peacock Alley (Mae Murray) .....

UNITED ARTISTS CORP.

Nov.—The Iron Trail (Rex Beach Prod.) .....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Dec. 5—Princess Virtue (Marie Prevost) 5
Nov. 28—Dr. Jim (Frank Mayo) 5
Nov. 21—False Kisses (Miss Du Pont) 5
Nov. 14—The Millionnaire (Herbert Rawlinson) .....
Nov.—Sure Fire (Hoot Gibson) .....
Nov. 7—Conflict (Priscilla Dean) 7

SERIALS

Terror Trail .....
(*Eighteen Episodes—Featuring Eileen Sedgwick*)
Do or Die .....
(*Eighteen Episodes—Starring Eddie Polo*)
Winners of the West .....
(*Eighteen Episodes—Starring Art Accord*)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim) .....
Oct.—No Woman Knows (Special Cast) .....

COMEDIES

A Monkey Bell-Hop (Jewel) 2
P. D. Q. (Lee Moran) (Jewel) 2
Robinson's Trousseau (Jewel) 2
Get Rich Quick Peggy (Century) 2
A Nervy Dentist (Century) 2
Teddy's Goat (Century) 2
Heart Breakers (Star) 1
Ice Box Pirates (Star) 1
Line's Busy (Star) 1
An Oil Can Romeo (Rainbow) 2
Won by a Nose (Rainbow) 2

UNIVERSAL WESTERNS

Old Dynamite 2
A Blue Jacket's Honor (Jack Perrin) 2
A Woman's Wit (Eileen Sedgwick) 2
Fair Fighting (Art Accord) 2
Call of Duty (Larkin-Hill) 2

NEWS AND MAGAZINE REELS

Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

FEATURES

A Guilty Conscience (Antonio Moreno) .....
The Prodigal Judge (Jean Paige) .....
Flower of the North (Henry B. Walthall) .....
No Defense (William Duncan) .....
Lucky Carson (Earle Williams) .....
The Single Track (Corinne Griffith) .....
The Rainbow (Alice Calhoun) .....

COMEDIES

The Sawmill (Larry Semon) .....
The Messenger (Jimmy Aubrey) .....

SERIALS

Breaking Through .....
(*Starring Carmel Myers and Wallace MacDonald*)
Fighting Fate .....
(*Fifteen Episodes—Starring William Duncan and Edith Johnson*)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon) .....
Ashamed of Parents (Special Cast) .....
School Days (Wesley Barry .....

SERIALS

Miracles of the Jungle ..... 15 episodes

MONTY BANKS COMEDIES
(*One released every month*)

F. B. WARREN CORPORATION

Nov.—The Old Oaken Bucket .....
Nov.—What Do Men Want .....
Nov.—Our Mutual Friend .....

POST NATURE SERIES
(*One Every Two Weeks*)

SHORT SUBJECTS

(Continued from page 2963)

Feature	Star	Distributed By	Length	Reviewed
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's See the Animals (Educational)		Kineto Review	1 reel	May 21
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels	
Long Live the King (Mutt and Jeff Cartoon)		Fox	1 reel	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chat No. 40 (Educational)		Urban-Nat'nal Ex.	1 reel	Sept. 24
Movie Chat Nos. 49 and 56 (Scenic)		Urban	1 reel each	June 25
Movie Chat No. 52 (Educational)		Urban	1 reel	July 16
Movie Chats, Ninth Series		National Ex.	1 reel	Sept. 17
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels	Sept. 10
Naturalist's Paradise, The (Scenic)		Kineto Review	1 reel	May 28
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
Old and New England (Scenic)		Educational	1 reel	
Old Moose Trails (Scenic)		Educational	1 reel	
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Panama (Scenic)		Kineto Review	1 reel	
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Policeman and the Baby, The (Drama)		Educational	2 reels	
Polo (Educational)		Educational	1 reel	
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes.	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels	Sept. 27
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sheriff of Mojave, The (Wes. Dr.), T. Sanchi.		Pathe	2 reels	June 3
Skipping the Pen (Cartoon)		Affiliated Distr.	1 reel	July 9
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stratford on Avon (Scenic)		Hepworth	1 reel	June 25
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Swat the Fly (Educational)		Kineto Review	1 reel	June 11
Sweet Heart (Western Drama), Billy West.		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Texas of the Mounted (Drama)		Texas Guinan	2 reels	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac.	2 reels	July 2
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel	
Valley of Ten Thousand Smokes (Scenic)		Educational	1 reel	
Vegetarians (Educational)		Kineto Review	1 reel	
Venice (Scenic)		Kineto Review	1 reel	June 25
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel	June 18
Yellow Arm, The (Serial), Juanita Hansen		Pathe		June 2

"A SAILOR MADE MAN"

(Harold Lloyd-Hal Roach-Asso. Exhib.)

All's Well in This Rollicking Comedy—A Sure Laugh Getter

"OH for the life of a sailor!" That's how more than one spectator will express himself after seeing Harold Lloyd's humorous comedy of the bounding deep, "A Sailor Made Man." The Hal Roach star has employed all the rich ideas which are associated with a sailor's life and has presented them in such a clever manner that one funny scene, one ludicrous burlesque, follows another with lightning rapidity. It is a carefully worked out comedy, there being a stamp of rehearsal over it which indicates that Lloyd never offers anything hap-hazardly conceived and executed. Give a comedy plenty of rehearsal to put over the stunts and incidents so as to give them a flavor of spontaneity and introduce some brand new ideas—and you can rely upon clever entertainment every time.

Hal Roach has spent a snug sum in creating a comedy which is correct in its realism, which contains rich sets, and which never relies upon worn-out hokum. Trust the Roach-Taylor-Lloyd-Newmeyer quartette to present original ideas. The longest sufferer from dyspepsia on earth is going to forget his troubles in watching the begoggled comedian burlesque life on a warship. The sponsors have used a genuine man-of-war with real sailors and everything to give it an authentic stamp. And to point out every detail would consume a volume. Let it be said that Lloyd is a rich idler who is advised by the girl's father to get to work if he is serious regarding matrimony.

His efforts at the recruiting station are exceedingly funny. But it is his duties on board ship—his tricks in avoiding the rough-neck sailor which will bring the loudest laughs. Finally the two enter partnership and their efforts to outwit the officers and the other men are presented in some brand new incident. Meanwhile the ship has reached some Oriental port and the sailors get shore leave. Here is the comedy at its zippy punch. The girl's party have also gone ashore from the yacht. And the plot takes up some original stunts before Lloyd succeeds in rescuing her from a harem and saving his own hide from the villainous caliph. Lloyd, dreaming that he is an officer, and marching through the ranks lined up for inspection, while his eyes are focused straight ahead, strikes home—it is so real. And when the two pals are overwhelmed by eight Arabs and the tough guy telling Lloyd to take his four, the comedian waits until a quartette have been "sent to sleep" by his buddy and then points with pride to the fact that his delegation has taken the count. He calmly asks—"What made you take so long?" It is such episodes as these which are constantly flashed which makes this comedy so uncommonly clever. Another incident shows him eating some pastry made up like a sailor's hat which arouses his pal to the probable thought—"what manner of man is this anyhow." The girl is rescued in thrilling and funny fashion. Lloyd is constantly doing the unexpected. The titles are pithy and to the point and the cast and director co-operate with perfect team work. Certainly a gem of a comedy.—Lengh, 4 reels.—*Laurence Reid.*

THE CAST

The Boy.....Harold Lloyd
The Girl.....Mildred Davis

By Hal Roach, Sam Taylor and Jean Havez.
Directed by Fred Newmeyer.

PRESS NOTICE—STORY

If you want to come and see a rollicking story of the sea with the inimitable Harold Lloyd enacting a sailor—then come to the ———— theatre next ———— and see "A Sailor Made Man." This funny satire of a sailor's life is just about the cleverest comedy in which the star has appeared. It carries a deep sea tang about it that stimulates one. Fashioned by Sam Taylor and Hal Roach it gives a spectator a treat in the way that the sailor on one of Uncle Sam's warship's conducts himself. The boy is a wealthy idler—a land-lubber when the story begins. When the girl's father tells him to get to work if he would succeed in winning the daughter, the youth applies at a recruiting station and is accepted for three years. His duties on ship-board—his shore leaves—his rescue of the girl from a treacherous caliph in the Orient—his escapades everywhere—these bring the star to the foreground in scenes which are ridiculously funny. Mildred Davis plays the girl in spirited fashion and the cast comprises a goodly number of genuine sailors.

PROGRAM READER

Oh, Ho-Ho, for the life of a sailor. You will be shouting it, singing it once you have seen Harold Lloyd in "A Sailor Made Man," his newest contribution, which comes to the ———— theatre next ————. This comedy presents this clever star in the richest opportunities for burlesque in which he has ever appeared. His moments on a real warship—his shore leave—his ridiculous comic moments—these are apparent throughout the unfolding of this exceptional picture. It is a picture which carries fifty minutes of solid laughter. A brand new assortment of gags, stunts and incidents are flashed. Come and see this breezy comedy. You will want to join the navy after seeing it.

SUGGESTIONS

You can work up a lot of interest for this comedy. Snappy teasers, ads, catch-lines and every conceivable line of argument can be exploited to put this comedy over. Play up that it compares with "Never Weaken," and gives Harold Lloyd a chance to show his capabilities in another direction. A prologue can feature an ensemble showing the deck of a ship with the men garbed in sailor suits singing and dancing sea chanties. The girls can be placed in an ensemble to represent a crew. Ket them in and the spectators will attend to the rest.

"THE LIGHT IN THE CLEARING"

(T. Hayes Hunter-Hodkinson)

Powerful Melodrama; Superior Entertainment

THERE are reasons more definite than the "moralizing" trend of the times for sex plays and objectionable farce having faded into insignificance when it comes to pictures. Such offerings as "The Light in the Clearing" are more or less responsible. It is not difficult to forego one enjoyable form of entertainment if another, more interesting and of greater purpose, is substituted.

A worthy example of this has been accomplished in the dramatization of Irving Bacheller's heralded story in the hands of the directorial genius, T. Hayes Hunter. His keen visualization is plainly evident. He has given picture followers another production that will add to his list of prize winners.

It was not an easy task to incorporate the counterplot and voluminous detail, integral parts of Mr. Bacheller's story. In fact, it has taken a picture of too great a length to do it. The interest develops slowly, there being an excess of description and characters to introduce. Once it gets a fair start, however, it runs along at an increasing speed until the first great climax. Therefore it is necessary to arouse the interest again.

It would be impossible to outline the story, the lives of the characters being interwoven with one another, developing a story each in itself. Suffice it to say that it is of the "New England" variety, and the time, long, long ago, Mr. Hunter's great respect for details has been carried throughout. If anything to hold the "atmosphere" were missing, we did not notice it. He selected a cast that is second to none. Each player scores in a part that has required artistic as well as hard work.

It tells of a great American statesman and a harmless half crazed woman, who many years before was cast out by her father and spends her time hunting for the child she gave birth to twenty years previous. The statesman has no connection with the disaster except to endeavor to right the wrong. He is a firm believer in following the "still small voice" of one's conscience, the theme being intended to prove that in living aright, regardless of seemingly unimportant side-steps, one may hope to profit ultimately and that one step in the wrong direction may lead to others, thence to a misspent life.

The scenes depicting the attack on the jail by men intent upon a lynching, the suspense held while the young hero defends the law, is among the most thrilling incidents yet seen on the screen and certainly well done.

There is a lesson for the young and old, the love interest supplied by a clean cut youth who admires the daughter of a village snobs. And one of the best things about the offering is the excellent photography.—Seven reels.—*Lillian R. Gale.*

THE CAST

Roving Kate.....Eugenie Besserer
Sally Dunkelberg.....Clara Horton
Barton Baynes.....Edward Sutherland
Amos Grimshaw.....George Hackathorne
Ben Grimshaw.....Frank Leigh
Horace Dunkelberg.....Andrew Arbuckle
Uncle Peabody.....Arthur Morrison
Aunt Deel.....Alberta Lee
Joe Wright.....John Roseleigh
Mrs. Horace Dunkelberg.....Virginia Madison
Squire Fullerton.....J. Edwin Brown

By Irving Bacheller.
Directed by T. Hayes Hunter.

PRESS NOTICE—STORY

Did you read Irving Bacheller's great story, "The Light in the Clearing"? If so, don't miss the screen version, which comes to the ———— theatre on ————. If you did not read it, do not miss profiting by the great lesson it teaches and at the same time see a thrilling, melodramatic photoplay of such unusual distinction that it includes scenes never before attempted on the screen. It was directed by T. Hayes Hunter, who was responsible for "Earthbound" and "Desert Gold." It has a cast that will please the most critical. Life-like New England characters are perfectly depicted, and a worthy lesson taught.

PROGRAM READER

Not only in the "sunny South" was "lynching" once prevalent. It happened in New England, too. In "The Light in the Clearing," screen version of Irving Bacheller's great story, the scene of the attempted "lynching" is one of the vital "punches," and it is said to be "reel realism" of a real kind. It is the dramatization of a world-wide famous book. The director of "Earthbound" has given it the same powerful presentation that is identified with his previous work. It is a Hodkinson production with a cast guaranteed to please—their names all being familiar to followers of photoplays.

CATCH LINES

How Bart Baynes overcame the four perils and took his place as a leading figure in the community.

How Roving Kate saved Bart from the fourth and greatest peril that confronted him.

The mob that gathered to take Amos Grimshaw from the clutches of the law, and how it failed.

"SILENT YEARS"
(Gasnier-R-C Pictures Corp.)

Accurate Screening of Powerful Novel

A DISTINCTIVE offering. One that will satisfy the demand for "something different." Incorporates spendid direction, unusually fine photography, a worthy cast. It is a Northwestern melodrama of great human appeal. It is unlike the ordinary run of pictures if for no other reason than that the leading character is a woman not possessed of any great beauty of face or form, yet blessed with an able mind, high spirit and a character so genuine as hold the intense interest established with her first appearance. Also, in that this story begins and remains in one locale, the great Canadian country, through which flows the St. Lawrence River. Most of the action centers in and around the cabin, situated in the Canadian woods, while incidental scenes depict life in an adjoining village. Therefore, it can be truthfully said that the scenic value is paramount.

Founded upon Harriet T. Comstock's famous novel, "Mam'selle Jo." Daughter of a brutal, unnatural father, who drinks himself to death, leaving Jo and an invalid sister to struggle for a livelihood, the woman, Jo, robbed of feminine charm because of her work-a-day life, assumes the responsibility of caring for the more unfortunate sister. There are no means of support, the roof over their heads heavily mortgaged, and an unscrupulous land shark lying in wait, to foreclose. Jo is a competent farmer in addition to being a skilled needle woman. Through her untiring efforts, debts are gradually paid off and necessities supplied.

A fine specimen of Canadian manhood loves Jo, despite her unattractiveness, and asks her to become his wife. Jo, feeling duty bound to devote her endeavors to the nursing of her little sister back to health, asks him to wait until she feels more competent to assume wifehood and prospective motherhood. In pique, he marries another woman, a spineless flatterer, intent upon conquest. The news of the union crushes Jo, who bravely conquers her sorrow, puts her shoulder to the wheel, goes on paying up debts, only then to lose the beloved sister.

Some years later, the old lover, robbed of his health, returns to Jo's cabin, while she is absent, leaves a sick child, writes a note explaining his condition, begs Jo to raise and care for her, stating the mother has not seen her since she was a baby, and proved unfit to bring up a daughter.

Starved maternal affection vents itself upon the little girl, whom Jo raises to girlhood, the object of town gossip and slight, the evil element having started a report that the child is hers.

In the end, the mother's confession to the parish priest establishes the identity of the child, who, unable to understand the way in which she is treated, marries the son of Jo's persecutor. The child's gratitude and loyalty to the foster-mother, however, brings Jo happiness in the end, of which she was deprived many years.—Length, 6 reels.—*Lillian R. Gale.*

THE CAST

Mam'selle Jo Morey	Rose Dione
Captain Longville	Tully Marshall
Henry Langley	George McDaniel
Pierre Gavot	George Seigman
Young Tom Gavot	Will Jim Hatton
Tom Gavot	Jack Mower
Father Mantelle	James O. Barrows
James Norval	Jack Livingston
Mary Malden	Ruth King
Marcel Longville	Kate Toncray
Mrs. Lindsay	Lillian Rambeau
Young Donelle	Jean O'Rourke
Donelle	Pauline Starke
Mrs. Norval	Ruth Ashby
Nick, the Dog	By Himself

PRESS NOTICE—STORY

Are you weary of the petite, artificial, dressed up, sometimes soulless sort of feminine lead in motion pictures? Would you be interested in seeing a thrilling, compelling drama of Canadian life, in which a woman of soul and beauty of character, unselfishly sacrifices herself through life, that others may profit, as the principal character? Then don't miss "Silent Years," the screen version of Harriet T. Comstock's great novel of human sacrifice, which comes to the ———— theatre on next ————.

It is accurate in the description of "Mam'selle Jo," Mrs. Comstock's beautiful story, in which Rose Dione, the French tragedienne, is the leading character. Others in the cast include many of your screen favorites and regardless of how many motion pictures you have seen, in "Silent Years" you will find something entirely apart from those that have gone before.

PROGRAM READER

Harriet T. Comstock's great human novel, "Mam'selle Jo," has been adapted for the screen, and produced under the title of "Silent Years." It is that great story laid in the St. Lawrence River country, in Canada and was directed by Louis J. Gasnier, one of the foremost directors of the cinema, whose success in the screen version of "Kismet" has been difficult to equal. It is the story of a woman, who, having no beauty of face or form, was deprived, for a time, of the beautiful things in life for which she longed and, more eloquent than words can describe, the character of this woman is depicted on the screen, against a background of storm, passion and strife. An unusual photoplay.

CATCH LINES

Just what is a good woman? "Silent Years" is the story of one good woman, despised and slighted by other "good women," because she chose to live her life in her own way, with no respect for their ideas of convention, yet herself a living monument to truth and love.

"LOVE NEVER DIES"
(King Vidor-First National)

Enough Homespun Touches to Make an Average Heart Interest Drama

KING VIDOR has long been recognized as a director who is ever striving to make his contributions genuine. He is ever searching for the human note and audiences who patronize his offerings are certain to find enough of this element to satisfy them. The exhibitor who books "Love Never Dies" will present his patrons with a good heart interest drama—a drama which cannot be said to represent Mr. Vidor at his best because the realities striven for are marred occasionally by a faulty continuity. This director is strong for the simple virtues of love and faith and he manages to express them even when the plot carries illogical treatment.

The fact that a blase audience in a New York neighborhood house laughed over a scene created for the simple effect of displaying a blighted romance is no reason that it won't be taken seriously elsewhere. New York has its boob element too—an element looking constantly for the risque note. So when the youth returns to his snug little cottage, discovers his wife gone, flops on the bed, gives himself up to tearful despair, and pulls his better half's nightdress from beneath the pillow and fondles it tenderly, this New York audience snickered. It thought it had found something risque. True it is that the interest of this congregation is not always held. It is difficult to establish the identity of two characters—one of whom is represented as the boy's evil mother. And when a disappointed suitor informs the girl's religious father of his rival's true identity the old man takes his daughter away.

That's all there is to the plot. And the title comes into its expression with sharp emphasis. The interludes show the youth rising to the top, a snug companionship with his little bride, and some gentle comedy expressed by a feminine Wesley Barry—freckles and all. Some of the action never becomes definite through a faulty arrangement of scenes. King Vidor has gotten away from simple standards to add a couple of melodramatic touches—one of which shows a thrilling miniature of a train going off a high trestle, the other flashing a picturesque and vivid shot of a rescue scene, with the hero who had returned Enoch Arden like to claim his bride, saving his rival from a watery suicide—the rival having married the unhappy woman through the belief that her former husband is dead. Will the public overlook the inconsistencies? We are inclined to believe it will find the love note, accept the pretty backgrounds, and adequate acting, and forget the more or less arbitrary plot and illogical development. Certainly it inspires sentiment and a sort of romantic illusion.—Length, 6 reels.—*Laurence Reid.*

PRESS NOTICE—STORY

A story of abiding faith, of a disillusioned love, of the power of romance is "Love Never Dies," which comes to the ———— theatre next———— as a King Vidor production featuring Lloyd Hughes and a cast that includes Madge Bellamy, Frank Brownlee, Claire McDowell and others. It is a simple story of a powerful love—a love that continues though it is shattered by tragic episodes. The plot revolves around a young man who is condemned by the community because of the shady reputation of his mother. This does not deter him from an ambition to succeed. And when his ability is manifested in a neighboring town, a girl responds to his advances and accepts him. He brings her home to a snug little cottage and is happy until her father is acquainted with the news concerning his ancestry.

So the elder man takes his daughter away, and the husband believing the worse, picks up his belongings and seeks sanctuary in a distant city. Eventually he returns to find his bride the wife of another. The moments with her brings back all the heartaches but he gracefully departs. Her second husband, appreciating the true facts, attempts to commit suicide and succeeds but only after a fruitless attempt is made to save his life. Eventually the wicked mother is revealed as no relative at all. The picture ends happily. It is well acted and staged and comprises several dramatic thrills.

PROGRAM READER

Does love ever die? Is it possible to marry a young girl and love her devotedly with the ardor of the courtship days? Suppose there was some taint connected with your name and the wife's father stole your bride away? Would your love continue to flourish? It has been said by ancient and modern philosophers that love never dies—that once born—that once the man and woman with perfect understanding appreciate this divine emotional fire—that it never can be consumed. Whatever the poets and philosophers say about it—one thing is certain that "Love Never Dies" makes a thoroughly compelling picture—one with strong sentiment and appealing romance and thrilling dramatic moments. At this theatre next ————.

SUGGESTIONS

A King Vidor picture is usually dependable as entertainment because of the human, simple, homespun note which is invariably found in one. So play up "Love Never Dies," as picture which carries fine sentiment, genuine homespun touches, a fine flavor of romance and several dramatic touches. A prologue can be built around the theme. Also romantic, sentimental songs indicating the title in some shape or other can be used as a feature. Play up King Vidor as the man who produced "The Jack Knife Man." The title is a winner and should be exploited for its true value. Play up Lloyd Hughes and Madge Bellamy who are in the cast. Start a series of catch lines and teasers built around the title.

CATCH LINES

See "Love Never Dies," a picture of youthful love and faith—a picture of rich illusions—a picture of fine sentiment and appeal. Don't miss it.

"MOLLY O"
(Sennett-First National)

They Have Another "Mickey" Here

THEY all said he couldn't do it—produce another "Mickey," but Mack Sennett has come through again with a clever comedy-drama, and Mabel Normand is the star. "Molly O" is a sort of Irish Cinderella story, relying a great deal upon an identical plot, which shows a girl of modest circumstances, hoping and realizing a fine position in the world. But Sennett is craftsman enough not to trust the picture to this simple plot. He has elaborated it with as fine an Irish sauce as has ever lurked about a dish of corned beef and cabbage.

The story gets off to a flying start, showing the fire engines running wild, and Mabel speeding ahead of them on a trusty bicycle. Her shack is dominated by a contractor from the ould sod; her lover is a roughneck plumber, excellently played in straight fashion by Eddie Gribbon, who, if he never does another thing, will be remembered for having the biggest boob hair cut ever seen. Molly, as played by Mabel Normand, might be another name for Mickey. She flashes her individual talent as it hasn't been flashed since that earlier triumph. She is Irish through and through—the tilt of her head—her mannerisms and gestures, her carriage—her impulses, and finally the conversation which she speaks—these are genuinely Celtic.

Molly picks up the paper and discovers a Beau Brummel physician on the front page. Who will be the lucky bride? She measures her position in life but it does not prevent her from giving play to her romantic fancies. She will have him or die in the attempt. And she gets him despite the rough-house tactics of her father and Irish lover. Keeping pace with the story are a hundred and one incidents which characterize a Sennett picture. He even becomes a Griffith and philosophizes and in those scenes he bests that director. He does a Griffith scene much better than Griffith does a Sennett scene. When the fashionable doctor takes her home and sits down to dinner, you will see a typical Irish scene—one thoroughly genuine and rich in local color. And when the charity ball is given and father stays up late to prevent Molly from attending, her mother aids her in stealing from the house and she appears at the ball disguised as a grand dame, and leads the grand march because she is made up to resemble the doctor's fiancee. She comes home and is advised to leave.

And the next scene finds her married with the father interrupting the happy love nest by a flash of gun play. He sees the light and the girl forgives him. Sennett has introduced an anti-climax which leads one to think it might be a different story. It shows a melodramatic touch with a villain lurking about to compromise the heroine. The Irish family are all in society, and Molly is rescued in startling, dramatic fashion from a dirigible. This mighty thrill is so novel that it could be used for a future production. However, it does not detract from the enjoyment of this live comedy. The soft focus effects—the lighting—the backgrounds—the acting—all are in their proper place.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Molly O	Mabel Normand
Tim O'Dair	George Nichols
Mrs. Tim O'Dair	Anna Hernandez
Billy O'Dair	Albert Hackett
Jim Smith	Eddie Gribbon
Dr. John S. Bryant	Jack Mulhall
Fred Manchester	Lowell Sherman
Miriam Manchester	Jacqueline Logan
Albert Faulkner	Ben Deely
Mrs. Jas. W. Robbins	Gloria Davenport
The Silhouette Man	Carl Stockdale
Antonia Bacigalupi	Eugenie Beserer

By Mack Sennett.
Directed by F. Richard Jones.

PRESS NOTICE—STORY

Mabel Normand, who will be remembered for her clever picture, "Mickey," will be the attraction at the ———— theatre next ———— in her new contribution to the screen, "Molly O," written and supervised by Mack Sennett, and directed by F. Richard Jones. This comedy, based upon a Cinderella theme and showing the manner and custom of an Irish family, reveals a thousand and one little intimate touches which are appealing and fascinating. The star plays the part of Molly, a family drudge, who delivers washing and does odd chores. She dreams of a fine romance. Eventually she meets her ideal because her Irish blood compels her to get everything there is out of life. It is a picture which flashes from grave to gay with charming appeal. It is excellently staged and directed.

PROGRAM READER

Mabel Normand is the star of "Molly O." Nuff said. If you remember "Mickey" then you will recall that Mabel Normand is unusually gifted to play an Irish slip of a girl. So come next ———— and see this irrepressible star in the greatest triumph of her career. Come and see this Mack Sennett picture which takes you from the depths to the heights—which shows you a cross-section of an Irish home—where you see the family living their comic and quaint lives—a life of poetry and song.

SUGGESTIONS

This comedy can be put over by simply comparing it to "Mickey." Most everyone has seen the latter picture and by bringing it into comparison you will be putting it over with the public. For further advertising, a complete poster, teaser, throwaway campaign should be used. Go after every type of patron. Get them in. Put on a musical prologue. An Irish tenor or an Irish reel—these and similar ideas can be employed. Irish tunes should be used entirely for your prologue and if the picture carries a score—use it. Play up Mabel Normand.

"THE SIN OF MARTHA QUEED"
(Dwan-Associated Exhibitors)

Story of Parental Distrust and Anger Is Fairly Entertaining

ALLAN DWAN has drawn a very sharp dividing line between good and evil in his picture "The Sin of Martha Queed," which he wrote and directed himself. It may be that there are such fathers scattered about ruling their households with a whip-hand, and who constantly fall back upon some religious scruple fostered by ancestors for their exceptionally cruel attitude, but visualized upon the screen and sharply emphasized they do not make very wholesome figures and leave one in a sort of unhappy frame of mind. Mr. Dwan has a lesson to point out—which is to show a toleration for the impressions of youth. However, he harps so continually upon his theme and turns it up to the light from so many angles that the fine flavor of romance fails at times in pointing a ray of sunshine.

The picture is too heavily balanced with depressing shadows. Joseph J. Dowling is intrusted with the role of the stern, religious, unyielding father, and so heavily does he interpret the figure that the sentimental side of the story is quite eliminated. It is hard to reconcile Mr. Dowling in this part because in "The Miracle Man" his mission was entirely opposite to what it is here. His daughter, a school teacher, does not possess a single trait of her parent. It happens that an accident causes her to remain a goodly portion of the night in a young man's cabin. And when an evil gossip—a drunken lout in other words—informs him of the fact, the father gives the girl a revolver and tells her to go upstairs and kill herself. This touch cannot be accepted as otherwise than crude.

The plot becomes illogical when the old man compels her to marry the drunken derelict—whose sin is real and genuine. The father's lack of sympathy and faith somehow does not ring true. The picture then develops a melodramatic note, showing the drunken husband being killed and the girl tried for the murder. And her father is the prosecuting attorney whose lack of any regard for his daughter's shame and unhappiness destroys any vestige of hope of redemption. Mr. Dwan is at least consistent, for applying a moment of humanity would be like mixing acid with sugar. It turns out that a cripple fired the fatal shot to save his ideal from a living death. The picture is eloquently staged amid scenes of rustic beauty, with long shots and medium shots revealing a wealth of atmosphere and local color. Mary Thurman plays the heroine with real appreciation for the pathos and sentiment, while Niles Welch fills the demands of the role representing the lover. Frank Campeau is colorful as the evil gossip.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Martha Queed	Mary Thurman
Marvin Queed, her father	Joseph J. Dowling
Alicia Queed, her mother	Eugenie Besserer
Arnold Barry	Niles Welch
David Boyd	Frank Campeau
Atlas	George Hackathorn
Atlas' grandmother	Gertrude Claire
Georgie Queed	Frankie Lee

By Allan Dwan.
Directed by Allan Dwan.

PRESS NOTICE—STORY

A picture of broken faith—a picture of discord in a family in which the father is so stern and unyielding that he condemns everyone who does not obey his orders or thinks as he does—a picture of romance and undying love is "The Sin of Martha Queed," which comes to the ———— theatre next ———— with a cast comprising Mary Thurman, Joseph J. Dowling, Eugenie Besserer, Niles Welch, Frank Campeau and others.

Allan Dwan, who wrote and directed the feature, has conceived a story which demands attention because of its dramatic sweep and the lesson it teaches—that of showing toleration. The heroine is a good girl, healthy and normal. But her father is ever condemning her because she does not live up to his religious scruples. When she remains away from home through suffering an accident, the father upbraids her and advises her to kill herself. Disappointed in this direction he compels her to marry a drunken derelict. The story progresses through several dramatic and romantic scenes which are appealing and rich in atmosphere.

PROGRAM READER

Her father worshipped the religious scruples of his ancestors. He lived up to the stern manners and customs of the ancestral Queeds. Thus it was he could not look with toleration upon any fancy or impulse that varied from the orthodox policy of his life. His daughter committed no sin. But he thought it a sin. The big sin was his lack of understanding. This father actually——. To tell you more would rob you of the interest which this story demands. Rest assured that when you see "The Sin of Martha Queed" at the ———— theatre next ———— you will see a picture of misguided parental influence. You will see a picture which teaches a strong lesson. You will see a cast of clever players in this interesting work.

SUGGESTIONS

This picture is written and directed by Allan Dwan. If his name means anything to your patrons (and it should) then give him all the space possible. You can play up the theme which shows parental intolerance. And a teaser campaign pointed in this direction can stimulate a deal of interest. Play up the cast. Joseph Dowling, Niles Welch and Mary Thurman are in this cast, and your patrons are all familiar with their style of acting. They command attention through good work here. Play up the rich, dramatic thought which lies behind this picture. Use stills showing the beautiful exteriors.

"THE DEVIL WITHIN"
(Fox)

Not Up to "The Primal Law"

THOSE exhibitors who booked Dustin Farnum in "The Primal Law" will certainly discover that "The Devil Within" does not compare with it in entertainment values before the film has progressed very far in its plot. The brutal sea captain who browbeats his men has lost some of his vitality through constant repetition and the fact that a good share of hokum is uncovered concerning a curse of a Malay witch will be accepted as so much incident in making the story colorful. The best thing about the feature is its technical equipment, the exteriors in the fore-part revealing a genuine schooner and some appropriate atmosphere.

But when the story swings into its melodrama, it reveals such a wide range of plot and counter-plot that one must take it as a sort of harum-scarum adventure tale. It travels over two continents and a space of forty years. The brutal sea captain becomes an apostle of kindliness, but when he marries his wife and child die, the thought is brought home to him that the witch is having her way with the curse. There is absent any semblance of dramatic form or unity, though the vitality of the melodrama keeps one more or less interested. The latter part of the story discloses the old skipper living the life of a recluse in a made over boat with paraphernalia of the sea, and some old cronies as his only companions. His life here revolves around the adulation he pays his grandson who is ungrateful for the old man's attentions. He is as vicious and brutal as the erstwhile skipper.

The plot builds several crude scenes before the old man saves the life of the boy by tossing off a formula to discover whether it is fatal—the formula being used for poison which has been carried on the end of a sword which was hurled at him years before. The atmosphere of the land-locked boat is first rate, but the action is of the topsy-turvy variety—no attention being given to show characterization or incident, but only an intent to reveal a punch. Dustin Farnum is hardly the type for the brutal captain, since his good-natured smile disarms him from any thought of real viciousness. As the old man he is much better, though here he sticks out his chest in a youthful manner as if he was in the first flush of unbounded vigor and health. A series of close-ups are employed which reveal many faults of character portrayal. However, "The Devil Within" contains a flash of rugged adventure. Forgetting the illogical touches and it is apt to please those who go to the theatre solely for recreation.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Capt. Briggs	Dustin Farnum
Laura	Virginia Valli
Dr. Philiol	Nigel De Brulier
Hal	Bernard Durning
Scurlock	Jim Farley
Wansley	Tom O'Brien
Crevay	Bob Perry
Bevins	Charles Gorman
Ezra	Otto Hoffman
Cabin Boy	Kirk Incas
Witch	Evelyn Selbie
Juvenile Witch	Hazel Dean

By George Allen England.
Scenario by Arthur Zellner.
Directed by Bernard Durning.
Photographed by Don Short.

PRESS NOTICE—STORY

The latest Dustin Farnum feature, "The Devil Within," is to open at the ———— theatre next ————. It recalls in part Jack London's "Sea Wolf," and contains a battle of brute strength against mental strength and the latter quality triumphs. It is a picturesque story which travels over two hemispheres, taking up for its theme a curse which is used as a symbol of wrath that falls upon a man for his habitual violation of the laws of God and man.

The story opens with Captain Briggs ruling his crew with an iron hand. He obtains a clay idol that the natives hold sacred, and thereby brings down on his head the curse of Vishnu. The captain retires from the sea and marries. He loses his wife and later becomes enfeebled as a result of sorrow and age. His only interest in life is his grandson, Hal. The picture carries tense scenes and many thrills and is capably acted.

PROGRAM READER

A smashing, vigorous, thrilling picture of the deep sea—a dramatic story of a brutal captain who was visited with a curse—a powerful picture of retribution of a redeemed soul—this is "The Devil Within," whch comes to the ———— theatre next ———— with the virile Dustin Farnum as the star. You will see this popular actor playing a vigorous, fighting part with all the customary finesse for which he is famous. You will see a colorful tale of life in the South Seas. You will see battles galore. You will see the kind of picture which only Dustin Farnum can interpret. So come next ———— and see "The Devil Within."

SUGGESTIONS

By playing up Dustin Farnum and bringing to the minds of your patrons that this sterling actor has lately returned to the screen you will stimulate a curiosity which will eventually bring him back his erstwhile following. Play up that his first release, "The Primal Law," is equalled in punch and tense drama with "The Devil Within." Emphasize that it is the kind of story which appeals to red-blooded men and women. Play up its adventure, its hefty punches, its local color, its conflict, sweep, vigor and vitality. But your best bet is the star. Use stills and give him a good send-off. An Oriental dance would be effective as a prolog.

CATCH LINES

He had the devil within him until he discovered that it was a curse. See Dustin Farnum in his latest picture. Next ————. Here.

"THE FOURTEENTH LOVER"
(Metro)

Typical Viola Dana Number; Pleasing Entertainment

GIVE Viola Dana one of these snappy romances, which calls for a healthy lot of flirtation and cutting up didoes in the accepted sub-deb fashion, and this star may be depended upon to score whether the story contains any imagination or not. It happens that this particular document follows an orthodox plot if you remember that it has been used as the background for many a polite comedy. It varies somewhat in that the heroine is not content to be satisfied with one or two or three or four lovers, but must have twelve or thirteen or fourteen. And being a spoiled child, the appeal of the picture is found in her tantrums with a guardian aunt who would marry her off to the thirteenth eligible, when the girl discovers that the fourteenth is her ideal, notwithstanding the fact that he is the gardener on the estate.

That's all there is to the picture. It keeps going because scenes are given the proper balance. The gardener has his moments—many of them—and for the sake of conflict the eligible suitor is given certain encouragement. The aunt packs the girl off to the summer home and the latter is diplomat or politician enough to lug the gardener along. He knows his place and keeps it, but when the girl strikes up a bold attitude he is lover enough to respond. The aunt catches them in a romantic embrace and the gardener is discharged. Here is the moment for Viola Dana to register her saucy pout. She pouts and pouts and pouts some more and when the aunt stages a bit of intrigue to belittle the gardener the girl accepts the advances of the thirteenth suitor. Not for long, however, for the gardener's mother appears and tells her of the love her son has for the rich girl. So the heroine packs up hurriedly and elopes with him, to the discomfiture of her wealthy relatives.

The picture is single track in plot and incident, and any patron can tell the outcome far in advance. But despite the obvious note, the picture carries enough pep and vitality to get over. The scenes are appropriately staged and the photography is up to requirements. Jack Mulhall is inclined to pose as the hero, but his performance is satisfactory. Frederick Vroom and Kate Lester play the aristocrats in acceptable manner.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Vi Marchmont	Viola Dana
Richard Hardy	Jack Mulhall
Clyde Van Ness	Theodore von Eltz
Aunt Letitia	Kate Lester
Mrs. Hardy	Alberta Lee
Mr. Marchmont	Frederick Vroom
Maid	Fornzie Gumm

By Alice D. G. Miller.
Scenario by Edith Kennedy.
Directed by Harry Beaumont.
Photographed by John Arnold.

PRESS NOTICE—STORY

Viola Dana is the star of "The Fourteenth Lover" which comes to the ———— theatre next ————. In this comedy-drama, the piquant Metro star enacts the part of a spoiled darling—the heiress of vast wealth, whose object in life is seemingly matrimony. She has thirteen lovers, but owing to a belief in superstition she consents to have another. Everything is all set for the nuptials, when she falls in love with a common gardener working on her uncle's estate. He doesn't respond owing to his station in life and feeling himself incapable of caring for such a rich girl. But the heiress has her way, and after many vicissitudes which take the characters through scenes of compromise and rich comedy, the picture ends in a fine flash of romance. Miss Dana is thoroughly at home in the interpretation of the role and her abundant vitality comes to the foreground and is thoroughly appealing. Jack Mulhall and Theodore Von Eltz are in the cast. Harry Beaumont directed.

PROGRAM READER

One would think that a girl would have enough to do taking care of one lover or say at the most three or four. But when a girl comes along who boasts of thirteen lovers and is looking for the fourteenth one to add a little more variety —well all you can do is throw up your hands and wish her the best luck in the world. You rather suspect that she is a little flirt—that she cannot know her own mind. Maybe that's why she is hunting for the fourteenth lover. Viola Dana found him working in her uncle's garden. He was just a working man. But he meant more to her than the pampered sons of the rich. Come and see Viola Dana in "The Fourteenth Lover." Next ————.

SUGGESTIONS

Here is Viola Dana at her piquant best. So get out your copy and state that she has a winner in this picture which presents her in the role of a wealthy coquette whose object seems to be that of adding one lover after another. She has thirteen and is looking for the fourteenth and she finds him. Your copy should be made real snappy and up to the point. Make it breezy. Tell that every girl has a lover or more when she goes to a summer resort. Play it up as a snappy comedy of youth and springtime. Feature Jack Mulhall who appears in the opposite role. Ask your girl patrons if they can make snow pudding. Use this as a blind teaser. It fits into the story.

CATCH LINES

See Viola Dana in the rollicking comedy of youth, love and summertime. See "The Fourteenth Lover."

Have You Subscribed to the Motion Picture News Booking Guide? The Best Investment an Exhibitor Could Make

"LADIES MUST LIVE"
(Mayflower-Tucker-Paramount)

Some Moving Moments in This Production

THE George Loane Tucker of "The Miracle Man" which put him in the film hall of fame as one of the few imaginative directors of the screen, has not found such a story in his last production. In the first place the idea does not carry the simple, broad, dramatic strokes, nor the human appeal, nor the exceptional message. This director, whose death cut short his uplifting work, flashes some of his individual talent for situation and climax in certain moments here, and his philosophizing is clearly established at times. But so complicated is the story which carries three distinct plots—so uneven is the character development that the story does not indicate any progression of reaching a smashing finale.

It is a story of the feminine sex on the defensive—their object being to make the most of their opportunities with little show of virtue. These figures are supplemented with a forlorn outcast who is depicted as receiving one tragic blow after another in her search for happiness. Mr. Tucker indicates that only the resourceful woman who is quick to grasp her opportunities in a man-made world is certain to succeed. Thus he tells the truth, for life shows no partiality only to those who possess the fighting instinct. The patron of average intelligence will wonder at times just what the director is driving at, since there are no clearly established broad strokes. The action centers around a group of wealthy characters all apparently living under one roof—the sole exception being the kitchen drudge who enters into the dramatic scheme in an arbitrary manner.

There is a long time in planting the characters, the heroine, played by Betty Compson, making a belated entrance. Once she appears on the scene there are no moments which show her developing any real character. Her portrayal seems the same when worshipping at a false shrine as when she finds the spark of love. But she is lovely to look at and in a bathing suit silhouetted against a sunset is splendidly radiant. The theme is that ladies must live contrary to the standard conventionalities which would keep them in their place—as dummy figures. But the psychology of the drama is not indicated because of the complicated incident and the uneven progression of the plot. There are some exquisite pictures and a few scenes of moving drama, but they never reach dominant climaxes because of the flow of counterplot. The picture is excellently staged, the lighting and technical arrangement being perfect. The cast interprets the separate characters with fairly adequate portrayals. The lack of simplicity never makes the spectator really acquainted with them. It is a picture which is apt to please after a fashion. The tone and quality will doubtless get it over.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Anthony Mulvain	Robert Ellis
Ralph Lincourt	Mahlon Hamilton
Christine Bleeker	Betty Compson
Barbara	Leatrice Joy
William Hollins	Hardee Kirkland
Michael LePrim	Gibson Gowland
The Gardener	Jack Gilbert
Mrs. Lincourt	Cleo Madison
Edward Barron	Snitz Edwards
Nell Martin	Lucille Hutton
Nora Flanagan	Lule Warrenton
Max Bleeker	William Mong
The Butler	Jack McDonald
Nancy	Marcia Manon
Ned Klegg	Arnold Gregg

By Alice Duer Miller.
Scenario by George Loane Tucker.
Directed by George Loane Tucker.

PRESS NOTICE—STORY

The last production of the late George Loane Tucker, creator of "The Miracle Man," written by Alice Duer Miller, "Ladies Must Live," will be shown at the ———— theatre next ———— with Betty Compson as the star. This gifted actress who possesses great personal charm, will be remembered for her sterling performance in the first mentioned production, and in the feature to be presented next ———— she again flashes her exceptional talent and charm. The feature carries a vital, appealing theme.

Miss Compson has the role of a young girl who has been reared by her rich brother-in-law and whose penniless father plans to marry her off to some rich man in order that his income, derived from his son-in-law, may be increased. But there is another woman who has similar plans to obtain an easy living and two clash with interesting results.

PROGRAM READER

All the sides of a woman's life—her glory—her foibles, her ways with the world and men. These are intimately brought forth in the Betty Compson picture, "Ladies Must Live," which comes to the ———— theatre next ————. George Loane Tucker, who created the memorable offering, "The Miracle Man," once again flashes his genius for moving pictures which tell something. And Miss Compson, long recognized as one of the real accomplished actresses of the screen and whose personal charm is not excelled, reveals a talent that places her in a secure place—a place which has established for her a wonderful popularity.

SUGGESTIONS

Since Betty Compson is the star of this production, you should give her name every possible space for exploitation. Tell that she was the outstanding star of "The Miracle Man," and that she again duplicates her performance in that memorable picture. Use stills of her. She is recognized as one of the real beauties of the screen. Play up George Loane Tucker, and feature him as the director of "The Miracle Man." Describe the picture as a consistent document of modern life. Play up its theme and mention the large cast, which comprises players well known to every fan. A prologue might feature a society set, with dancing and singing holding the high lights.

"LITTLE EVA ASCENDS"
(S-L-Metro)

Clever Comedy Furnishes Amusement and Novelty

THE exhibitor who wants to give his patrons something unique in the way of comedy—a comedy which is entirely novel, bright and illuminating, should not overlook "Little Eva Ascends," adapted from the Satevepost story of the same name with Gareth Hughes doubling as the sad, but pretty daughter of St. Clair in the road company of "Uncle Tom's Cabin." It is a novel burlesque, and the fact that this antiquated play has served Mack Sennett will not lessen its entertainment values. It is not raw burlesque such as he concocted, for behind it is a legitimate story of an ambitious stage mother who has placed her two sons in a company and is touring the provinces.

The idea is so novel—so rich in its humor and quality of make-believe that it stands out conspicuously as one of the comedy treats of the season. Once again the sponsors have guaged the star's adaptability for comedy expression. And he fits into the role of Little Eva like a born pantomimist. The picture opens on a train with the company speeding to a town which harbors the hero's sweetheart. He argues and rebels against going on in the role for fear of the humiliation that will sweep over him once the girl sees him. But his argument is of no avail when it is pointed out that his absence would spoil the show. There is some bright comedy flashed when the "troupers" reach the hotel and the woman's two sons are given commercial travelers' meat instead of actor meat. This is because their father is the proprietor—a father they had never known since their mother had left the fireside years before and taken the children with her.

The father is made acquainted with his offspring and has a good time in watching the boys perform. There are some uproarious moments as the play unfolds. Little Eva cannot hide "her" identity. He is "spotted" by the little boys of the town and the girls discover his doubling act. Finally when he ascends to heaven via the step-ladder route and has a fall the show takes a flop and the hero doesn't care. The father invites the boys and the girls and some other fathers to his country estate. A grand reunion takes place, the boys are willing to give up the stage and the picture is over. It sparkles in nearly every scene, there being a wealth of good incident and the captions are snappy and to the point. Gareth Hughes will get over with a bang if given such clever ideas as "Little Eva Ascends." Comedy is his forte. May Collins and Elinor Field play the girls with plenty of animation.—Length, 5 reels.—*Laurence Reid.*

PRESS NOTICE—STORY

What is considered one of the cleverest and most illuminating comedies of the season is due to appear at the ———— theatre next ———— in "Little Eva Ascends," which introduces Gareth Hughes playing the part of the sad, but pretty little heroine of "Uncle Tom's Cabin." Many will remember this story which appeared in the pages of a popular magazine, and it has been adapted to the screen with remarkable fidelity. It is a rare story, unusual of theme, and genuinely novel. The plot revolves around a traveling company whose only play is "Uncle Tom's Cabin." When the company is booked in a certain town, the young hero objects to playing his familiar role because of the humiliation attached to appearing in feminine disguises before his newfound sweetheart. However, his mother, the manager, has her way and he is compelled to bedeck himself up in the quaint costume. In the meanwhile he meets his father, the proprietor of the local hotel, and the story brings them all together. The picture is funny and cleverly acted. In the cast are Elinor Field, May Collins and Edward Martindell.

PROGRAM READER

Little Eva always died at a certain time every night. No matter whether they flogged Uncle Tom until his back was blue, Little Eva ascended to heaven by the stepladder route. But this particular night Little Eva did not want to play the role. Reason being that the man who doubled for St. Clair's pretty daughter, was in love with a girl, and he thought if she saw him as Little Eva she would give him up and be disillusioned. So he rebeled—did Gareth Hughes. Come and see "Little Eva Ascends," which comes to the ———— theatre next ————. How the star plays Little Eva and gets into all sorts of trouble is told in five rollicking reels.

SUGGESTIONS

This is a particularly clever comedy—almost a riot in its mirth-provoking moments. So emphasize that it is something absolutely new—somethng novel. Play up the title. And make your copy entirely snappy. The original appeared in the Saturday Evening Post. Acquaint your patrons with the fact that they are seeing a story which carries plenty of appeal. Tell that it is Gareth Hughes' best picture—a picture that is as rich as "Garments of Truth." You can put on a sort of burlesque number for a prologue—a burlesque on "Uncle Tom's Cabin."

CATCH LINES

See Gareth Hughes in "Little Eva Ascends," a picture of clever burlesque. Come and laugh.

THE BOOKING GUIDE IS COMING

Have You Ordered Your Copy?

You Will Find It the Most Practical Booking Aid Ever Offered. The Shortest Cut to the Information You Seek.

"A PARISIAN SCANDAL"
(Universal)

Carries Enough Sparkle to Get Over

THERE may not be much to this story in the way of plot and characterization, and it is brittle and episodic in development, but in spite of these drawbacks this picture is certain to get over because there is a star adorning it who is rapidly making a name for herself as a capable light comedienne. Marie Prevost is certain to establish a healthy following once the sponsors have gauged her personality correctly. Just at present her vehicles are hardly substantial enough. "A Parisian Scandal" is pretty light to extend through five reels. And its weakness is noticeable in the array of incident and episode, for these qualities are forced to get over owing to a lack of any real plot interest.

The story is all about a vivacious French girl whose youthful enthusiasm —whose flapper tendencies cause her and her many host of suitors a peck of trouble. There is a spirit of "give and take" to the story which furnishes it with an adequate sparkle. The star flits in and out of rooms, doors, and other conveniences with delicious poise and charm. And she wears enough gowns to turn Lucile green with envy. The boys who are following the star's career on the screen (and there must be an army of them) because of her shapely figure, will not be disappointed here. The bathing suit episode comes into expression before the story has reached the climax. It is only a fleeting glimpse that she gives, but it is enough to send the boys home satisfied.

Meanwhile the patrons will look upon a piquant French girl whose mission in life is of no consequence. She flirts outrageously and finds particular delight in tormenting a peculiar type of American—a youth who is much of a book-worm or the species who revels in bugs and botany. You know him when you see him. He is begoggled and fussed every moment. The object of this story is to show him awakening to the call of love. Once he finds himself—well he beats up the wicked Frenchman. Thinking that he has no chance he sets sail for America, but the girl goes along on the same boat. And there you are. His mission in France is to report on the girl's character to her grandmother. There are scenes which show a gaming table—and others which show a duel and a storm. It is a light story but so dominant is the star's personality that she fairly carries the picture along on her pretty shoulders. The piece is not up to the caliber of some recent offerings, but is sparkling enough to succeed with the majority of fans.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Count Louis Oudoff.....George Periolat
Countess Oudoff.....Lillian Lawrence
Liane-Demarest.....Marie Prevost
Baron Stransky.....Bertram Grassby
Emile Carret.....George Fisher
Sophie Demarest.....Lillian Rambeau
Basil Hammond.....Tom Gallery
Mamselle Sari.....Mae Busch
Princess.....Mme. Rose Dione

By Louise Winters.
Scenario by Doris Schroeder.
Directed by George Cox.
Photographed by William Fildew.

PRESS NOTICE—STORY

Marie Prevost, the piquant and dainty Universal star, whose ability is now recognized by the screengoers, will come to the ———— theatre next ———— in her latest release entitled "A Parisian Scandal." In this bright little comedy-drama Miss Prevost plays a spirited French girl who gets into a peck of trouble but always manages to find a way out due to her resourcefulness and beauty. She has a host of suitors but turns a deaf ear to their entreaties until a young American comes over on a mission of the heroine's grandmother to locate the girl and report on her character. He meets the girl and is charmed by her deportment whether it is pleasingly wicked or sweetly virtuous.

His love is awakened when he has occasion to show a vicious nobleman his place. Thinking he has no chance to win the girl he leaves for America but she engages passage on the same boat and thus the picture ends. It sparkles with comedy and human touches, the star commanding attention through a clever impersonation and her ability to wear an elaborate array of costumes. Tom Gallery is the leading man.

PROGRAM READER

She came from gay Paree. One could see that at a glance—so adaptable was she for every mood. She delighted in cutting up capers—in smoking, flirting and carrying on pranks. And she constantly had a host of suitors jumping at her beck and call. These lovers were Frenchmen. Not until she met an American did she respond. And then her French character asserted itself in a piquant manner. She finds herself sought after by two desperate rivals—who fight a duel for her. It is a sparkling comedy with the star carrying the plot along on her pretty shoulders. Miss Prevost is a beauty who is destined to be extremely popular. Come to the ———— and fall in love with her in "A Parisian Scandal." Next ————.

SUGGESTIONS

Marie Prevost has not been a star very long. But the few occasions which she has graced the screen has awakened a public response for her pictures. The reason may be found in her adaptability for light comedy as well as a pleasing figure and a piquant personality. Her latest picture is rather plotless, but it sparkles with plenty of humor and charm. So play it up as an entertaining light comedy with Marie Prevost in a likable role. Emphasize the star's ability to wear fine costumes. Use stills showing her in bathing attire. She is a big hit, and the boys are going to wake up and demand her pictures. Without a doubt she possesses the most shapely figure on the screen.

CATCH LINES

See Marie, Prevost the charming beauty, in "A Parisian Scandal." She is naughty but nice.

"PARTNERS OF THE SUNSET"
(Bert Lubin-States Rights)

Very Unusual and Pleasing Western Comedy Drama

HERE is a Western which refutes the opinion that there can be nothing new in this type of picture. "Partners of the Sunset" boasts of a hundred new bits of business, melodramatic action that is never stereotyped, artistry in lightings and camera work, settings that are not only totally unlike those of the unusual Western production, but which also measure with the best that can be found in a scenic; a fight which for originality and realism has never been excelled, and a lot of semi-educational views of life in Texas, all of which makes the feature unusually interesting and attractive from an audience standpoint.

As to story, "Partners of the Sunset" only uses so much of a plot as is necessary to make plausable the action and provide a reason for the dramatic situations. The picture begins with what might be termed character introductions, backed by scenic shots and original incident. It gradually explains that two Eastern girls who have inherited a ranch in Texas are being conspired against by a neighboring ranchman and his gang, the purpose being to purchase the property at less than its value. A young geologist, camping in the neighborhood, inspired by love of one of the girls, undertakes to frustrate the villain's plans. He does, in the meantime striking oil on the property, and finally the troth is plighted.

It is the way that this story is told and the action built up in perfect tempo which makes the picture grip and hold interest. There is nothing theatrical about it and there is no faking. When the hero has his fight with the villain's underlings, he doesn't lick a dozen big roughnecks, but is finally beaten in a realistic scrap of which almost every angle is new stuff on the screen. Likewise a scene in which the villain is killed is unique, not in what is accomplished, but in any way it is done.

"Partners of the Sunset" is the third starring vehicle for Allene Ray and certainly discounts her previous efforts in every way. The feature was directed by Robin H. Townley, who has proven himself an adept at devising incident and in gauging suspense.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

David Brooks.....Robert Fraser
Jim Worth.....J. W. Johnston
Patricia Moreland.....Allene Ray
Violet Moreland.....Mildred Bright

Directed by Robin H. Townley.
Story and scenario by Walter Hall.
Photographed by John K. Holbrook.

PRESS NOTICE—STORY

The ———— theatre announces a new kind of Western picture in "Partners of the Sunset," booked for showing for a ———— days' engagement beginning ————.

The picture is the third starring vehicle for pretty, petite Alene Ray and shows this talented ingenue in a role eminently suited to her talents. Miss Ray plays the part of an Eastern girl who inherits a Texas ranch and decides to take up her residence on it. Here she learns to ride and shoot like a native daughter and finds her romance when a young geologist happens along to protect her from the villainous neighboring ranchman who desires to cheat her out of her property.

"Partners of the Sunset" is a striking example of the fact that there can be something new in a Western. This picture has all of the action of a Bill Hart offering, with much of the incident of a new turn and besides possesses all the beauties of a scenic, the heart interest of a light comedy and the suspense of a mystery drama.

In support of Miss Ray is a strong cast of well known players each selected carefully as to type. The feature was directed by Robin H. Townley and photographed by John K. Holbrook. Walter Hall wrote the story and scenario.

PROGRAM READER

"Partners of the Sunset," a new semi-Western picture, starring Allene Ray and with Robert Fraser and J. W. Johnston in prominent roles, is the feature picture scheduled for showing at the ———— theatre for a ———— days' engagement beginning ————.

The feature is announced as something new in pictures of its type, in that besides having the action, incident and suspense of the average Western, it also possesses a strong vein of humor, heart interest and some wonderful scenic views of an entirely new sort.

Robin H. Townley, the director has developed his story with a fine regard for tempo and incident and has caught the true spirit of the West as it is today. Miss Ray is cast in a suitable role and duplicates if not eclipses her performances in previous starring vehicles, "Honeymoon Ranch" and "West of the Rio Grande."

"Partners of the Sunset" is frfom an original story by Walter R. Hall and the photography is by John K. Holbrook.

SUGGESTIONS

Bill as a semi-Western stressing the fact that while the picture has the action of features of its kind it also possesses other qualifications. Boost Miss Ray for her beauty and talent and let your audiences know that while she has looks and personality, she can still ride a horse and put over the action stuff. If you have played Miss Ray's previous pictures, mention that as another of the series. Promise thrills, action, comedy, great photography and incident.

CATCH LINES

The story of an Eastern co-ed who undertook to boss a Texas ranch and got away with it.

A semi-humorous but thrilling picture laid in Texas, with action, incident and heart interest nicely mixed and distributed.

THE WILLIAMS PRINTING COMPANY, NEW YORK

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John Barrymore
in
"The Lotus Eater"

Marshall Neilan directing
The *great* John Barrymore
In *"The Lotus Eater,"* unique
Albert Payson Terhune story—
Scenarioed by Marion Fairfax—
First National exploitation.

Neilan's deft direction is
Suitably supported by a
Typical Neilan cast with
Technical assistance from
Dave Kesson at the camera,
Daniel J. Gray as editor,
J. D. Schultz, art director.
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There are reasons—
Come and see them.

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Watterson R. Rothacker

DECEMBER 10, 1921

Motion Picture News

Reg. U. S. Patent Office



WATCH FOR IT

The Holiday number of MOTION PICTURE NEWS will be worth seeing, worth reading, worth saving.

In many respects a year book of pictures.

Valuable summaries of the year's departments.

In other words, a *practical* issue for year-around references.

Attractive, of course, but, above all, valuable.

Date of December 31st, published December 23rd.

The News Covers the Field

VOL. XXIV No. 25 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

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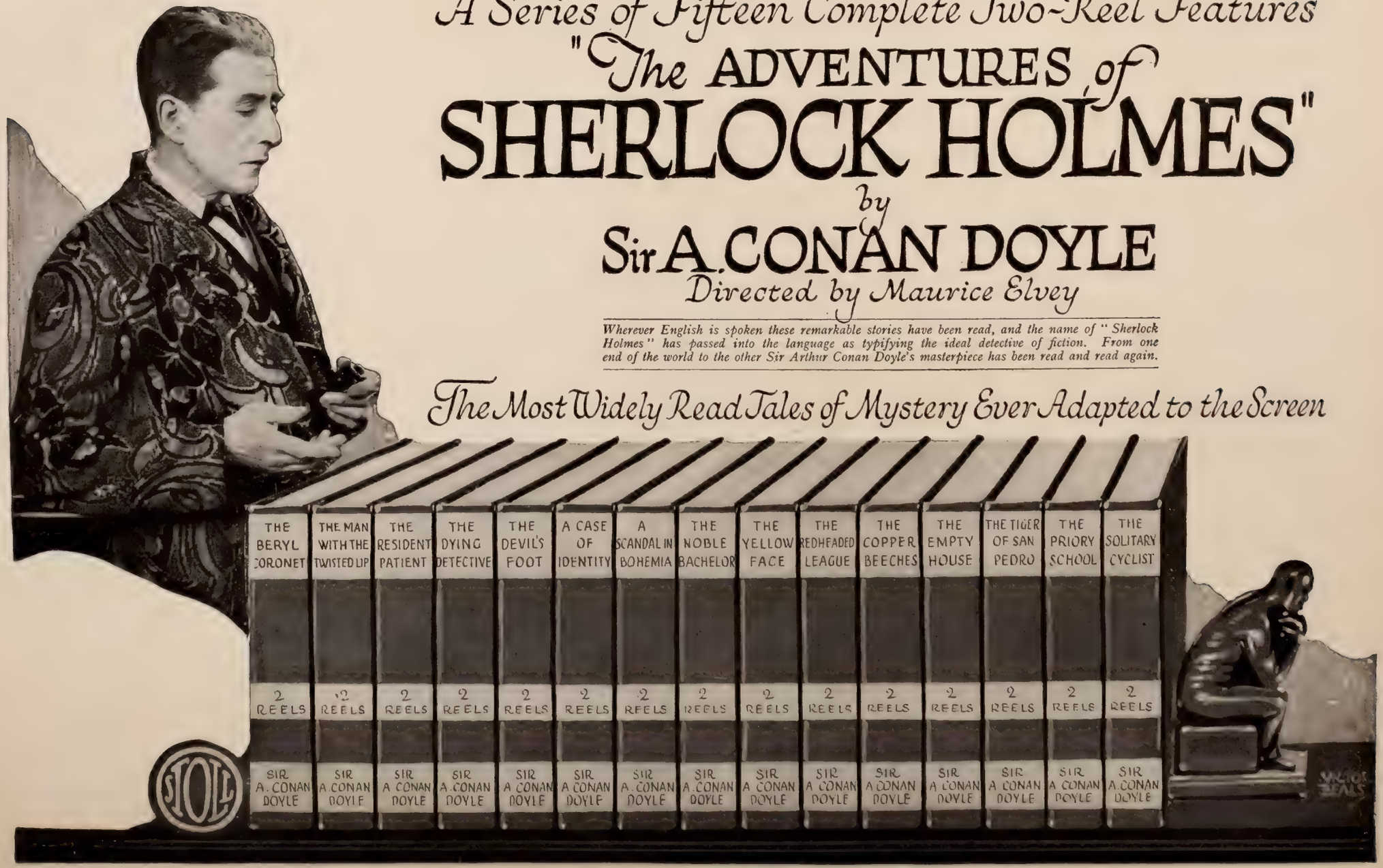
by

Sir A. CONAN DOYLE

Directed by Maurice Elvey

Wherever English is spoken these remarkable stories have been read, and the name of "Sherlock Holmes" has passed into the language as typifying the ideal detective of fiction. From one end of the world to the other Sir Arthur Conan Doyle's masterpiece has been read and read again.

The Most Widely Read Tales of Mystery Ever Adapted to the Screen



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130 West 46th Street New York



WHY I SHOW
Paramount Pictures

By

Robert G. Peltier

Proprietor Bijou Theatre

Mt. Clemons, Mich.

I have often been asked why I show Paramount Pictures at the Bijou Theatre. The answer, to me, is a very simple one. As long as I have been in the show business, and it is rounding out nearly 25 years at this time, I have always made it a point to cater to the demands of my public. If I didn't I would have been in the showman's graveyard long ago. If an exhibitor doesn't show good pictures his public will tell him about it. We have made it a point at the Bijou Theatre to get just as close to the public as possible, and one of the methods we use is a standing invitation to the people of Mt. Clemens to call us on the telephone at any time for any picture nformation they want. Therefore the telephone in our offices is buzzing most of the time.

For the past few months I have made it a point to tabulate the number of queries from prospective patrons on what we were showing, together with whatever comments they might have to make. **I discovered at the end of a three months period that a little more than 90 per cent of the telephone inquirers were winding up their conversation with our employes by asking, "Is it a Paramount Picture?"**

The name "Paramount" means something to me besides good, reliable pictures at all times. It means that my audiences are partly created in advance. If I never was convinced before, that telephone tabulation set me to thinking. If 90 per cent of the people that called our theatre were interested in knowing whether the day's offering was a Paramount picture or not, then the product must have a firm hold on the public mind.

A good showman can never allow himself to get into a rut and succeed. I believe that an exhibitor should constantly keep up with his public's wants. Because I keep my hand over the pulse of a good percentage of the people the Bijou Theatre caters to is the reason why I am showing Paramount pictures.

Here Are Some Current
Paramount Pictures

CECIL B. DE MILLE'S "The Affairs of Anatol"

GLORIA SWANSON in "The Great Moment"

"THE SHEIK," with Agnes Ayres and Rudolph Valentino
A George Melford production

"GET-RICH-QUICK WALLINGFORD," a Cosmopolitan Production

GEORGE LOANE TUCKER'S "Ladies Must Live"

WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER in "Don't Tell Everything"

ELSIE FERGUSON in "Footlights"

WILLIAM de MILLE'S "Miss Lulu Bett" with Lois Wilson, Milton Sills, Helen Ferguson and Theodore Roberts

WILLIAM S. HART in "Travelin' On"
A William S. Hart Production

BETTY COMPSON in "The Law and the Woman"

CECIL B. DEMILLE'S "Fool's Paradise"

JACK HOLT in "The Call of the North"

THOMAS MEIGHAN in "A Prince There Was"

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Your one best bet is LULU BETT!






ALL the big book-stores in the country will soon be showing the photoplay edition of "Miss Lulu Bett."

This has a colored jacket illustrated with scenes from the picture. It is great advertising—and you reap the direct benefit.

"Miss Lulu Bett" has gone through thirteen editions in a year.

It's a bigger picture than it was a book or play.



The Author Says:
"At more than one point the picture of 'Miss Lulu Bett' improves upon both the book and the play. By such work as this Paramount is doing a service not only to the screen but to fiction and drama.
ZONA GALE."

Adolph Zukor presents a

William de Mille production

"Miss Lulu Bett"

with Lois Wilson, Milton Sills, Theodore Roberts
and Helen Ferguson

From the novel and play by ZONA GALE Scenario by CLARA BERANGER

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

GEO. E. CARPENTER
Secretary & Manager.

PARAMOUNT-EMPRESS THEATRE

PARAMOUNT AMUSEMENT CO., Inc.
Salt Lake City, Utah

NOV. 16TH,
1 9 2 1.

Mr. S.R. Kent,
General Manager of Distribution,
Famous Players-Lasky Corpn.,
New York, N.Y.

Dear Mr. Kent:-

Just out of the projection room and still smiling, the writer feels that he must pat your organization on the back for being responsible for such a jolly picture as "DON'T TELL EVERYTHING". The more I think about this picture the better I like it. In the language of the chap on the street, "It's a knockout". Knowing how Christmas cheer and a corking good bill go together I have booked "DON'T TELL EVERYTHING" for Christmas week because we always endeavor to give our patrons something worth while at the season of the year.

Kindly give us some more out of the same basket because smiles are worth a score of heavies in any man's market.

Yours for better pictures.

Geo. E. Carpenter

Adolph Zukor presents
Sam Wood's production
Wallace REID, Gloria SWANSON
Elliott DEXTER
in
"Don't Tell Everything!"
by Lorna Moon

A Paramount Picture

Here they are-

CECIL B. DE MILLE'S "Fool's Paradise"

ELSIE FERGUSON in "Footlights"

"JUST AROUND THE CORNER", by Fannie Hurst. Cosmopolitan production. Another "Humoresque"

"ONE GLORIOUS DAY", with Will Rogers and Lila Lee

GEORGE FITZMAURICE'S "Three Live Ghosts", with Anna Q. Nilsson and Norman Kerry

WALLACE REID in "Rent Free"

"Love's Boomerang", a John S. Robertson production

BETTY COMPSON in "The Little Minister". Penrhyn Stanlaws production

And Dozens More!

Paramount Pictures

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UNIVERSAL



Special Attractions

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"I started with HOOT GIBSON,in'ACTION', the merits of which all exhibitors are agreed on.

"Then I played GLADYS WALTON,in 'THE ROWDY',which in my house was as great a success,and which picture I would have played three days had I been able to obtain the third day from the bookers.

"The third picture was FRANK MAYO,in 'The SHARK-MASTER',which exceeded all expectations. I put this picture over in great shape.

"The fourth picture that I ran was 'MOONLIGHT FOLLIES', and having the cooperation of Mr. Hill of your Chicago Publicity Department, we put this picture over with a B-A-N-G----but the big hit is yet to come!

"The fifth picture--HOOT GIBSON,in 'RED COURAGE',was played on a Sunday date, the date of the opening of 'Anatol' at a rival theatre,and 'The Girl from God's Country' at another theatre.

"I really expected to "die" on this picture,but much to my surprise we did a capacity business on matinee--and at night we were the only one of the three theatres to have a hold-out.

"This is surely a wonderful running start for this year's UNIVERSAL PROGRAM.

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Very truly yours,

(Signed) RALPH W.CROCKER,

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Here's you chance to hit it four times more in DECEMBER

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MARIE PREVOST

IN

"A Parisian Scandal"

Supported by Mac Bush and Bertram Grassby . Directed by Geo L. Cox. Story by Louise Winter

HERBERT RAWLINSON

IN

"Cheated Hearts"

Directed by Hobart Henley. From a novel by Wm. F. Payson

GLADYS WALTON

IN

"Playing with Fire"

Directed by Dallas Fitzgerald. Story by J. U. Giesy

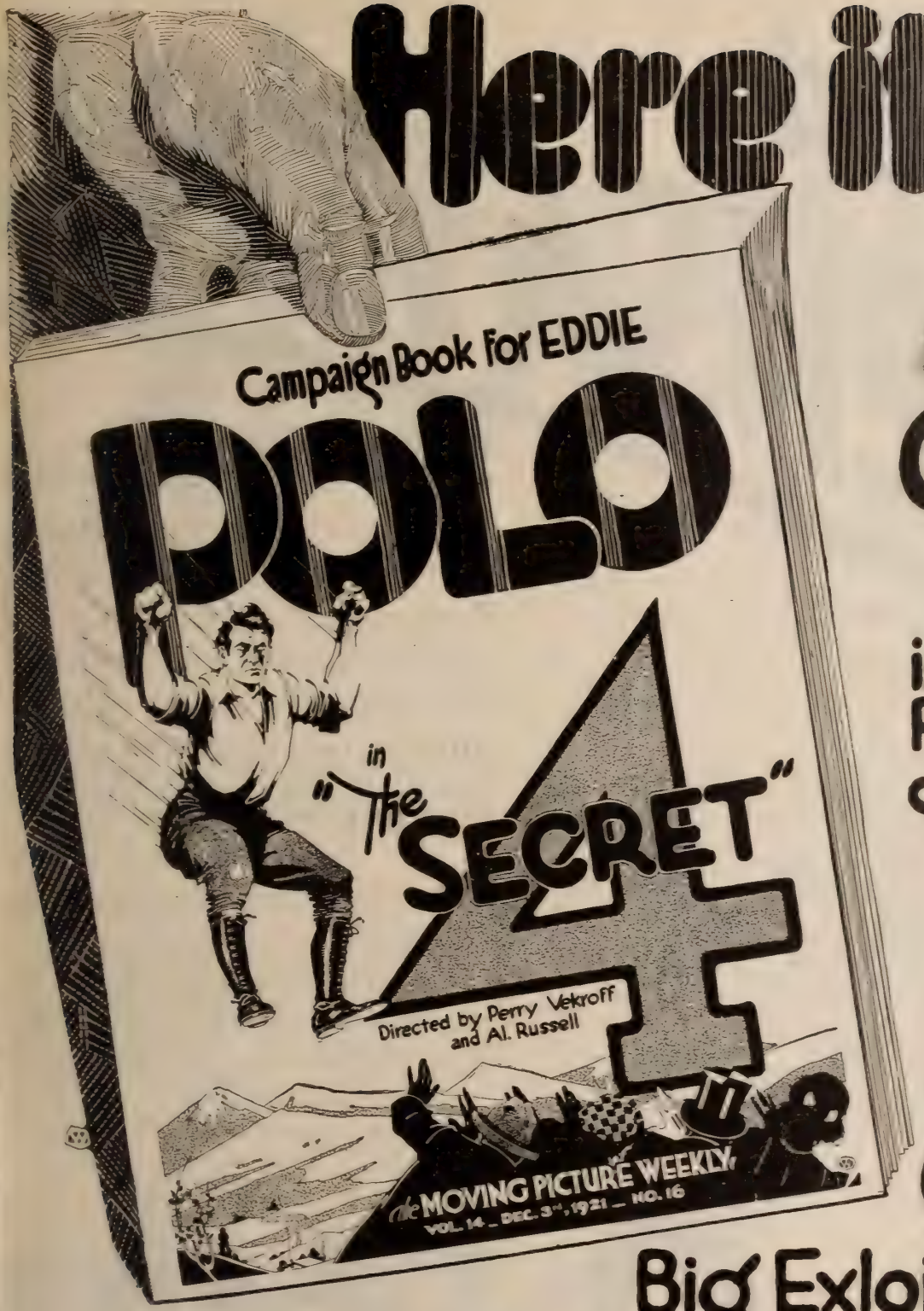
HOOT GIBSON

IN

"The Fire-Eater"

Directed by Reeves Eason. Story by Ralph Cummins

Here it is!



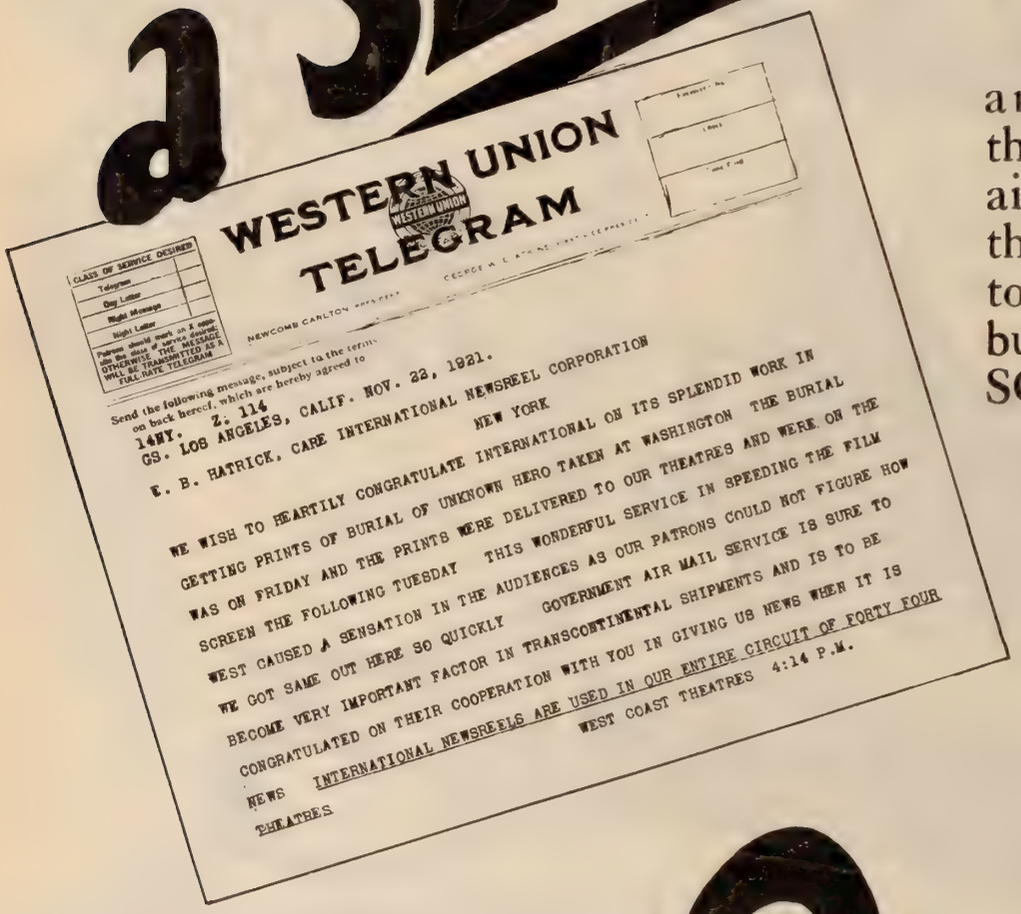
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3

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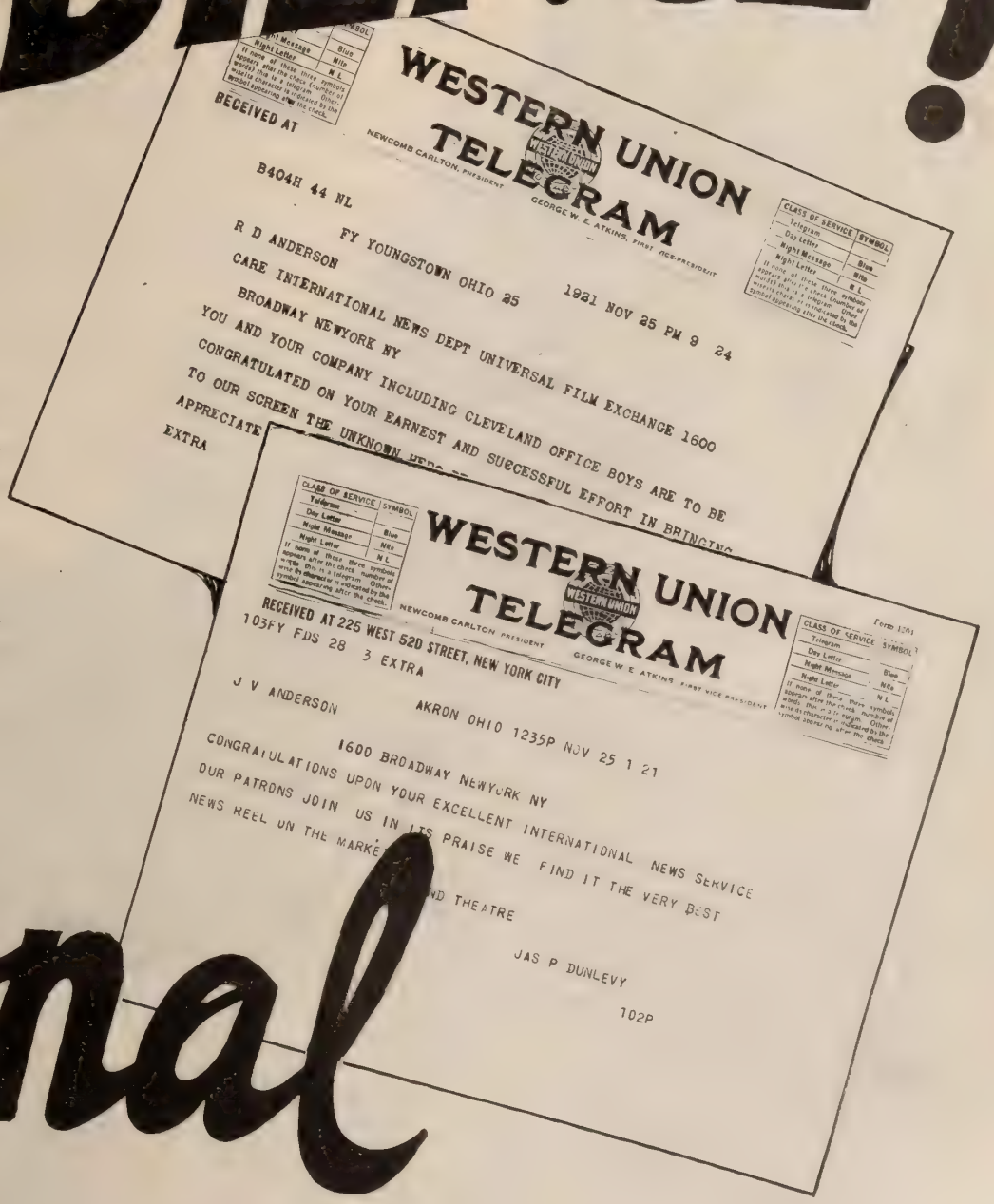
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"FLOWER OF

by JAMES OLI

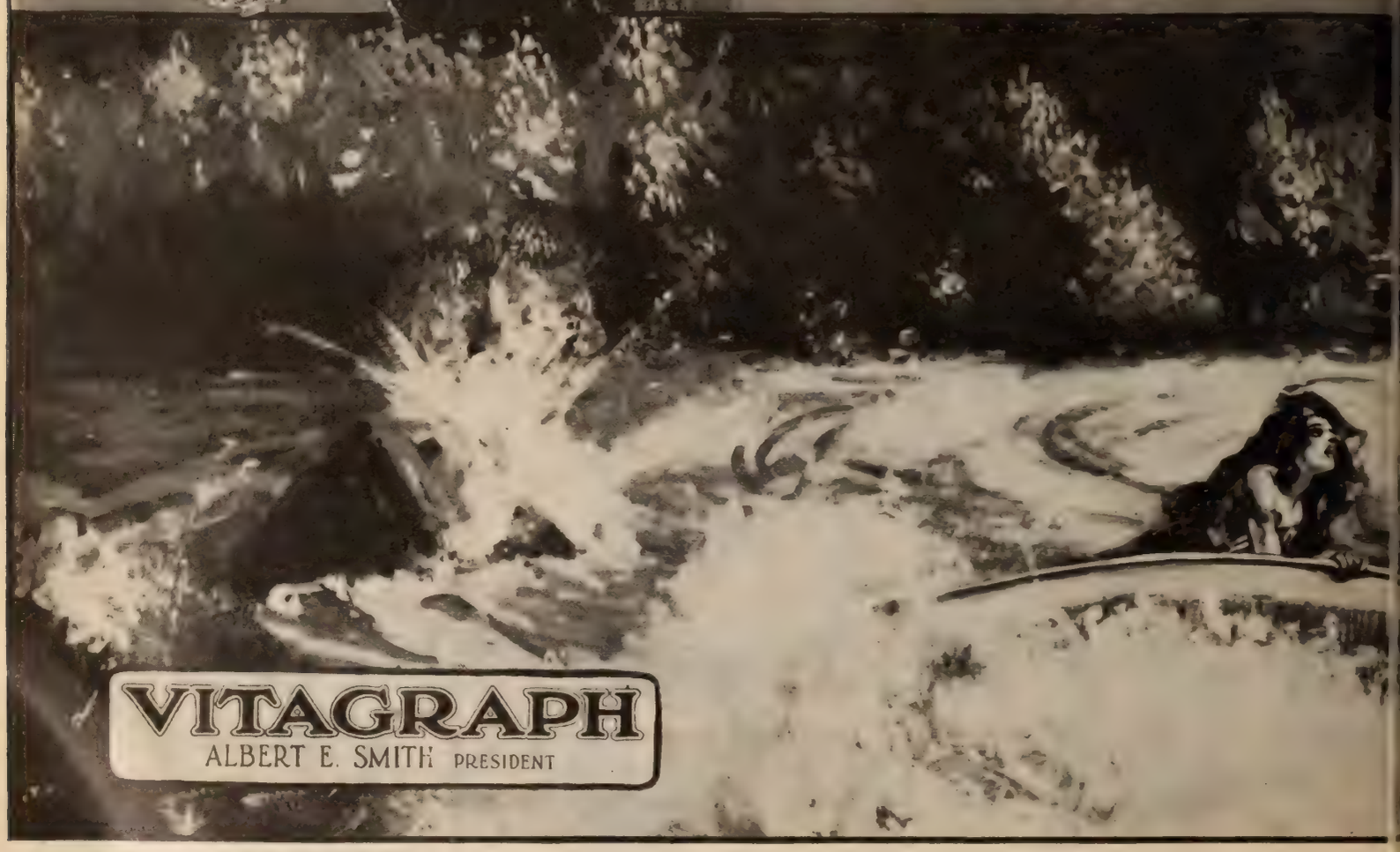
A SUPERFEATURE WITH



The Wild Flavor of the Wilderness, Stran

An old house built two hundred yea before by a chevalier of France who journeyed far to the North, with its wide forest aisles its lakes and streams—its mountains. A scen that, years later, was to prove a fitting background for the fair young Jeanne D'Arcamb wistful "flower of the north."

All the witchery and charm and, with the ruggedness, which *James Oliver Curwo* wrote into his famous novel has been caught by the director, *David Smith*, in th *Vitagraph special production.*



VITAGRAPH

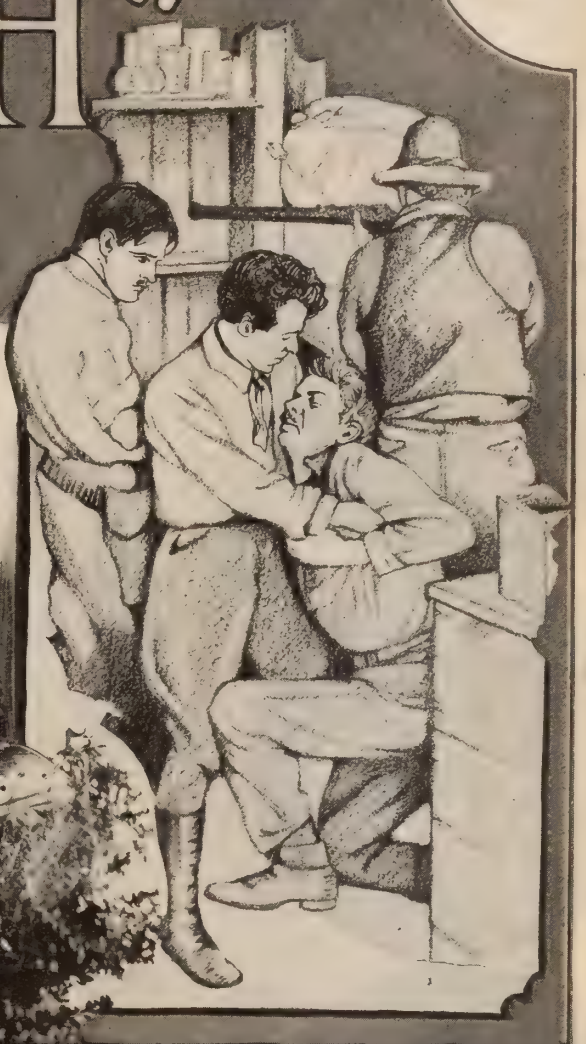
ALBERT E. SMITH PRESIDENT

THE NORTH"

ER CURWOOD

AN ALL STAR CAST

DIRECTED BY
DAVID SMITH



nded with the Courtly Atmosphere of Old France

There are *fights*—battles with fists and with eapons—and back of it all a deeper, more sinister ruggle between a man, out to win honestly, and e forces of wealth and greed.

Henry B. Walthall and *Pauline Starke* head e all-star cast in this exceptional *mance.* Here is a picture *big* in very sense of the word, appeal- g, thrilling, refreshing.

A picture for *everybody*—
"Flower of the North."





The Greatest Group of Pictur

Exhibitors have watched Goldwy
make good every promise put int
type this season.

When we say that this new grou
of Goldwyn Pictures is the bes
collectively and as a unit, that ha
been produced since the first c
the year, you know we are talk
ing facts.

It takes a great picture to top thi
superlative list. "The Sin Flood
is that picture. It is a searchin
drama of human instincts an
emotions, built on giant propo
tions, interpreted by a wonderfu
cast.

Only less brilliant is "Gran
Larceny," in which Elliott Dexte
and Claire Windsor give the mo
distinguished performances c
their careers.

"Doubling for Romeo," whic
Will Rogers himself admits is

GRAND LARCENY

by Albert Payson Terhune

Directed by Wallace Worsley

HIS BACK AGAINST THE WALL

by John Frederick

Directed by Rowland V. Lee

DOUBLING FOR ROMEO

with Will Rogers

by Elmer L Rice, Will Roger
and William Shakespeare
(One of these boys was famous

Directed by Clarence Badger

WATCH

Ever Released At One Time

great picture, shows this unique comedian in a story that is one long spontaneous burst of laughter.

"The Wall Flower" was written and directed by Rupert Hughes. In its daring, its delicious characterization and its infectious humor, it is a typically fine example of the Hughes technique.

Raymond Hatton gives an extraordinary performance in "His Back Against The Wall," a thrilling study of a coward who becomes a hero against his will.

And in "The Glorious Fool," Richard Dix and Helene Chadwick are their radiant selves in one of Mary Roberts Rinehart's best known tales.

Does this list sound great? Wait till you see the pictures!

THE WALL FLOWER

Written by
Rupert Hughes

and
Directed by
Rupert Hughes

THE SIN FLOOD

by Henning Berger

Directed by
Frank Lloyd

THE GLORIOUS FOOL

by Mary Roberts Rinehart

Directed by
E. Mason Hopper

GOLDWYN



"I NEVER SAW ANYTHING LIKE IT BEFORE"



A group of exhibitors attended the premier showing of a newly completed picture. . . . The projection machine clicked off the last foot of six reels. . . . The lights switched on. . . . A momentary pause ensued. . . . And then simultaneously, all exclaimed . . . "HOW DIFFERENT! I NEVER SAW ANYTHING SO IMPRESSIVE AS

IVAN ABRAMSON'S

"The FOUNTAIN OF YOUTH"

An allegorical adaptation of the world famous "FAUST."

"THE FOUNTAIN OF YOUTH"

Has excited the comment of the trade because of its originality

"THE FOUNTAIN OF YOUTH"

Is a new departure into fantastic and allegorical entertainment

"THE FOUNTAIN OF YOUTH"

Made a group of exhibitors gasp at its startling photography.

"THE FOUNTAIN OF YOUTH"

Attempts things altogether new in story and action.

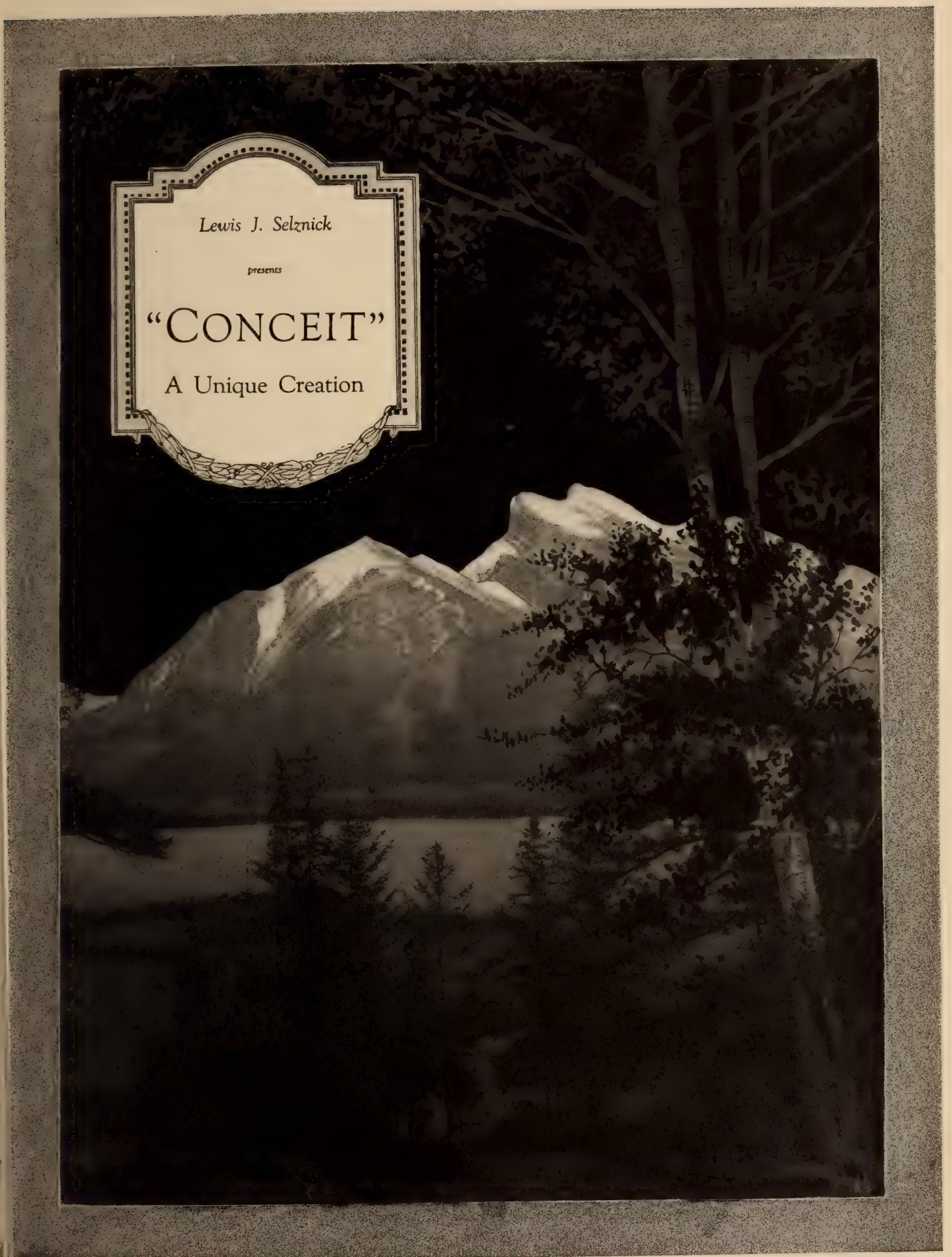
THIS FEATURE WILL MAKE THEM TALK

It is beautiful, baffling in plot and impressive in photography. It has been produced in such a way as to be specially adapted to the musical score of "Faust."

IT IS YOUR NEW YEAR'S BOX OFFICE WINNER!

Specially prepared publicity and exploitation by the Weshner-Davidson Agency

State Rights now open. **Wire GRAPHIC FILM CORP.** **729 Seventh Ave., New York City**


Lewis J. Selznick
presents
"CONCEIT"
A Unique Creation

"CONCEIT"

THE PICTURE OF NO REGRETS





"Conceit" is the second of the Selznick Supreme Six—the series of important picture productions of which *"A Man's Home"* was the first. It was directed by Burton George, from the story by Michael J. Phillips, and the scenario is by Edward J. Montagne, who wrote the script of *"A Man's Home"*.

"Conceit" is one of those unforgettable pictures that stand out, distinctive achievements of the allied arts of the camera. Its characters are not mere "puppets, jerked by unseen wires," but men and women who love and hate, smile and weep, and fight intensely the tremendous battle of life.

"CONCEIT"

A TRIUMPH OF ALL THE ARTS





"Conceit" will interest everyone who has ever known fear or conquered fear—the fear of a relentless enemy, the fear of humiliation—the nameless fears of the night—and the fear of what people will say. It is a story of man at grips with himself in the asphalt lanes of the city and in the trackless forest. It is a story to stir the pulses—a drama of deeds.

From the lady of fashion to the simple daughter of the woods, from the millionaire sportsman to the wilderness outlaw—every role in *"Conceit"* is played by a master of dramatic interpretation. Wm. B. Davidson, Mrs. De Wolf Hopper, Charles Gerard, Betty Hilburn, Maurice Costello, Warren Cook, Patrick Hartigan—an impressive list.

THE PICTURE THAT HAS EVERYTHING!

"CONCEIT"

CAST—A group of distinguished players, perfectly adapted to their roles.

SETS—Staged under the personal direction of Albert d'Agastino, the noted Italian scenic artist.

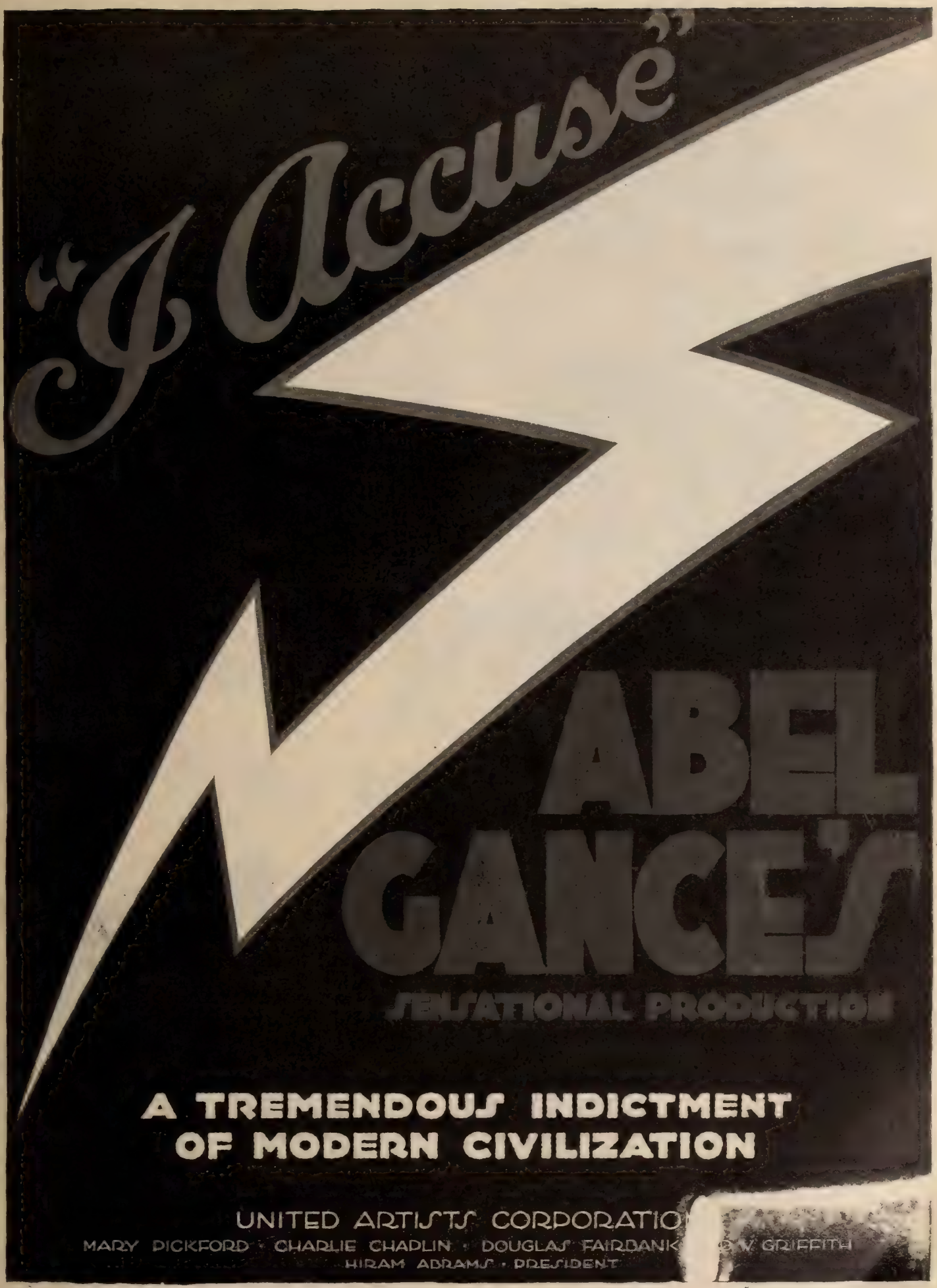
EXTERIORS—the entire company transported to Banff, the wonder spot of the world, for this production.

ACTION—From Fifth Avenue drawing rooms to big game hunting in the Rockies.

NOVELTY—A man's battle with the terrors of the wilderness at night.

SELZNICK PICTURES




"J'Accuse"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT











A supreme portrayal of mother-love and rollicking childhood ~ a famous story and the perfect dual role ~

MARY PICKFORD

in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN &
JACK PICKFORD

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT



BENNETT PICTURES CORPORATION

presents a picturization of

REX BEACH'S

famous Alaskan railroad novel

"The IRON TRAIL"

Directed by
R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller

Cast includes
WYNDHAM STANDING · THURSTON HALL · REGINALD DENNY
and
ALMA TELL



UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

TRIART PRODUCTIONS
Presents

The BASHFUL SUITOR

featuring
PIERRE GENDRON
and MARY BRANDON

Dramatic Director
HERERT BLACHE

Art Director
LEJAREN A HILLER



A WORTHY
SUCCESSOR TO
"THE BEGGAR MAID"

"The Bashful Suitor," the second in the series of the Triart "Great Masters" productions, is in every way a worthy successor to "The Beggar Maid," the most sensational two-reel release of the year.

It tells the love story back of the famous painting by Israels now hanging in the Metropolitan Museum, and was chosen for picturization by a board of the most eminent art patrons and critics of America.

Wonderful direction, exquisite photography, an excellent story and cast, "The Bashful Suitor" will more than satisfy the demand by exhibitors, critics and the public who saw "The Beggar Maid," for more such screen masterpieces.

HODKINSON
PICTURES

WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS


WILLIAM FOX
presents
CLYDE COOK
in
The Chauffeur
A CLYDE COOK SPECIAL COMEDY
NOW PLAYING AT NEW YORK HIPPODROME
DIRECTED BY JACK BLYSTONE

TRAMP!
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TRAMP!

The picture with an absolutely new idea

N.Y. Journal.



Now Ready

A William Fox Super-Production

FOOTFALLS

Story by
Wilbur Daniel Steele

Directed by
Charles J. Brabin

QUEEN of SHEBA



A Few of the 600 Big
Scenes in this

William Fox Super-Spectacle

Now Running Indefinitely at the Following Theatres:

Wood's Theatre, Chicago
Stanton Theatre, Philadelphia
New Theatre, Baltimore
Rialto Theatre, San Francisco
Tremont Temple, Boston
Alhambra Theatre, Milwaukee
Blue Mouse Theatre, Portland, Ore.
Allen Theatre, Montreal, Canada

One Entire Season at the Lyric Theatre, New York City









PLAYGOERS PICTURES PRESENTS

J. P. McGOWAN

IN

"THE RUSE OF THE RATTLER"

A HERALD PRODUCTION

DISTRIBUTED THROUGH PATHE' EXCHANGE, INC.

FOREIGN REPRESENTATIVE FOR PLAYGOERS PICTURES
SIDNEY GARRETT



Thrilling

FEW features have come out of the west which match this one for sheer action and breath-quickening heart throbs. It is a story of revenge and romance centered in the career of a character who killed by instinct and by profession. Sent to "get" a man, he found in the flashing blue eyes of his victim's sister a power which challenged the scrutiny of his steel-grey stare; a courage which matched his relentless nature. He became a champion of the weak, a protector of the innocent. He was feared and admired; despised and respected. He saved with the same savagery he had destroyed. The manner in which he deceived the girl in order to rescue her brother is one of the biggest moments in a feature which abounds with rapid-fire action. The story is vividly enacted by a cast which includes J. P. McGowan, Lillian Rich, Jean Perry, Gordon McGregor, Stanley Fitz, Andrew Waldron and Dorothy Wolbert.

You can book "The Ruse of The Rattler" and be assured that it will satisfy your patrons' demands for rousing good entertainment

Christmas Number Motion Picture News

For several years past our Christmas number has been the standard of values as a record book of the motion picture industry.

It affords the distributor an opportunity to list his product for the coming year and, equally important, to list his pictures already released.

To the producer, especially the independent, it affords an opportunity to go on record for the coming year by listing his past productions, how they have been distributed and his plans for next year, so that they may be a ready reference for the distributor and the industry at large.

It is important that your advertising appear in this number, the issue of December 31st, and an early reservation of space will be appreciated. Forms close December 17th. The rates remain the same as for our regular issues.

Send reservations to

FRED J. BEECROFT,
Advertising Manager.

WILLIAM STEINER PRODUCTIONS presents

NEAL HART

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With seven more sure shots to follow. ***Ask your nearest exchange for bookings*** on the new **NEAL HART** series of thrilling western five-reel photodramas, all pictured on virgin territory and packing real punches.

"AMERICA'S PAL"

is supported by well-known screen artists, and a galaxy of rough riders of the west. Address all communications

WILLIAM STEINER PRODUCTIONS, Suite 605-611—220 West 42d Street **NEW YORK CITY**

"Shoot me

a copy of the "NEWS" Booking Guide—quick!" writes Perry J. Sherman, mgr., DeLuxe Theatre, Johnson City, Tenn.

And other exhibitors—hundreds each day—are sending in the same hurry call.

The edition will be off the press next week.

Have you got your order in?

If not, use the coupon below

And send it today to

Motion Picture News
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If you are not a subscriber to MOTION PICTURE NEWS—make yourself a present now.

New subscription or renewal 1 year $2.00
Motion Picture News Booking Guide ..... .50

$2.50

Send check today with this coupon attached.

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LIMITED EDITION

The BOOKING GUIDE places in handy form and at your finger tips every fact you want about every picture.

The BOOKING GUIDE will save you hours of weary labor and add dollars to your box-office.

"Is the picture suited to my audience?" How can you tell by the title?

No more booking without knowing. The BOOKING GUIDE tells you in half a minute.

With the BOOKING GUIDE at your elbow you are as strongly fortified as the lawyer with his shelves of court decisions.

Write for yours today.

One Kiss— *Their first and last*
A vision of life at the gates of death

ALL FOR A WOMAN

A Stupendous Drama of the Loves of the Mighty

Presented by
Andrew J. Callaghan



A First National Attraction

"All for a Woman" plays with the emotions, resounding like the echo of a distant drum-beat. Gripping —appealing — exultant — irresistible!

We'll tell you what it does at the N. Y. Strand Next Week—Watch for Reviews



No Woman Can Resist This One!

The most beautiful woman in the world as star in a romance that every girl dreams of. Wonderful gowns. Beautiful scenes and settings and thrills to boot.

KATHERINE MacDONALD

In

"Her Social Value"

Presented by Katherine MacDonald Pictures Corporation, B. P. Schulberg, President. From the original story by B. P. Fineman and J. A. Barry. Scenario by Gerald Duffy and Jerome Storm.

Directed by Jerome Storm

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

The Most Remarkable Novelty of the Year!



Tamed by a Woman's Touch!

The savage wolf dog, cattle killer and the terror of frontiersmen, quits his wild, nomadic life in the forests for love of a girl.

H. O. DAVIS

presents

"The Silent Call"

Five million readers of the Saturday Evening Post have thrilled to this wonderful story by the internationally famous author, Hal. G. Evarts. It appeared under the title "The Cross Pull."

A Lawrence Trimble & Jane Murfin Production

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Released on the Open Market — Available to all Exhibitors

Here's a Review as Funny as the Picture!

Hand yourself a big laugh. The picture has hundreds of them. Wid's calls it one of the comedy hits of the year—Read This:



"Hel-lup, the Ship's Sinking."

"A splendid comedy. Live ly, funny and original. One of the best two reelers of the year. Every foot of 'The Boat' has a good laugh. The business is a scream and Keaton does some of his very best work in this one. No time is lost between the laughs. All the action has to do with the boat that Buster builds for himself in the cellar of his house. When he comes to put it into water he finds that it is too big to go through the door. He drags it out with a flivver and pulls the house down in doing so. From the ruins he saves a bath tub which he attaches to his ship for a lifeboat. His wife and children attend the launching and help hold the rope that lowers the boat into the water. Buster stands proudly at the bow as the boat slides into the water and sinks like lead. Only the anchor floats. But as a title explains: 'It is hard to keep a good boat down.' The family soon set sail upon one of the funniest voyages ever recorded on the screen. The boat does all kinds of tricks and the skipper rushes about from one end to another. At a calm moment he nails a picture to the wall of the cabin, only to discover that he has punctured the ship below the water line. This leak grows worse and Buster is forced to send out an S. O. S.—but the name of the ship was 'Damifino.' The shipwrecked family take to the tub and sail along until one of the boys pulls out the plug. After saying farewell to each other they find themselves in water only knee deep, so they wade ashore. There are many other funny incidents in the comedy. Every moment is a splash and every splash a laugh. You will make no mistake in giving this one to your people. It should go over big, for it is one of the comedy hits of the year. 'The Boat' is the second of a new series of comedies that Buster Keaton is making for First National."—*Wid's.*

Joseph M. Schenck

presents

BUSTER KEATON

in

"The Boat"

written and directed by

Buster Keaton and Eddie Cline

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION


Hobart Henley Productions
present
HOPE HAMPTON
in
"STARDUST"
Suggested by the famous story of Fannie Hurst, author of "Humoresque".
FIRST NATIONAL PICTURES
A FIRST NATIONAL ATTRACTION

A Beautiful Star in a Famous Story

HOPE HAMPTON *in* "STARDUST"



"I love you."



"But, I can't marry you."



Her baby ill and no money for a doctor.



"Are you really happy—with him?"



Dreaming of the stars.



"I'll make you the greatest star in the world."



"I can give you jewels—wealth."



"You're lucky to get me," he told her.

A FIRST NATIONAL ATTRACTION

Motion Picture News

The Big Picture

"NO picture is too big for a Motion Picture Theatre," says Leo A. Landau, director of the Alhambra theatre, Milwaukee.

And he proves his contention by playing "Over the Hill" recently to a gross of $36,000 in two weeks at 55 cents and 75 cents for loge seats.

Mr. Landau takes the stand that (1) "producers must realize that big pictures belong to picture theatres" and (2) that "exhibitors must insist on playing these productions but must not hesitate to raise their admission prices so as to yield a larger revenue to the producers of such pictures."

In an editorial on "The Big Picture" in an August last issue we took a position similar to that of Mr. Landau, pointing out that the producer would turn naturally to the source of the greatest revenue—but *did* the Broadway run and the road show tour of legitimate theatres yield a profit greater than the big picture houses could give?

Mr. Landau says not.

"Producers," says he, "can rent legitimate theatres on Broadway, N. Y., and Madison Street, Chicago, and charge high prices for their productions but when the week is over the result will be chronicled in scarlet fluid.

"Producers can also play these productions in legitimate theatres at high prices if they are willing to accept less revenue than if they had played them in the two or three thousand seat motion picture theatre in that same city."

"No motion picture," he continues, "in a legitimate house in Milwaukee ever played in four weeks to as much gross at $1.50 and $2.00 as 'Over the Hill' played to in two weeks at 50 and 75 cents (and that notwithstanding the present amusement condition)."

It is a matter of seats, for one thing, says Mr. Landau. The legitimate theatre in Milwaukee playing to capacity, two shows a day, can take in but two thousand admissions. On the other hand, the 2500 seat Alhambra runs seven shows a day, making it easy to play to six or seven thousand people per day.

$1.50 and $2.00 prices for pictures are too high today, Mr. Landau contends. The public will not pay them.

On the other hand, he says and forcefully, the exhibitor must raise his prices if he is to house the big picture and give the producer a rental price that will encourage the making of such pictures.

To quote his own words:

"At this point I would like to impress upon exhibitors that the day of regular admission prices without ever raising the same, is also passed.

"The amusement seeking public expects to pay for what it receives and so long as it receives value for its money it will be satisfied.

"If, for example, your admission price is 40c, you must not hesitate to raise that price to 50c if you expect to show these big productions.

"If you have a smaller theatre and your admission price is 20c you must expect to raise to 30c or 35c.

"The exhibitor must never forget that if he wants to play big productions, the producer must receive enough money for those productions, to warrant his making them.

"Let it not be forgotten for one instant, that when I use the term 'Big Productions' I mean productions like 'Over the Hill,' 'Queen of Sheba,' 'Four Horsemen,' 'Theodora,' ''Way Down East,' 'The Three Musketeers,' 'The Affairs of Anatol,' etc. I do not mean the regular run of motion pictures by any means.

"Do not be afraid to raise your admission price for a really big production. The cry that admission prices must come down is a fallacy.

"Right here in Milwaukee two theatres during the summer period when things were so dull, reduced their admission prices, and at the same time naturally reduced the quality of their performance and found to their surprise that they were playing to less people than they were playing to with their higher admission price. And they have gone back to their original price.

"Another Milwaukee theatre is now reducing its admission price for matinee and a careful investigation shows that it is playing to no more people at matinees than it did before that price was reduced.

"It is only a matter of a short time that they will see this and raise that matinee price back to normal.

"The same conditions exist in every other city.

* * * *

"Showmanship and exploitation never meant so much as they do today.

"The public wants the big productions and is willing to pay for them. The exhibitor also wants these big productions and he wants them *first-run,* but he must be willing to increase his admission prices when he plays them. Such runs as that of 'Over the Hill' in this city should make exhibitors as well as producers sit up and take notice.

"No production is too big for a motion picture theatre. Motion picture exhibitors must insist on getting these productions.

"The producer, however, must also realize that he can obtain a larger revenue and bring about a much friendlier feeling between himself and the exhibitor by playing his productions in motion picture houses at advanced prices and with a fair percentage of the gross receipts for himself."

WM. A. JOHNSTON.

Act to Prevent Rentals to Non-Theatrical Groups

The initial steps to prevent the renting of films to non-theatrical institutions in Kansas City were taken on Thursday of last week at a dinner at the Hotel Baltimore, Kansas City, given by President Charles T. Sears of the M. P. T. O. of Missouri to members of the newly appointed Kansas City Advisory Board. The board, which was recently formed and which is composed entirely of exhibitors, was created for the purpose of consulting and advising with county and state officials concerning problems affecting the motion picture industry in the Kansas City district.

In addition to local efforts to reach an agreement with the various exchanges relative to the renting of films to non-theatrical institutions, a request was sent to the headquarters of the M. P. T. O. of A., asking that immediate steps be taken to halt this growing practice, which is declared to be endangering the business of exhibitors. In some instances, churches and schools give screen exhibitions almost daily, it is reported.

Reformers Receive Scant Encouragement in Quebec

A Committee of moral-uplifters received scant courtesy when they waited upon Mayor Samson of the City of Quebec on November 24 to demand that the Blue Sunday law be enforced in Quebec to the end that all local moving picture theatres be compelled to close doors on Sundays. They also officially advised him by letter, personally presented, that they had secured the dismissal of an appeal to the Division Court from a conviction against local exhibitors of an alleged offence in conducting Sunday performances. The theatres have continued to conduct Sunday shows despite the ruling of the court and they have been backed up by Mayor Samson.

The Mayor reiterates that he saw no harm in Sunday pictures, and promised that the letter would be given his careful attention, but no definite action was promised.

The deputation was made up of Abbe Casgrain, C. Marquis, J. T. Ross, M. A. Lemieux, K. C., and Cyrville Tessier.

Texas Methodist Conference for Blue-Laws

Before the Central Texas Methodist Conference adjourned its fifty-sixth annual session at Cisco, Texas, last week, a resolution was passed urging rigid observance of Sunday blue laws. The resolution covered more ground than provided for in the present statute. It asked for a national law to prohibit the operation of interstate trains, publication of newspapers, distribution of mails or doing any other work except for charity or emergency cases. Sunday movies were also to be excluded.

L. M. Abbott on Staff of Motion Picture News

MOTION PICTURE NEWS takes pleasure in announcing that Mr. L. M. Abbott will join its staff about the middle of December. Mr. Abbott is an engineer, having graduated from the Worcester Polytechnic Institute. For the past three years his work has been entirely devoted to motion picture engineering. He is conversant with all projection problems, details of theatre construction, heating and ventilating problems, and other questions which arise in connection with theatre construction and renovation.

The securing of Mr. Abbott's service as a permanent member of MOTION PICTURE NEWS' staff is in line with the NEWS policy since its establishment. The News has, at all times, tried to work for the interests of the theatre owners and managers and now offers them still another service, as any subscriber to MOTION PICTURE NEWS may feel at liberty at any time to ask Mr. Abbott's co-operation in laying out plans for new theatres or in helping in the renovation of old houses.

The question of proper lighting, heating, ventilating, projection, etc. are perplexing and oftentimes need an expert in order to solve them. From Mr. Abbott's past experience we know that he will fill a place in the industry which never before has been taken care of.

The theatre man desiring information on these various subjects has had no source of information. This information and help may now be secured by consulting with Mr. Abbott. This consultation is a service offered by MOTION PICTURE NEWS without any cost whatsoever to the theatre man.

Mr. Abbott, being a projection expert, will be able to be of inestimable help to the projectionists all over the country, who are invited to call upon him at any and all times. We know he will fill a long felt need in the motion picture industry.

Urges Meeting of North Ohio Exhibitors

In a letter addressed to the members of the M. P. T. O. of Northern Ohio, Martin Smith, secretary of the Toledo Amusement Managers' Association, declares that exhibitor members operating outside of Cleveland must assert themselves if the exhibitors' organization in Northern Ohio is to be any more than a Cleveland local. Mr. Smith declares that no system has been provided for the keeping of state funds apart from local and that "the active minority who are in control of the organization seem perfectly satisfied with the situation and seem inclined to ignore the out-of-town members." Sam Bullock is exonerated by Mr. Smith of responsibility for the alleged state of affairs.

Mr. Smith suggests that the exhibitors of the northern part of Ohio hold a meeting next month in Toledo for the purpose of "forming a real organization of Northern Ohio exhibitors." Should a sufficient number of exhibitors approve this plan it will be presented to Sydney S. Cohen, the national president, for approval, says Mr. Smith.

Nat'l Ass'n Obtains Permission to Film Conference

When the Disarmament Conference was "shot in action" by the film news reel weeklies last week in Washington it required only four minutes to take the motion pictures. But in those four minutes were crowded the result of many weeks of preparation, during which great quantities of departmental red tape had to be unwound and safeguards established to prevent any serious interruption of the history making deliberations of the world's assembled statesmen.

When the news reel weeklies first applied for permission for their cameramen to enter the conference hall, their request was politely but firmly denied. Then began negotiations which lasted several weeks. Finally William A. Brady, President of the National Association of the Motion Picture Industry, was asked by several Government officials to attend a conference in Washington on the subject. This he did and arrangements were made whereby five news reel companies—Fox, International, Selznick, Kinograms, and Pathe—were granted permission to have two cameramen each admitted at a given hour to the Conference Hall.

New York Incorporations Show Decided Increase

With only four days' business, motion-picture companies incorporating last week in New York state, show a decided increase both in number and in the amount of capitalization represented. Twelve companies with an aggregate capitalization of approximately $500,000, filed papers in the secretary of state's office, and included the Progress Productions, capitalized at $52,000, with Nathan Hein, S. H. Falk, of Brooklyn and A. J. Argondizza, of Maspeth, L. I., as directors for the first year; the Esperanto Service Corporation, $100,000, J. J. Sussmath, Union Hill, N. J.; J. B. Sayers, Nathan Sandagursky, New York; Fluoro-Cinemic Surgery, Inc., $20,000, Max Cohen, M. H. Reuben, Ivy Ostrow, New York; Art Brand Productions, $20,000, Joe Brandt. Bert Adler, H. G. Kosch, New York; George D. Sullivan, New York; the Ninth Avenue Amusement Company, Brooklyn, $50,000, Hertz Zuckerman, Maz Pear, Leon Tasjian, Brooklyn; V. D. Productions, $100,000, Frank and Vincent DeMaria, C. A. Smith, New York; Mystery Pictures Corporation, $50,000, B. N. L. Ernest, M. H. Cane, D. J. Fox, New York city.

H. G. Ballance on Trip

H. G. Ballance, General Sales Manager, Famous Players-Lasky Corporation, left Wednesday on a four weeks' business trip in the course of which he will visit the Paramount Exchanges in Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Minneapolis and Chicago.

Closer Contact Between Franchise-Holders

Resident Franchise-Holder at Home-Office Is Provided for in New First National Plan

FIRST NATIONAL has inaugurated a plan designed to augment the personal contact of franchise holders—and of sub-franchise holders through their advisory boards—with the executive force at the home office in New York. The plan adopted at the regular semi-annual meeting of the original franchise holders at Atlantic City, November 24 to 27, calls for the "sitting in" of the twenty-six original franchise holders at the home office during the course of the year. Each franchise holder will spend two weeks at the New York headquarters, according to the arrangement; and in addition to conferring with the organization's executives, he will keep in direct contact with the local advisory boards throughout the country.

In a statement descriptive of the newly adopted plan, issued this week, First National submits the following explanation:

"Each member will donate his time to the organization and for the good of the organization without salary. During his term he will keep his fellow franchise holders advised of everything that transpires which may be of importance to the exhibitor. This information, passing through the original franchise holders in each territory, will reach all the franchise holders through their advisory boards. Reversing the current, the advisory boards, through the original franchise holder in each territory, will be urged to send in suggestions and recommendations to the home office, and the resident franchise holder will be able to co-operate with the home office executives in clarifying such suggestions and formulating courses of action from them.

"Not the least important duty of the resident franchise holder will be to meet all franchise holders who may be in New York at any time, and be ready to discuss any and every phase of the organization with members whenever they may be in the city.

"The additional and closer contact between the various members of the organization and local which will be obtained by this system, when taken in conjunction with the election of local advisory boards in every territory, constitutes one of the most radical departures taken by an organization in the motion picture business. The formulation of the resident franchise holder idea was the result of weeks of careful study and examination of the recommendations made by various divisional spokesmen and delegates at the 'get-together' in Chicago in October.

"The ways and means of carrying into execution each and every one of the recommendations adopted at Chicago have occupied the entire time of the executive committee since the first week in November. First and foremost was the creation of local advisory boards at each of the local get-togethers. The franchise holders of each territory, as they meet to hear the reports of their national delegates, are electing advisory boards, and these boards are already functioning.

"Shortly after the Chicago meeting a special committee of six original franchise holders was appointed to consider all the suggestions and ideas propounded at the 'get-together,' with instructions to be prepared to bring in a report at the regular semi-annual meeting. The special committee worked for three weeks, compiling and collating all the data at their disposal, and the result was the formulating of the resident franchise holder plan, to supplement and co-operate with the local advisory boards, both in receiving and transmitting information."

The plan was unanimously adopted by the executives and original franchise holders at the Atlantic City meeting.

Tariff Bill Hearings to Be Resumed Shortly

HEARINGS on the tariff bill will probably not be resumed by the Senate Finance Committee until after Congress convenes in regular session on December 5. The committee's attention just now is directed principally toward working out the American valuation plan, and the rates to be reported out will not be finally determined until this feature of the bill is settled to the committee's satisfaction.

Motion picture interests are chiefly concerned with Paragraph 1451 of the bill, which provides for a 30 per cent ad valorem duty on exposed motion picture film negatives, whether developed or not, and on positives and duplicates of any kind; and 20 per cent on sensitized but unexposed films. The present duty is 2 cents a foot on negatives exposed but not developed, 3 cents a foot on exposed and developed negatives, and 1 cent a foot on positives, with unexposed films admitted free. These duties have worked out at about 6 per cent, 7 per cent, and 20 per cent ad valorem, respectively, for the three classes mentioned. There is thus a considerable increase in rates, which the American valuation plan will make still higher than is indicated by a mere comparison of the new schedules with the old.

Second Sunday Opening Victory in Missouri

Blue-Law Advocates Beaten in Kirksville; "On to Next Town" Is State M.P.T.O. Slogan

THUS far Missouri exhibitors are "hitting" 1,000 per cent in a game which might be called "Exhibitors vs. Reformers." The second "hotbed" of radicalism and opposition to Sunday shows was given a thorough cleaning last week and the "blue" blotches removed forever.

The campaign, on the part of the Motion Picture Theatre Owners of Missouri, started a few weeks ago with the first of a series of district meetings in Chillicothe, Mo., which resulted in the repealing of a Sunday closing amendment and the reopening of theatres on Sunday. On Tuesday of last week the second district meeting was held at Kirksville, Mo. Several prominent state and county officials were called into conference with the exhibitors, whose ranks included Lawrence E. Goldman, counsel and secretary of the state organization.

Result: Motion picture theatres in Kirksville, which have been closed on Sundays since the wave of a reform campaign last July, will again open their doors for Sunday shows, beginning December 14. The Motion Picture Theatre Owners of Missouri will throw all of its resources, if necessary, back of the exhibitors of that city.

A statement from Mayor W. E. Neil of Kirksville:

"Without any qualification whatsoever, nine-tenths of the people of this city desire Sunday shows, including the Mayor and City Council. I do not think the churches of this city have gained in attendance as a result of the Sunday closing. If the sentiment of the people is against Sunday shows they will not patronize them. Sunday shows bring people to the city from the country and lend a progressiveness to a town. The statute under which the Sunday closing threat was made by the county prosecutor is an antique and not consistent with the spirit of the times. I see no reason why the Sunday closing law can be enforced, as there is no city ordinance to that effect."

The meeting of the exhibitors, which included those from the First and Second Congressional Districts, was held at Poo hotel. J. I. Wright of Bevier, Mo., a member of the representative exhibitors of the districts, acted as chairman of the conference, while Carl Muff of Clarence, Mo., acted as secretary.

A resolution was adopted indorsing the

(*Continued on page* 3038)

Rental Tax Victory a Tribute to Screen

M. P. T. O., Describing Fight for Repeal, Sees Recognition of Screen's Power

THAT the repeal of the five per cent. film rental tax by the United States Senate and the Congress of the United States constitutes a tribute to the power and importance of the screen is the belief of the Motion Picture Theatre Owners of America. In rehearsing the fight made to repeal this piece of injurious legislation, the M. P. T. O. has issued the following statement:

"Bringing this measure of tax relief to the owners of motion picture theatres in the United States is a distinct victory for the Motion Picture Theatre Owners of America, through which the campaign to this end was initiated and later carried to a successful conclusion. As the theatre owners paid this tax there was no special occasion for those connected with any other branch of the motion picture industry to make any effort to effect its repeal. The hearings on this matter, conducted before the Ways and Means Committee of the House and later in conference form with the members of the Finance Committee of the Senate, demonstrated this fact beyond all doubt.

"Through some error of judgment by representatives of the producers, it was sought at one time to make the members of the Congressional Committees indicated above believe that the producer of the picture paid this tax. But this mistake was quickly rectified by representatives of the Motion Picture Theatre Owners of America, who were at the hearings. National President Sydney S. Cohen; National Counsel James J. Walker; S. I. Berman, Col. H. B. Varner, M. J. O'Toole, Dr. Francis Holley and others pointed out to the members of the Senate and House that the producers simply collected the tax from the exhibitor to be paid to the government, and that every film bill to the exhibitor contained the explicit statement that five per cent additional was charged for that purpose.

"The move to set aside this tax being the exhibitors' business specifically, President Cohen of the Motion Picture Theatre Owners of America, had representatives of the organization in Washington during all vital periods while the matter was under consideration. They centered their action on the Conference Committee's work and supplementing it with the activities of other Senators and Congressmen brought to an entirely satisfactory climax the great purpose of the Motion Picture Theatre Owners of America through a favorable conference report on this tax repeal.

"This achievement, one of the most remarkable in the present session of Congress, would have been impossible were it not for the solid front presented by the members of the Motion Picture Theatre Owners of America. The work was handled from the beginning with the utmost precision, President Cohen marshalled every one of the 12,000 members in the nation. The duties of the Washington Committees were clearly outlined and then all of the exhibitors backed up their efforts loyally in all parts of the United States.

"When it is considered that in the initial stages it seemed utterly impossible to effect any tax reduction in this division the repeal of the film tax is a notable victory for right and fair play.

"It clearly establishes the fact that the motion picture theatre as a national center of thought and action is now fully recognized by the nation's highest officials as well as notable men and women in every division of American life.

"A full sense of their responsible community position now rests on every motion picture theatre owner in the United States. This is being appreciated more and more daily by public officials and others. It means the accomplishment of near miracles in public service in the future as no medium is close to the people or operating more effectively than the powerful visualized lessons of the screen. This public appreciation of the advancement of the motion picture theatre to the front rank as a publicity medium is reflected in the very favorable action of Congress in agreeing to the repeal of the tax."

Canadian Conditions Improving, Says Brunet

Pathe President Back from Dominion Tour, Says General Tendency Is Toward Reconstruction

PAUL BRUNET, president of Pathe Exchange, Inc., has just returned from a visit to Montreal and Quebec with the information that the financial and business outlook in the Dominion is very promising. The Pathe executive was especially impressed with "the feeling of friendship, even comradeship, for the United States which animates the principal officials as well as the people of Canada," he declared.

On his return to New York Mr. Brunet said that, respecting film conditions, the situation in Canada seemed to be analogous to that in the United States. The same is true regarding general business. While there is no evidence of anything like a boom in Canadian business, there is a noticeable betterment in the investment market. He quoted the published belief of the financial editor of the Montreal Star that deflation has largely run its course, while the general tendency is toward reconstruction. One of the first signs the public has seen of recovering is in the bond market. As a result of his talks with Canadian men of finance, Mr. Brunet is of opinion that other classes of securities soon will become more attractive to the general investor—all of which obviously are healthful indications.

Mr. Brunet expressed the belief that motion picture interests throughout Canada, as well as in the United States, demand, more than any other single consideration, a reduction in prices of admission, especially in agricultural communities, where the cost of going to the movies is in particularly sharp contrast with the people's buying power, owing to low prices of farm produce.

Immediately on his arrival in Montreal Mr. Brunet found himself the guest of honor at a welcoming assemblage of influential editors and other newspaper men. Mr. P. Arthur Cote, president of the Montreal Press Club, acted as master of ceremonies. After giving a lively description of Pathe's activities all over the world, he introduced Mr. Fernand Rinfret, editor of Le Canada and Member of Parliament for St. James Division, Montreal. Mr. Rinfret, who is one of the foremost newspaper men of French Canada, conveyed to Mr. Brunet the feelings of those present toward the head of Pathe Exchange, describing especially the services of that great organization to the cause of science and of popular education.

Mr. H. M. Boland, news editor of the Montreal Star, speaking in English, said: "A native of Ontario, I am proud to state that Pathe in the Province of Quebec helped me, as it does others, to know more of 'La Pensee Francaise.' I am glad as a humble journalist to tell Mr. Brunet and his very sympathetic representative, Mr. L. E. Ouimet, that the press of Canada acknowledges them as auxiliaries."

Paul Brunet, responding to the toast in his honor, said: "I thank you from the bottom of my heart for the kind and—I must say—unprecedented reception you have given me. While I take some pride in being, through circumstances, the head of Pathe's organization in America, I feel that what you are now doing is a tribute to Pathe's immense work as an educator.

"I think that, in some sense, I am a colleague of yours. While Pathe News publishes only 600 copies of its two issues per week. I am entitled to say that they are of 1,000 feet each. And they are kept constantly in circulation for ninety days."

Hugo Ballin Opposes Lee Shubert on Policy of "Split Bills"

Shubert's Claim of Film's Inadequacy Starts Lively Discussion

WHEN Lee Shubert last week announced in MOTION PICTURE NEWS a Shubert Vaudeville service to the owners and operators of moving-picture theatres "to bolster up their drooping business" and volunteered the opinion that "the day of the moving picture as a complete entertainment is a thing of the past," he started what promises to be a very lively discussion. Already Hugo Ballin, the prominent producer, makes vigorous rejoinder to the Shubert announcement, declaring that "the place in the sun for which the standard motion-picture has been waiting so long, is ready. The silver-sheet is the greatest entertainment in the world today." And furthermore asserts Mr. Ballin: "Split-bills of vaudeville and pictures must inevitably lead to the destruction of both."

It appears that Mr. Lee Shubert during a recent trip which covered stops in Buffalo, Cleveland, Cincinnati, Indianapolis, St. Louis, Chicago and other cities, made many important discoveries concerning poor business in some of the largest theatres devoted to moving pictures in those cities. Mr. Shubert would not be quoted on the subject but an associate who accompanied him on the trip, had this to say:

"Shubert Vaudeville is making a bid to supply acts to the better class of moving picture theatres no matter where they are located, and it must be apparent to the average showman that the time is ripe for a change of policy in most all of these theatres. It may be a question of having 'over-built' or again it may be a question of theatres with capacities all out of proportion to the drawing power of the entertainment offered. At any rate, during Mr. Shubert's trip to the West he found many theatres with capacities of from two thousand to three thousand containing audiences of only two and three hundred people. The theatres are literally starving to death. The managers, in order to bolster up their business, are compelled to improve their program by introducing such features as Theda Bara, to whom they pay $3,000 per week, and Victor Herbert, who conducts the orchestra at $1,500 per week. In cases of this kind, the attendance shows an appreciable increase, which has convinced Mr. Shubert that these large theatres cannot subsist on the meagre program of pictures. The big features are too few and far between to hold out hope. The personal appearance of well-known people even though they are not picture stars, is calculated to revolutionize the picture theatre program, and Shubert Vaudeville stands ready to furnish material with this object in view.

"The success of Shubert vaudeville during its first eleven weeks has been phenomenal. The mere fact of opening a chain of theatres almost over night has astounded the entire show world. In order to do this, it was necessary to prepare months in advance and the booking department had, previous to the opening of the first theatre early in September, engaged a sufficiently large number of feature and headline acts to take care of our programs for the first twenty weeks. While the vaudeville circuit is independent of the legitimate end of the business, conducted by Messrs. Lee and J. J. Shubert, this firm is in a position to supply many legitimate stars to their own vaudeville circuit and the whole is at the service of the picture theatres."

So reads the Shubert testimony on the subject, and now comes Hugo Ballin with a reply that proves "there is another side to the story." When asked for an opinion concerning the Shubert statement, Mr. Ballin replied in writing as follows:

"Boy, page Mr. Zukor, and tell him 'Peter Ibbetson' can't successfully be shown without a make-up—i. e., a few vaudeville acts.

"Ditto, advise Mr. Goldwyn the exhibitors cannot hope to break even on the week's business unless they have Dolores and Company, Boob McNutt and the Minstrel Sextette on the bill with 'Theodora.'

"And tell Mr. Griffith and Mr. Abrams that 'The Two Orphans' will have to play Spot No. 8 on the seven-act bill at the Gazunk theatre in Boyle Heights to put it over.

"Mr. Shubert says the theatres are starving to death.

"I hope he doesn't mean the Shubert houses, I know he doesn't mean the picture theatres. Because only this week I have before me reports on my own pictures, notably 'East Lynne' and 'The Journey's End' which shows percentage showings in several theatres and either the exhibitor came off very well indeed or he likes me very much to send such substantial cheques to the W. W. Hodkinson Corporation for me.

"Just another voice in the now dwindling chorus of depressionists. Conditions have not been so good. They have been bad by contrast, let us say. But they are getting better—ARE better and will be 1,000 per cent better before many moons have passed.

"Exhibitors have lost money?

"So Mr. Shubert writes, in his open letter of the other day:

"'See the handwriting on the wall! Book vaudeville acts.'

"No, Friend Exhibitor, it may be the same handwriting you see on the wall, but not the same message. Let's focus down on this subject and get it straight.

"There is a handwriting on the wall for you to read carefully, a powerful message, a story expressed in pictures like 'Way Down East,' 'Over the Hill,' 'Peter Ibbetson,' 'Molly O' and many, many others.

"Here is the message:

"'Good pictures make money for the exhibitor—ON THEIR OWN!

"'Mediocre pictures CANNOT make money for the exhibitor, WITH or WITHOUT vaudeville or so-called 'added attractions.'

"You knew this before? Of course.

"That's all there is to the message.

"Fair pictures make money, too, we know, through honest and effective exploitation of what good or redeeming qualities they possess.

"Good pictures should make money on their merits in 'most any theatre. Where a steady, tremendous patronage is necessary to defray the enormous overhead of the big theatre the right kind of exploitation is necessary—the better the exploitation the more effective the advertising, the greater will results be at the box office.

"I have had a hand in the production of 82 photoplays for others; in five for myself. I have enjoyed the confidence and contact with the ablest executives in the industry; I know scores of exhibitors personally or through my organization. I feel, therefore, I can state with definiteness an authority that the public patronizes picture theatres for the PICTURE FARE afforded. If the picture is unsatisfactory it helps not one whit that the 'added attractions' are good, or that vaudeville acts surround the production. They are the garnishings of the roast. If the meat's bad, the vegetables won't suffice."

A Prize Contest

"SHOWMANSHIP and exploitation," says an exhibitor, "never meant so much as they do today."

What are YOU doing to increase patronage? What—to increase receipts?

What are you doing to reduce waste? What unnecessary trimmings have you cut?

What, in short, are you doing to see your house through these "not so good" days into the better times ahead?

MOTION PICTURE NEWS offers a first prize of $100.00, a second prize of $50.00 and twelve prizes of $5.00 each for the best articles on this all-important subject.

THE CONTEST CLOSES DECEMBER 20th.

Articles limited to 500 words—shorter if possible. Just sit down now and tell us all about it—terse, fact, practical stuff.

Mail to Editor, Motion Picture News.

The Key to "Pulling Through" Lies in Work

By Harold B. Franklin
Shea's Hippodrome, Buffalo

IN the MOTION PICTURE NEWS editorial on "Pulling Through" Mr. Johnston hit the nail on the head. Now is the time for exhibitors to buckle down to work! There is no use trying to befuddle the issue! Things generally are not what they used to be. People haven't as much money to spend. Now the idea is to make your playhouse so attractive that you will "pull" them in regardless. But this cannot be accomplished by a pessimistic point of view. It will not be accomplished by kicking. There is only one thing that can and will overcome a depression, and that is "work." The trouble with most exhibitors is that things came too easy during the extra flush times. Now after the flush is over it is hard to get down to bed rock. The motion picture industry has never been down to bed rock; it developed with the good times and really has not known the pinch of hard times. Lavish spending has accompanied the development of the business.

A long time ago the Shea Amusement Company anticipated the present business depression and took steps to prepare for it. In the first instance, we have tried to eliminate the waste, and by eliminating the waste is not meant to cut down either your program or advertising matter, unless you have been wasteful in that respect before. In fact, in times of depression try to make your show bigger and better than ever before, but not in a wasteful manner. Let me make myself clear: I would much rather have an orchestra of fifteen good musicians than thirty ordinary ones. I would rather run a good picture an entire week than two bad ones in a week—even though the rental cost of the one picture may equal the cost of the two.

The picture public today is shopping. In addition to facing a business depression, we find that the public is tired of the ordinary machine-made movie. They want specials, and it is up to every exhibitor to hunt up these specials to create a market for them to make it worth while for the producer to make them. The picture always gets the business. It is not the embellishments of a program. I would rather run a big picture than a poor one with soloist and settings. Although the large theatre today finds it necessary to continue the embellishments as well as giving them the picture. It has been our endeavor to to stimulate business by some unusual adgive the best show possible; if necessary, ditional attractions and by aggressive advertising.

While on the subject of advertising: Exhibitors must stop exaggeration in advertising! Every show you give is not the "greatest." The public ear has become dulled with adjectives in the superlative degree. Your advertising carries your message to the public. It should be a symbol of yourself.

Optimism is essential! Don't greet your patron with a grouch. The exhibitor's optimism must be reflected by the appearance of the theatre—the snap and pep that stands out. Don't allow your theatre to become shabby. Make it a real pleasure for your patrons to visit you. Optimism is reflected by your entire staff right down the line.

In the beginning of this present session in the city of Buffalo not only did we face a business depression, but in addition faced the severe competition of one of the shrewdest theatrical circuits in the country. We determined that the only way we could successfully face this condition was by a stiff front and giving the public the very best that we could. Even though our theatres are of the highest type, we analyzed every nook and corner that could be improved and spent considerable money in making the theatre even more attractive than before. In addition we planned the biggest programs that could be secured; we engaged Creatore, world-famous conductor, simply for the purpose of conducting overtures; we made our prologues and settings even more elaborate than heretofore; we increased our advertising appropriation; we secured many prominent soloists of national reputation, realizing that here we might appeal to a new type of people that heretofore had not gone to motion pictures. The result has been very satisfactory. We found that it was unne essary to reduce the price of admission, many theatres throughout the country a doing. The public will pay for quali shows.

The exhibitors throughout the count must stop talking about their trouble they must buckle down and go to wor This is the only solution at this tim There are just as many people in your ci as there were yesterday when prosperi reigned, and they must have entertainmer

Old Film Permitted to Be Sent Intact by Freight

OLD film may now be shipped intact by freight from exchanges to their home offices, thus relieving a congestion of worn-out prints which have been accumulating for many years in exchanges throughout the country. Advices to this effect have just been received from the headquarters of the National Association of the Motion Picture Industry.

This important ruling has just been made by the Official Classification Committee, composed of railroad representatives, and will save the film companies a large sum annually in transportation charges. It is a successful outcome of the work of the National Association of Motion Picture Industry, which, through its Transportation Committee, P. H. Stilson, Chairman, has been endeavoring for a year to secure an amendment of the freight classification rating which would allow freight shipments of old films without mutilation.

For five years the film companies have been obliged to scrap all old film at the exchanges before it would be accepted as freight. Otherwise old prints had to be returned to the home offices by express or parcel post.

The Chillicothe Victory

THE following letter has been r ceived from W. P. Cuff concernir the recent Sunday-opening victor in Chillicothe, Mo:

"Gentlemen:

"In your issue dated November 26, you have article headed 'Missouri Exhibs Continue Fight Blue Laws,' and in this article the following paragra appears: 'In Chillicothe, Mo., recently, the Moti Picture Theatre Owners of Missouri, with the aid the M. P. T. O. A. won a signal victory and forev silenced self-appointed censors.'

"I don't know the source of your information, b in the fight I had with the city of Chillicothe, organization of any kind took any kind of a part, a it looks to me very much like someone is trying lead others to think that I would not have won fight unless I had assistance from them.

"The whole truth of the matter is I had no assis ance from the Missouri organization, and all I g from the National Organization was two thousa booklets, that I intended to mail but did not use the for I had the fight practically won when I had the ready to mail. These booklets are still in my posse sion, with my mailing permit printed on them, and will use them later if I have occasion to.

"My fight was staged and financed absolutely b myself, with the assistance of John H. Taylor, attorne I waited for over a year to obtain the services Mr. Taylor as he held the office of postmaster of Chill cothe and could not undertake the task of fightin Blue Law agitators until he had resigned from his offic as postmaster, and it was only through his efforts an my willingness to stick to a finish that the fight wa won.

"I used the newspapers every day, with 'Fa Play' advertisements and of course displayed the sam matter on my screen. I sent copies of all newspape matter to Mr. Cohen of the national organization, an when I had the fight won, I sent him the newspape clipping telling the story, and told him to give it wha publicity he could that would be of help to other e hibitors. Not publicity for me or anyone else, bu just to show how it was done, hoping that others migh profit by my experience.

"It was only last week that I attended a meetin of exchange men and exhibitors in Kansas City, this had been called to discuss the Sunday closing evil, an at that meeting some very well known exhibitors re marked to me, knowing full well that I had not bee assisted by the Missouri organization, that the hand of certain individuals should be called on the matte of how they had assisted me in my Sunday fight i Chillicothe.

"Please understand me, I am seeking no publicit in this matter for myself, for I have been requeste by other trade papers for a letter on the Chillicoth fight, but I have not written to any of them. an would not have written this to you only that the articl I mention above is misleading and untruthful. I don' want some exhibitor to ever be so foolish as to believ his local troubles will be handled by petty movin picture politicians. If he has a fight he had better b prepared to fight his own battles, and use mighty goo judgment in the selection of those he engages to assis him.

"Let me say in conclusion, I am a member of th M. P. T. O. and am executive officer for the secon congressional district; that I was one of the three o four that attended the Cleveland meeting, from th whole state of Missouri; that I helped organize th Missouri organization shortly after the Cleveland meet ing and I don't want this to be taken as a criticism of the M. P. T. O. for I am always for the organiza tion; but the petty attemptp of some to gain publicit for themselves by using the work of others to furthe their political schemes in the organization, should no be allowed to get by unnoticed.

"I would thank you to give this letter the sam prominence you gave to the article I mentioned in th beginning of this kick."

How One Small-Town Exhibitor Beat the Slump

"AN exhibitor who insists upon the very best productions will eventually ride to prosperity upon the wave of success. On the contrary, his short-sighted competitor who displayed the salacious in the endeavor to make the cash-box in the box-office ring a steady tune will eventually find that the tune changes to a dirge and cobwebs collect about the S. R. O. sign."

Here is the story of one of the best examples of combined artist and business men we have discovered in our search for the wisest small-town exhibitor. Let us introduce G. W. Martin, manager of the Irvin theatre in Bloomington, Illinois, whose motto is quoted in the opening paragraph. Proof of his unusual ability may be discerned from the fact that he operated the Irvin theatre at a profit during the depressing summer months when his competitors were forced to shut down their theatres. First National attractions and Associated Producers' productions are regular features of his program.

There is a peculiar factor in every district which affects theatres individually—which makes business spotty. Bloomington, Ill., is a small city of 28,000 people, with a suburb of 4000 people (a college town). The city is practically made up of wealthy retired farmers, and the shop peoples, lawyers, medics, etc., who cater to them—practically no live manufacturing concern exists in this city—any exhibitor who operates in the heart of an agricultural district will instantly recognize the immensity of the problem confronting Mr. Martin—a problem which caused many an exhibitor to close during the summer.

For the benefit of exhibitors who operate in manufacturing cities, let us state that retired farmers, as a class, deaden a city. They move into town, purchase a beautiful home, and then terrified by this outlay, spend the remainder of their days snarling at every effort to relieve them of the cash they zealously guard. That the manufacturing class spend money more readily for pleasure than do the farmers is a fact so well known it does not need discussion.

"I canvassed the town of Bloomington to get the views of the citizens on pictures in general and the Irvin theatre in particular," said Mr. Martin. "Farmers are economical by nature; they have formed the habit of studying advertisements in newspapers and farm journals, and weighing one factor against another. The prestige of a house counts greatly in neighborhood patronage. Prestige is the value built into the theatre by making it worth more and valued more highly by the public as the years go by; and while it is a fine thing, a steady line in front of the box-office is the sign-manual.

"Here is the method I used in overcoming prejudice and habit, revolutionizing ideas until I pushed people's minds into accepting the Irvin theatre as the best playhouse—I booked such pictures as "Mother o' Mine," "The Cup of Life," "The Ten Dollar Raise"—promised "Molly O," and kindred pictures, and told the public about it repeatedly. The longer an advertising force is applied the more effective it is. Repetition, rather than striking announcements, impresses itself more firmly on the memory.

"In Bloomington we have three distinct classes, the noveau riche predominating. They are interested in the cost. I book a costly film, and I place the admission anywhere from 45 cents to $1.50. People say:

"'The Irvin has raised the admission price; there must be something good there.'

"Their curiosity is aroused and they attend. The working class say:

"'Well, it costs more, but I had rather pay a little more and see something good,' and they come.

"I believe absolutely in employing a sliding scale in admission—a set price does not do justice to either the peoples or the theatre, and eventually lowers the prestige so painstakingly builded. It is thrift against luxury, if a luxury, so called, adds to pleasure and contributes to the mental satisfaction of an individual it can hardly be termed a luxury.

"Now as to my scheme for building patronage and prestige for the Irvin—see what you think of the idea.

"I selected a small force of college girls who were able to talk convincingly, armed them with printed pads bearing a series of questions they were to ask the citizens of Bloomington, and started them out to canvass the town. From these pads I expected to get first-hand the opinions of the people upon the subject of pictures—and relate them to the Irvin. It was a marvelous idea to get the pulse of the people. Here were the questions the solicitor would diplomatically ask—together with the check upon the work of the reporter.

"Time started—family called on—address—general conversation—interested in pictures—any children in family, if so, opinion on children's matinee—had person ever attended the Irvin? If not, why—which policy like best, vaudeville, vaudeville and pictures or pictures only—if so, their impressions—what do you like best, orchestra or organ—suggestions—does person read announcements of plays in newspapers—which paper—and name and date of birthdays of all in family interested in arranging theatre parties for children—for adults—other remarks."

"Such an advertising program does not sound easy—nor is it. It involves a certain amount of work—tabulating the reports of the solicitors, arranging a filing system for the cards, etc., but the results are absolutely marvelous. In a live community there is no better way of building lasting patronage, loyal patronage, than by this heart interest method of reaching each individual and making them feel that the Irvin theatre is interested in what they think.

"The solicitor calls upon a woman. Her neighbor says:

"'Who called?'

"'Why,' flutters the flattered lady, 'it is a solicitor from the Irvin theatre who wanted to know what kind of pictures I liked best and what I thought of the Irvin policy.'

"Gosh—it makes the individual stick out his chest like a pouter pigeon to be asked his opinion, and they are strong for the theatre ever after. In my filing cabinet I arranged the cards in accordance with the birthday clause—every citizen whose birthday, for example, fell on October 20 would be filed in the October 20 space—there were spaces for each day of the year. Two days prior the stenographer would pick out every October 20 (or whatever date was up) and send a complimentary ticket along with a nicely written birthday letter of greetings from the Irvin management. Heart interest—a stroke of policy—it is heaven-sent genius.

"Each individual so honored recalls the chain of circumstances leading up to the theatre securing the natal date, which recalls the wholesome effect of the solicitor's call—and any individual is more delighted to receive a complimentary ticket to a theatre than he is to receive a ten-dollar gold piece. The cost for such a campaign is not prohibitory. On the contrary, the splendid results are worth the outlay of time and money—questions can be changed to the locality, and the suggestions thus gained will very often prove valuable, but let me advise showmen to retain that birthday question—it is a winner."

Robbins Co. Purchases Watertown, N. Y. Houses

The Olympic, Palace and Antique motion picture theatres in Watertown, N. Y., were sold last week by Papayanakos Brothers to the Robbins Amusement company, of Utica. The consideration was reported to be $250,000. The new management will take over the houses on December 17. With the exception of the Olympic, which will have an addition to the rear to enable it to accept the bookings of large theatrical companies, the houses will remain unchanged. The Robbins Amusement company owns and controls the Majestic, Avon and DeLuxe theatres in Utica, as well as the Robbins-Eckel house in Syracuse.

The Olympic theatre was opened in 1917, and has a seating capacity of about 2,000. It cost about $100,000.

W.M.P.A. to Edit Nat'l Edition of Paper

Members of the Western Motion Picture Advertisers endorsed a plan at their last meeting, submitted by F. H. Eldridge, managing editor of the Los Angeles Examiner, whereby the publicity men will edit a special Motion Picture Yearly Number of this paper, to be distributed nationally to exhibitors, dramatic and motion picture editors and others interested in motion pictures.

The plan, brought before the W. M. P. A. by Florence Lawrence and Al Price of the Examiner, calls for the appearance in this number of articles by the most famous writers in the country as an answer to the attacks that have been made upon the industry.

Benjamin B. Hampton, the famous producer and former editor, is chairman of the advisory board of the motion picture men who will co-operate with the Examiner and the W. M. P. A. in editing this number.

Incense Burner Held to Be Cause of Fatal Fire

A disastrous fire which broke out in the Rialto theatre, New Haven, Conn., last Sunday night, November 27th, resulted in the death of five persons and the injury of nearly a hundred others. According to the testimony of spectators, the fire started from an incense burner, lying close to the ceiling, which served as part of a prologue setting. The theatre was filled at the time, and a panic ensued during which many were trampled underfoot in the aisles and near the exits. The flames spread so rapidly from the stage that those sitting in the front of the house who managed to escape did so only after being severely burned.

Ray Gets Big Reception During New York Visit

In behalf of the City of New York, Mayor John F. Hylan greeted Charles Ray on the steps of City Hall this week. The Mayor's welcome was the beginning of an enthusiastic reception which has met the famous star on the occasion of his first visit to Gotham. Mr. Ray, after posing for news reels and press camera men, on the morning of his arrival was whisked down to the City Hall where the Mayor received him. Following this formal introduction to New York, Mr. Ray began the program of business and recreation which has been planned for his sojourn in the East.

"Invaluable!"

"Inclosed please find check for another year for the NEWS and a Booking Guide. I, as an exhibitor, would as soon try to conduct my business without films as without the NEWS. It certainly is invaluable to the man who endeavors to keep pace with the times. With best wishes, Yours in the Faith,

LEW A. CATES,
Liberty Theatre, St. Helens, Ore.

M. P. T. O. to Receive Financial Tribute

In recognition of the fine work of the M.P.T.O. of A. in obtaining the repeal, through the senate committee, of the five per cent film rental tax, the Motion Picture Theatre Owners of Michigan are expected to take action at once in committee meeting toward the setting aside of the aggregate of a week's film rental tax on the part of all exhibitor members of the association. This amount will be sent to the national organization as a tribute and to assist them in carrying on needed legislation in the industry.

Michigan is the first state organization to take such action and it is expected that other state bodies will follow suit. A copy of the resolution has been forwarded to all of them.

Myron Selznick Abroad

Myron Selznick, vice-president in charge of production of the Selznick Corporation, sailed Wednesday, November 30, on the Adriatic on a six weeks' trip to Europe. The only announcement of the purpose of the trip came from Lewis J. Selznick, to the effect that he was sending his son and associate in business abroad to look after a number of matters of importance which have to do with both production and distribution. The travelers' first port of call will be London. Visits to various cities in France, Germany, Scandinavia, and possibly the Spanish peninsula will follow.

Franchise Holders in Accord with Present Policy

First National franchise holders of Upper New York State met recently in Syracuse, N. Y., with Jules Michaels, of Syracuse, presiding. About fifty franchise holders attended. Every member was in full accord with the policy of First National, declaring that it should not be investigated from the outside.

Negro Theatre Dynamited in St. Petersburg, Fla

The Dream theatre, located on South Ninth St., St. Petersburg, Fla., owned by Arthur Norris,, a white man, but run exclusively for negroes was badly damaged by two explosions of dynamite recently.

The police have no clue as to the identity of the person or persons who placed the dynamite charges. The Dream theatre is located just at the edge of the Negro district. When it was built there was quite a little objection raised by the white residents, on the other side, so it is reported. The Manager assured them that he would not operate after 10 P. M., and that he would abandon the place, as a theatre, after the winter season. This seemed to be satisfactory and the dynamiting came as a surprise.

The Missouri Victory

(Continued from page 3033)

movement to induce Colonel Charles E. Morris, editor of the St. Joseph Gazette and one of the strongest supporters of the exhibitors, to enter the race as a delegate-at-large to the constitutional convention which will be held in February, and at which time a new constitution will be written for Missouri. It is at this convention that advocates of a censorship board are planning to get a blow home.

A resolution also was adopted urging Congressmen from the First and Second districts to work for the repeal of the seating tax and the passage of the Lampert bill.

As the situation now stands, the motto is "On to the Next Town," which may be Springfield, where blue law advocates are threatening to close the theatres on Sundays.

First National Franchise Holders Vote Confidence

Resolutions of confidence in the Executive Committee and officers of Associated First National Pictures, Inc., were passed by the franchise holders of Kansas and Western Missouri at the local Get-Together, held in Kansas City, Missouri, November 28th.

A similar resolution was passed by the Oklahoma franchise holders in their local Get Together in Oklahoma City, November 22. Both resolutions were telegraphed to the Home Office.

Cohen and Walker Attend Charlotte Exposition

SYDNEY S. COHEN, president of the Motion Picture Theatre Owners of America, accompanied by Senator James J. Walker, arrived in Charlotte, N. C., on Wednesday, November 30, to attend the Southern Exhibitors' Exposition.

President Cohen reviewed the work done by the national exhibitors' organization during the last few months, emphasizing the successful fight for the elimination of the five per cent film rental tax. He also spoke of future plans and thanked the exhibitors of North and South Carolina for their aid in securing the repeal of the rental tax.

Senator Walker's speech proved the sensation of the meeting. In the midst of a gathering made up largely of First National exhibitors, he launched a vigorous indictment of First National. In support of his contention that the contract lacked mutuality and equity, Senator Walker quoted Mr. Lieber, president of First National, as declaring: "This contract must be made more equitable or it won't stand up."

Senator Walker also attacked First National's exhibition values as being so high that the public will not support them with a profit. "We don't want to break First National," declared the Senator. "We want to induce them to bring down their exhibition values to the merit of the picture."

At the conclusion of Senator Walker's speech, the assembly tendered a rising vote of thanks to President Cohen and Senator Walker for their presence.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

M. B. A. Kohn is again connected with Pioneer exchange and will cover Northern Illinois, Northern Indiana, and Southern Wisconsin territory for that company. He also is representing Clyde Elliott, who is releasing Al Jennings' "The Lady of the Dugout," in this territory and arranging for personal appearances of Al Jennings with the picture. Pioneer is now booking Billy West for personal appearances at the same time one of his two-reel comedies is screened at the various theatres in this district.

Universal sales staff and department heads of the Chicago exchange gave a get-together dinner at the Blackstone last Friday at which Manager Lesserman was guest of honor. Mr. Lesserman was presented with a handsome portfolio as a testimonial to the esteem in which he is held by those at the dinner. It was also reported that the happy occasion cured him of a case of indigestion from which he had been suffering for several days.

Alderman Kostner has presented an order to the city council, directing preparation of an ordinance fixing the license fees of circuses, theatres, motion picture theatres and other entertainments at three per cent of the gross receipts. The order was referred to a committee. Alderman Kostner evidently had the theatres showing vaudeville, plays, and musical shows in mind when he introduced the order but it will also hit the motion picture theatres if passed. The Alderman said a three per cent license on theatres would have a tendency to do away with scalping and it is the right to return unsold tickets which makes this possible. A tax such as proposed, he said, on the sales to scalpers, would make scalping unprofitable.

The projection booth of the Plaza theatre, Galesburg, Illinois, the handsome house recently opened under the management of Joe Duffy, was completely equipped by the Exhibitors Supply Company of Chicago, and Manager Duffy declares that without a doubt he has one of the finest projection equipments in the country. Following is a list of the more important equipment furnished: Two type "S" Simplex Machines, one Ft. Wayne 50-50 Generator Set, one 14 x 18 Minusa Screen, Lightning Coin Changer, Victor Double Dissolver, Snaplite Lenses and a bank of 9 Dimmers. Also 2-48" and 2-36" Ilg Ventilating Fans.

More than one thousand members of the Chicago Athletic Club and their friends last week witnessed the Chicago premier of the new Rex Beach-Whitman Bennett-United Artist production, "The Iron Trail." This was the first time in years that the Chicago Athletic Club has presented a picture as a private entertainment to its membership and the event was a great success. An introductory address by Charlie Giegerich, personal representative of Mr. Beach and Mr. Bennett, in which he told of happenings during the production of the picture and the difficulties that were overcome in reproducing the big railroad bridge that crosses the Copper River in Alaska and the matching of the studio shots with the scenes of the real structure, were listened to with interest by the large audience. While the showing was strictly private, it served to introduce "The Iron Trail" auspiciously to the movie fans of Chicago through the newspaper accounts of the showing. Ascher Brothers are making special preparations to present "The Iron Trail" at the Roosevelt in a big way Christmas week and Rex Beach himself is scheduled to make a personal appearance and tell of the story of "The Iron Trail" and the real hero, after whom he modeled "Murray O'Neill."



A scene from "The Way of a Maid," a Selznick feature starring Elaine Hammerstein

T. C. Young, director of Famous Players-Lasky real estate department, passed through Chicago early in the week on his way to take over the new St. Louis Exchange on behalf of his company. The building is located on Washington avenue near Grand and is a handsome one-story structure, embodying the latest ideas in exchange construction, including the labor saving devices for physical handling of film and construction which practically eliminates all fire hazards. Mr. Young will inspect the building and if it comes up to his specifications will accept it for Paramount.

Billy Wendell, for many years booker at Paramount's Chicago Exchange, and who is one of the most popular men in Chicago film circles, has joined the staff of Vitagraph as a salesman and will cover the west side territory.

Hugo Riesenfeld and Felix Kahn, of New York, arrived in Chicago Tuesday to look over Chicago's leading theatres and see how the Windy City managers present their pictures. This is the first opportunityl in many months that Messrs. Riesenfeld and Kahn have had to leave New York owing to the heavy demands of business.

Manager H. W. Given, of Paramount's Chicago office, received wires on Monday from the Capitol theatre, Davenport; Oliver theatre, South Bend; Princess theatre, Springfield; and the Majestic at Rock Island, to the effect that "The Sheik" had opened in these houses to tremendous business, breaking all records for the Fall season and that indications for phenomenal runs were bright.

George N. and Harold M. Gollos, of Gollos & Gollos, report that they have booked their pictures, "The Wandering Jew," for a run at another downtown theatre, the Band Box, where it will open the week of December 11th. The picture has been very successful wherever shown in the Chicago territory. This firm's next release, "The Littlest Rebel," which Gollos & Gollos own for the entire United States, is about to be put on the state right market, it having been entirely re-edited with handsome art titles.

C. J. Callahan, well known film salesman, has joined the staff of Celebrated Players Film Corporation, and will work Southern Indiana, reporting to the Indianapolis branch exchange of Celebrated.

Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, Cecil B. DeMille, William C. DeMille, and Paul Iribe, art director, stopped over in Chicago last Saturday, en route from the coast to New York. Cecil B. DeMille expects to go direct to Northern Africa with Mr. Iribe, where they will enjoy some falcon hunting. They will then go to Italy, Nice, Paris and other points on the continent, then to England, and back to America in March, to start work on a new production. Mr. DeMille stated that he had just finished his latest picture, "Saturday Night." Speaking of "Fool's Paradise," DeMille said he preferred to have Mr. Lasky comment on it, and the latter declared it was DeMille's best picture. DeMille remarked, "Yes, it is, if you don't count "Saturday Night." When asked what pictures the public like the best these days, DeMille said, "Good pictures." Asked what he meant by good pictures he said, "A good story, good directing, good acting and good settings. In fact, a director might have a million people and spend millions in settings, without his show going over; whereas a picture with one man or woman and a child, that costs very little money, might be the biggest success of the season, because it is a "good" picture.

Pre-View of "School Days" in Chicago

More than five hundred exhibitors and others connected with the industry, both from Chicago and many other cities, attended the invitation pre-view of Warner Brothers feature picture, "School Days," featuring Wesley Barry, which was given in the Tiger Room, Hotel Sherman, Chicago, on last Sunday night.

President Joe Friedman, of Celebrated, was asked by Warner Brothers to arrange for the Chicago showing, which was the world premiere of this picture, and it was the concensus of those who witnesse the presentation, that it was one of the best arranged and interesting pre-views ever staged in the Windy City.

Preceding the running of the picture, Gus Edwards and his entire company gave their show, "School Days," on an improvised stage in the Tiger Room, using many of the songs, which were later played as part of the musical setting, for the picture "School Days."

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CLEVELAND

"Molly O" played at the Allen theatre all last week. And it was held over a second week by popular demand.

Phil Selznick has been out shopping again. His latest purchase for Ohio motion picture exhibitors is "Heart of the North," a companion picture to "Isobel" and said to be as good a box office attraction as its predecessors.

M. J. Weisfeld, former manager of the Cleveland Fox exchange, will spend Christmas in "dear old London" unless the ocean freezes over between now and then. Mr. Weisfeld and his family are booked to sail for England on the Olympic, the 10th of December. He will take part in the distribution of Fox films abroad.

The Lakewood theatre, one of the chain of motion picture houses belonging to the Atlas Amusement Company, was sold last week to A. Printz. Mr. Printz will personally manage the house. He was formerly connected with the Metropolitan theatre of Cleveland, also an Atlas Amusement Company house.

S. Barrett McCormick started it. Others are following it and it's proving a great success. Apologizing for the title of an attraction seems a poor way to introduce the attraction, but that's what Mr. McCormick did with "Why Girls Leave Home" and he did a big business. And that's what Howard Frankel did last week at the Majestic theatre, Columbus, and also caught the public sheckels as well as the public interest. They're doing it right down the line now, even at the smaller houses, and the managers say it's a great stunt. The apology "gets" the people that like highbrow stuff, and the title itself "gets" those who want sensational stuff.

CANADA

Admission prices at the new Garrick theatre, Winnipeg, Manitoba, have been revised so that a flat rate of 25 cents per seat for any part of the house and for any hour of the day or evening has been provided. This has meant a reduction of 10 cents in the evening price. Manager W. P. Wilson has announced that he has lined up a considerable number of English-made productions for the theatre, which was opened on March 14 last. The Garrick is owned by a number of Winnipeg citizens as a co-operative undertaking.

Standard Films, Limited, has been organized as a moving picture exchange in Canada by Phil Hazza of Montreal, formerly general manager of the Amalgamated Exhibitors' Circuit of Montreal; a co-operative syndicate of independent exhibitors in the Province of Quebec. Mr. Hazza announces that branches have been opened in Toronto, St. John, N. B., and Winnipeg, Manitoba, the headquarters of the new company being located in the Albee Building, Montreal.

Exhibitors of Vancouver, B. C., organized a deputation to wait upon the Provincial Government at Victoria, the capital city of British Columbia, to ask that the amusement tax of ten per cent be abolished at the next session of the Provincial Legislature. They were politely advised that not only was this impossible but that the Province had practically decided to make an increase in the tax which is paid by theatre patrons when purchasing tickets. After considerable discussion, the announcement was made that the Provincial tax would probably remain as at present for another year.

Maurice West of Montreal, for many years the Montreal branch manager of the Fox Film Corporation, has become the proprietor of the Tuotoscope theatre at St. John's, Quebec, which he has renamed the Imperial theatre. West resigned from Fox about a year ago and made a trip to Europe in the hope that he could secure a number of large European productions for the Canadian market.

The Manitoba Board of Moving Picture Censors has passed "The Golem," which is said to be a made-in-Germany feature, and warm endorsement for the picture has been offered by the Board. On the other hand, the Manitoba board condemned "Passion" outright because, it was claimed, that this production contained German propaganda.

WESTERN NEW YORK

Nate Robbins, who runs the Avon and Majestic in Utica, has purchased the Olympic, Palace, Strand and Antique theatres in Watertown, all four theatres being bought from Jim and Alex Papyanakos.

Mell R. Edwards has resigned as a Nu-Art salesman in Buffalo and has been succeeded by George C. Whitsel, former manager of the Temple theatre in that city. Grace Laughren has been appointed secretary to Fred M. Zimmerman, general manager of Nu-Art, and Mary L. Foran has been engaged as a stenographer to assist Art Young, office manager.

Harold B. Franklin was host to some 250 orphans at Shea's Hippodrome, following a turkey dinner for the children put on at the Lafayette Hotel by the Greater Buffalo Advertising Club the day before Thanksgiving.

Mrs. William Bork, former manager of the Rialto theatre supply store in Buffalo, has been engaged by Frank Davidson as his assistant at the newly opened Buffalo branch of the Independent Movie Supply Company in North Franklin street. The Buffalo Rialto store has been closed.

Lally Brothers have reopened the Empire theatre in Dunkirk, N. Y., where they also operate the Regent.

Henry F. Thurston, manager of the Temple theatre in Lockport, N. Y., who only last week lost his baby, is now mourning the death of his wife, Elizabeth.

Charlie Faust will be in charge of the Screen Attractions Distributing Company office in Albany. The new exchange will be opened December 5 at 676 Broadway. Mr. Faust has been a salesman on the R-C Pictures corporation staff in Buffalo.

George Germaine is covering the Syracuse territory for the Buffalo Universal office. Mr. Germaine was formerly with Fox in the Queen City of the Lakes.

Edward B. McCaffery and Frank A. Tierney have arrived in Buffalo from the Fox home office sales school to round out their training in the Buffalo office.

N. I. Filkins, recently appointed general manager of Merit exchanges in the State, is in Buffalo for a few days conferring with local manager Bill Fickeisen.

PROVIDENCE, R. I.

Charles N. Williams, former manager of the Strand theatre in Providence, has been appointed manager of the four theatres in Newport for which Louis M. Boas is general manager. He succeeded Joseph Mack, who died recently. Mr. Williams took up his new work Nov. 28. Mr. Williams has been identified with theatres in Providence for the past 12 years. He operated the Casino until about six years ago he built the Strand theatre. He left the Strand last April to take a rest. About a month ago he became manager of a new theatre in Marblehead, Mass., and gives up that position to go to Newport.

The Rialto theatre deviated during the week of Nov. 21 from its policy of running straight photoplays, based largely on the society dramatic style and comedy drama, to introduce Harry Carey to its patrons. It appeared to be a chance well taken, as Carey's "The Fox" did a fine business throughout the week, notwithstanding the pre-Thanksgiving days.

MICHIGAN

Michigan is paying homage to another Michigan author, Frank R. Adams, who also is the exhibitor at Whitehall, with the release of the Paramount-Cosmopolitan production, "Enchantment." Mr. Adams is a former playwright and music writer.

Robert Cotton, former World manager in Detroit, has taken charge of the Cleveland office for William Fox.

George Sampson, who recently resigned from the management of the Pathe exchange in Detroit, has been appointed manager of the Wid Gunning corporation exchange in Detroit, assuming his new duties this week.

Close to twenty-five theatres in the neighborhood districts of Detroit have completed their week's run on "Over the Hill," the Fox special. The Detroit exchange tied the picture with a big advertising campaign in the daily newspapers.

Harvey E. Lipp, of Battle Creek, of the exhibitor firm of Lipp & Cross, operating the Regent and several other theatres in the Food City, has returned from his summer cottage and taken an apartment in Post Tavern, Battle Creek, for the winter.

J. E. Flynn, Goldwyn district manager, with headquarters in Detroit, has been named on the entertainment committee of the Detroit Board of Commerce and is now working on talent for the mid-winter cruise smoker to take place December 20.

The Motion Picture Theatre Owners of Michigan, one of the strongest and best financed local associations in the country, is moving this week to the elaborate new quarters on the main floor of Hotel Wolverine, Detroit's newest hostelry, situated within a stone's throw of the Film Building.

Jacob Schreiber, manager of the Blackstone, Victoria, and Nettie B. Theatres, has changed the name of the latter house to the Wolverine theatre.

A. S. Aronson, vice-president of Goldwyn in charge of exchanges, spent last Wednesday in Detroit conferring with District Manager J. E. Flynn.

The Motion Picture Theatre Owners of Michigan Avenue appointed a special committee to begin an investigation on the alleged high price of lithographs and other exchange accessories.

Warren & Cohen, proprietors of the Colonial, first run motion picture and vaudeville theatre and a string of neighborhood houses, were Thanksgiving hosts to a party on the stage of the Colonial at midnight last Thursday. Vaudeville players at the Colonial and many exhibitors partook of a sumptuous dinner, after which dancing took place.

OKLAHOMA CITY

The Southern States Film Company, of Dallas, Texas, has purchased a series of eight Neal Hart western pictures, the first one to be released January 15, 1922.

The Graham-Anderson Exchange has opened up for business at Hugo, Okla., with John V. Grady as manager. The new exchange is small as yet, but buys all films outright, including big features.

The Cozy, the Victory, the Savoy and Odeon theatres at Shawnee, Okla., have each signed an agreement to discontinue all Sunday shows, effective immediately. This agreement was reached with a committee appointed by the various churches and Sunday Schools. A committee representing the four theatres made this announcement. We want to assure you that the theatres want to cooperate with the people of Shawnee in every possible way in bringing about the best possible results.

Henry Brunet, the only son of Paul Brunet, president of Pathe Exchanges, Inc., has accepted a position with the Dallas, Tex., branch office, where he will learn the business first handed and from the ground up.

During "Father and Son Week" the Rialto theatre at Oklahoma City opened its doors to all fatherless boys in the city. The invitation was good for the entire week. A large number of orphaned boys accepted the invitation.

C. E. Belk, city business manager at Houston, Tex., has been appointed by the mayor as head of the censor board with full authority to act.

The Clara Smith Hammond film "Fate" is being shown in some of the oil towns in Oklahoma, over the protest of the Oklahoma Theatre Owners and Managers Association's protest.

Court action will be brought to prevent further showing of this fielm in Oklahoma, according to Manager Tom H. Boland, of the Empress theatre, and one of the executive committee of the association.

ATLANTA, GA.

About twenty-five members of the Associated First National Pictures, Inc., met in Atlanta on Monday, November 14, and discussed plans, appointing an advisory board to meet monthly to handle the affairs of southeastern motion picture interests.



How the Rialto theatre, New York, billed "The Battle of Jutland," the Educational novelty feature

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Don't Tell Everything—
Very good show. The kind of picture that appeals to the majority of fans. Did very well all week but went over very big on Thanksgiving Day and the day following. (Middle West.)

Very, very fine picture which drew very good business. Running it a second week. (Middle West.)

Under the Lash—
A very good picture which did a nice business for us. (Middle West.)

The personal appearances of Theda Bara attracted capacity crowds for the week, making it difficult to judge the real merit of the picture, as a drawing card. (Middle West.)

Ladies Must Live—
Pleasing picture; receipts fair. (East.)

Dangerous Lies—
Pleased nicely. Receipts fine. (East.)

White Oak—
Bill Hart fans liked it, but business was poor. (East.)

The Bonnie Brier Bush—
Average picture which played to fair business. (Middle West.)

The Great Impersonation—
An interesting plot with an unusual twist at the end. Good box office attraction. (Middle West.)

Deception—
Second week only fair. (West.)

The Sheik—
Four weeks' run to good business and pleased patrons. (West.)

Experience—
Tolerably good picture, but nothing extra. Business was very good, but this is accountable for very largely by season. (South).

Too Much Speed—
Very satisfactory picture. No complaint. Comment uniformly favorable. Business good. (South.)

FIRST NATIONAL

The Wonderful Thing—
A Norma Talmadge picture with fine entertainment value. Played to better than usual business. (Middle West.)

Women didn't like Norma in this picture as well as in some of her former plays. (Middle West.)

This picture was splendidly presented but did not seem to have the drawing power of former efforts by this popular star. (Middle West.)

Fairly entertaining and average box office receipts. (West.)

Well liked. Receipts O. K. (East.)

Woman's Place—
Good picture which played to average business. (Middle West.)

In the midst of a depressing season this picture came out of the sky, filled the house at every showing, put everyone in a good humor, and took a lot of gloom out of the atmosphere. (East.)

Two Minutes to Go—
Charles Ray's popularity and the general interest in football just at this time was sufficient to do a good week's business. (Middle West.)

A rather poor picture. Not enough to it to hold the attention. Moderate business that would have been poor if it hadn't been holiday week when most anything gets over. (Middle West.)

Molly O—
Tremendous success. We put it on for one week and held it over for the second week. Had to use ropes for the balcony in addition to downstairs. Turned away crowds at every performance.

One Arabian Night—
Knocked movie fans for the count. Packed houses. (Middle West.)

Cup of Life—
Went across very nicely and was pleasing to most people. (Middle West.)

Bits of Life—
Wonderful feature. Sure did go over with a wallop. Well satisfying box office receipts. (West.)

GOLDWYN

From the Ground Up—
Aided by favorable press comment, this picture did a good business for the week. (Middle West.)

The Man From Lost River—
An average picture with business about as usual. (West.)

My Lady Friends—
Not so good. Poor picture and poor business. (West.)

The Cabinet of Dr. Caligari—
Third week held up very well. (West.)

METRO

Camille—
Good picture. Rudolpho Valentino great help to star. Wtih Victor Herbert as added attraction business was splendid. (East.)

A boresome production which few patrons liked. Other numbers of the program saved the day. (East.)

The Silver Lining—
Lines at box office during showing of this subject which patrons enjoyed from beginning to end. (East.)

The Match Breaker.
Very poor picture and business bad. (East.)

Ladyfingers—
As good as "Alias Jimmy Valentine;" played to big houses. (Middle West.)

The Conquering Power—
A great picture. The stars are very popular here. Drew the crowds all week. More films like this will help to counteract the German pictures. (Middle West.)

FOX

Over the Hill—
Now showing its third week and still drawing good. One of the best box office attractions of the season. (Middle West.)

Played to more than 100,000 people in five weeks at 50c. price. Still going strong. (Middle West.)

Not a big success but fills the house comfortably. Going strong enough to hold it for the fourth consecutive week. (Middle West.)

The Rough Diamond—
Picture and business both only fair. (East.)

Good picture which brought more than usual business. (West.)

Bar Nothing—
Fair picture for Western stuff. Ordinary business. (Middle West.)

The Queen of Sheba—
Going good on second week. (East.)

UNITED ARTISTS

Dream Street—
Fairly good show, and with the seasonal changes, the fall of the year, the Thanksgiving period and the beginning of the arrival of the tourists and racing sports to this section, business shows decided upturn. (South.)

The Three Musketeers—
Fairbanks' greatest, and one of the best films ever made. A knockout for a two weeks' run. (Middle West.)

The Iron Trail—
Fair production which has fair box office value. (West.)

PATHE

Never Weaken—
Harold Lloyd is popular here, hence a good week's run with this picture. (Middle West.)

WID GUNNING

Good and Evil—
Good picture. Receipts poor. (East.)

SELZNICK

Handcuffs and Kisses—
This picture did not draw well and the peope who attended seemed dissatisfied, although none seemed able to explain just why. (Middle West.)

Good picture and tremendous business. (East.)

The Man of Stone—
Well liked by patrons and did a good business with it. (Middle West.)

UNIVERSAL

Conflict—
With a number of excellent exploitation stunts, this picture was put over for a week's capacity run. Picture well liked. (East.)

Second week to good business and pleased audiences. (West.)

The Millionaire—
A red-blooded attraction that did as well as the average show. Not a knockout by any means, but neither was it a flivver. (Middle West.)

STATE RIGHTS

Why Girls Leave Home—
A great advertising campaign in which we used many innovations put this picture over big, and in spite of its melodramatic title and suggestive theme, it won approval from all the critics and brought the house to capacity every night. We were compelled to run a continuous performance for six days to accommodate the crowds. (Middle West.)

Beyond the Law—
Fair picture, fair business. (West.)

Queenie—
Picture of mediocre quality and business only fair. (East.)

What No Man Knows—
Only fair picture, but very good business. (East.)

PROGRAMS FOR THE WEEK OF NOV. 27TH

With First Run Theatres

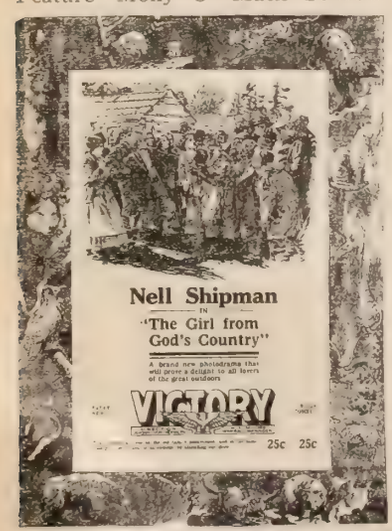
WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—Selections from "Pagliacci," by the Capitol Grand Orchestra.
Current Events—Capitol News.
Special—Selections from "The Fortune Teller," by the Capitol Grand Orchestra, Capitol Double Quartette and Capitol Ballet Corps.
Scenic—The Kick Is Gone—Chester.
Dance—South Sea Idyll, presented by Mlle. Gambarelli, assisted by Henry French.
Feature—The Lotus Eater—John Barrymore.
Next Week—Footfalls — William Fox.

Rivoli Theatre—
Overture—"Second Rhapsody."
Scenic—The City—Post Nature.
Danse—Hungarian Gypsy Dance, by Mme. Victorina Krigher, Prima Ballerina Moscow Grand Opera.
Current Events—Rivoli Pictorial.
Vocal—A Scotch Idyl, by Betty Anderson, soprano; and Carlo Enciso, tenor.
Feature—The Bonnie Brier Bush—Donald Crisp.
Instrumental—Fun in a Music Store, by Rivoli Concert Orchestra.
Comedy—Love and Doughnuts—Mack Sennett.
Next Week—Get-Rich-Quick Wallingford—Paramount.

Central Theatre—
Overture—"Molly O."
Instrumental—(a) Souvenir de Moscow; (b) The Sunshine of Your Smile, played by Dr. Carlos Demandil, violinist.
Scenic—Prizma.
Vocal—(a) Special selection; (b) "Molly O"; sung by Alexander Grey, baritone.
Feature—Molly O—Mack Sennett.



The animal scenes and the outdoor stuff of "The Girl from God's Country" are brought to the fore by this one from the Victory theatre, Tacoma.

Rialto Theatre—
Feature—La Tosca—Pauline Frederick.
Current Events—Rialto Magazine.
Feature—The Call of the North—Jack Holt.
Vocal—"Invictus," sung by Edoardo Albano, baritone.
Comedy—The Rink—Charles Chaplin revival.

Lyric Theatre—
Feature—Our Mutual Friend—Wid Gunning Corp.

Astor Theatre—
"Theodora" continued.

Mark Strand Theatre—
"The Three Musketeers" continued.

LOS ANGELES

Kinema Theatre—
Overture—Poet and Peasant.
Current Events—From Kinograms and International News.
Cartoon—Tad's release.
Feature—One Arabian Night—First National.
Presented with a prologue, in which a company of ten people give a pantomime dance from a balcony overlooking a scenic view of Bagdad.

Alhambra Theatre—
Current Events—International News.
Scenic—China Beautiful.
Comedy—A Perfect Villain—Fox.
Feature—The Lotus Blossom.

California Theatre—
Current Events—Fox News.
Cartoon—Power's Animated release, "Joys and Glooms."
Overture—"Meditation," from "Thais."
Instrumental—Concert by Symphony Orchestra.
Novelty—Topics of the Day—Pathe.
Feature—Lure of Jade—Pauline Frederick.
Comedy—Straight from the Farm—Christie.
Next Week—Poverty of Riches.

Miller's Theatre—
Comedy—Business Is Business—Fox.
Current Events—International News.
Vocal—When We Were in Sweetheart Land—Tenor Solo.
Feature—Thunderclap—Fox.

Clune's Broadway Theatre—
Scenic—A Trip Through Brazil.
Organ—Popular oldtime Southern melodies.
Current Events—Kinograms.
Vocal—When Shall We Meet Again.
Feature—The Love Charm—Realart.
Next Week—The Vamp.

Symphony Theatre—
Current Events—Fox Weekly.
Organ—I Believe in You.
Novelty—Bob and Bill Episode—Pathe.
Orchestra—Remember the Rose.
Comedy—Snooky's Twin Troubles—Educational.
Feature—The Mysterious Rider—Hodkinson.

Mission Theatre—
Fifth week of "Little Lord Fauntleroy."
Next Week—Molly O.

Tally's Theatre—
Overture—Mignon.
Current Events—Fox News.
Comedy—The Line Is Busy—Universal.
Ballet—Solo "plume" dance.
Feature—Heedless Moths—Audrey Munson.

Grauman's Theatre—
Overture—Carmen.
Current Events—Pathe Weekly.
Organ—Leave Me with a Smile.
Educational—Pathe Review.
Special—Max Fischer's Ziegfeld Follies, with jazz orchestra selections.
Feature—The Golem—Paramount.
Presented with an atmospheric prologue, in which seven singers render "Eli! Eli!" with fantastic stage setting of ancient Jewish period.

Grauman's Rialto Theatre—
Overture—When Francis Dances with Me.
Current Events—Pathe News.
Organ—Just Like a Rainbow.
Educational—Pathe Review.
Special—Selections by Jan Rubini, violinist.
Feature—Don't Tell Everything—Wallace Reid.

SEATTLE

Coliseum Theatre—
Overture—Selections from "The Bat."
Current Events—Pathe News and Kinograms.
Scenic—In Rural Belgium.
Comedy—Bungalow Troubles.
Feature—Wealth.
Next Week—The Invisible Fear.

Clemmer Theatre—
Second week of "Conflict."
Next week—The Millionaire.

Strand Theatre—
Overture—Hungarian Fantasie.
Current Events—From Kinograms.
Cartoon—The Owl and the Grasshopper.
Feature—The Sheik.
Presented with a prologue in which trio of girls do an oriental dance from "Aida."
Next Week—Same bill.

Blue Mouse Theatre—
Overture—Selections from "Martha."
Current Events—Fox News.
Educational—Pathe Review.
Comedy—Business Is Business.
Feature—The Speed Girl.
Next Week—The Night Rose.

Liberty Theatre—
Organ—"Lazy Mississippi" with vocal accompaniment.
Current Events—Selznick and Liberty News.
Scenic—Catching Up in Canton.
Comedy—For Land's Sake.
Feature—Woman's Place.
Next Week—The Son of Wallingford.

Winter Garden Theatre—
Current Events—Internaltional News.
Novelty—Topics of the Day—Pathe.
Educational—Ford Weekly.
Feature—Her Winning Way.

CHICAGO

Chicago Theatre—
Overture—"Finale Symphony No. 4."
Specialty—"The Fortune Teller," with R. Dieterich and Edith Becker.
Topical Events.
Scenic.
Specialty—Quartette from "Rigoletto."
Organ Solo—"Just Like a Rose."
Literary Digest.
Comedy—Johnny Hines in "Dog Gone Torchy."
Feature—Gloria Swanson in "Under the Lash."
Coming Feature—"Tol'ble David."

Tivoli Theatre—
Overture—Selections from "Lucia."
Specialty—The song from "The Mad Scene," by Miss Margaret Brown.
Topical Events.
Specialty—"Butterfly Danse" and "Aladdin's Saxotette."
Scenic.
Organ Solo—"Sunny Tennessee."
Literary Digest.
Comedy—Harold Lloyd in "Among Those Present."
Feature—"Pilgrims of the Night."
Coming Feature—"The Sheik."

Woodlawn Theatre—
Woodlawn Grand Organ—Selected.
Feature—Douglas Fairbanks in "The Three Musketeers."
Coming Feature—Wanda Hawley in "Her Face Value."

Barbee's Theatre—
Feature—"Dempsey-Carpentier Fight." 3rd week.

Randolph Theatre—
Organ selections.



Jack Holt and Rita Weiman get the best of the billing in this ad on "The Grim Comedian," sponsored by the California theatre, Los Angeles.

Feature—"Way Down East."
Coming Feature—"Over the Hill."

La Salle Theatre—
"Theodora." 3rd week.

Wood's Theatre—
"The Queen of Sheba." 3rd week.

Ziegfeld Theatre—
Feature—"The Conquering Power."
Comedy—Charles Chaplin in "The Idle Class."
Coming Feature — "The Black Panther's Cub."

CINCINNATI

Walnut—
Current Events—Pathe 94.
Topics of the Day—Literary Digest.
Short Subject—The Runaway Train—Educational.
Feature—The Sheik.
Next Week—Undecided.

Strand—
Current Events—Pathe 95.
Comedy—The Love Egg—Educational.
Feature—The Invisible Fear.
Next Week—Call of the North.

Gifts—
Current Events—Fox News.
Feature—Over the Hill (Sixth Week).
Next Week—Molly O'.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Without Benefit of Clergy.
Next Week—Everything for Sale.

Capitol—
Overture—The Mill on the Cliff—Capitol Symphony Orchestra—Theodore Hahn, Jr., Conductor.
Capitol News Events.
Prologue to The Beggar Maid—Reading of Poem by Robert Thuman.
Novelty Feature—The Beggar Maid—Triart Productions.
Epilogue to The Beggar Maid—Violin Solo, selected.
Feature—A Man's Home.
Selected Syncopation by Unit II of Capitol Orchestra.
Comedy—The Joy Ride—Snub Pollard.
Next Week—Disraeli.

OMAHA

Rialto Theatre—
Overture—Rialto Symphony Orchestra.
Current Events—Rialto News.
Comedy—"Shoulder Arms."
Feature—"White and Unmarried."



A nice ad to copy is this, "The Way of a Maid," display by the Colonial theatre, Indianapolis



A good idea of the type of picture is expressed by the illustrations of this display on "The Love Charm," used by Clune's Broadway of Los Angeles

Moon Theatre—
Overture—Orchestral Selections.
Current Events—Universal Weekly.
Feature—"The Fox."

Sun Theatre—
Overture—Orchestral selections.
Current Events—International Weekly.
Special—Prizma Feature.
Feature—"Over the Hill."

Strand Theatre—
Overture—"In a Persian Market."
Current Events—Pathe News.
Comedy—"A Rural Cinderella."
Feature—"The Sheik."

PHILADELPHIA

Stanley—
Comedy—"The Original Golfer"—B. & B.
Travel—"Sacred City of the Desert"—Masterpiece.
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Feature—"The Sheik"—Paramount.
Next Week—"The Sheik."

Stanton—
News—Fox.
Feature—"Queen of Sheba"—Fox.
Next Week—"Queen of Sheba"—Fox.

Karlton—
Nature Studies—Wild Babies—Kineto.
Comedy—"Vermin the Great"—B. & B.
Feature—"Fool's Paradise"—C. B. De Mille Productions.
Next Week—"Fool's Paradise"—C. B. De Mille Productions.

Arcadia—
News—Pathe News—Pathe.
"The Beggar Maid"—Hodkinson.
Screen Snapshots No. 13—Masterpiece.
Feature—"Morals"—Realart.
Next Week—"The Lure of Jade"—Robertson-Cole.

Regent—
Comedy—"A Messy Xmas"—Fox.
Feature—"Love, Hate and a Woman"—DeLuxe.
Next Week—"Why Girls Leave Home."

Palace—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—"Never Weaken"—Pathe.
Feature—"The Cabinet of Dr. Caligari"—Goldwyn.
Next Week—"Camille"—Metro.

Victoria—
News—Pathe News—Pathe.
Comedy—"Vermin the Great"—B. & B.
Travel—Burton Holmes—Paramount.
Feature—"Thunderclap"—Fox.
Next Week—"Thunderclap"—Fox.

Capitol—
Comedy—"A Pair of Sexes"—Electric.
News—Kinograms—Electric.
Feature—"The Barricade"—Robertson-Cole.
Next Week—"A Certain Rich Man"—Hodkinson.

NEW ORLEANS

Strand Theatre—
Feature—Shiek.
Manly Art of Self-Defense—Educational Specialty.
Comedy—Love and War.
Pathe News.

Liberty Theatre—
Feature—Two Minutes To Go—Charles Ray.
Selznick News—Select.
Pathe Review.
Educational Comedy—The Vagrant.

Trianon Theatre—
Feature—A Wise Fool—All Star.
Pathe Review.

Globe Theatre—
Feature—Remorseless Love—Elaine Hammerstein.
Comedy.
Pathe News.

Tudor Theatre—
Feature—A Certain Rich Man.
Federated Screen Snapshots.

PITTSBURG

Savoy—
Ninth and Last Week of Over The Hill.
Next Week—The Night Horseman.

Duquesne—
Ninth and Last Week of Three Musketeers.
Next Week—Camille.

Regent Theatre—
Current Events—Fox News.
Feature—Her Social Value.
Comedy—Torchy A La Carte.
Next Week—One Arabian Night.

Liberty Theatre—
Current Events—International News.
Feature—The Sheik.
Comedy—Oh Louise.
Next Week—Over the Hill.

Loew's Lyceum Theatre—
Current Events—Loews News Weekly.
Feature—The Infamous Miss Revell.

Olympic Theatre—
Current Events—Kinograms.
Cartoon—Tony Sargs Almanac.
Novelty—Pictorial Review.
Feature—The Sheik.
Comedy—By the Sad Sea Waves.
Overture—Cello Solo, The Rosary.

Cameraphone Theatre—
Current Events—Selznick.
Feature—The Invisible Fower.
Next Week—The Lure of Jade.

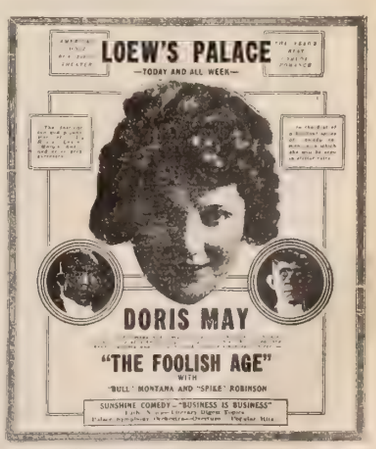
Blackstone Theatre—
Current Events—International.
Feature—The Ace of Hearts.
Cartoon—Aesop's Fables.
Comedy—Oh Louise.
Next Week—Not Announced.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Her Social Value.
Comedy—Torchy A La Carte.
Next Week—One Arabian Night.

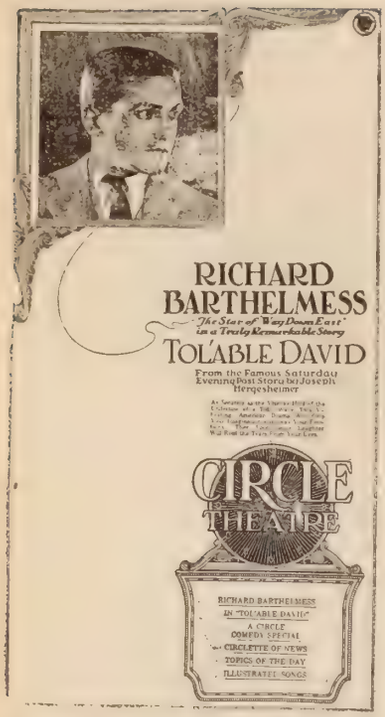
Minerva Theatre—
Dawn of the East.
Penny Top Hill Trail.

CLEVELAND

State—
Overture—Finale from Fourth Symphony by Tschaikowsky.
Encore—Oriental Syncopated Dance, a jazz dance, specially arranged by Mr. Spitalny.
Current Events—Pathe News—Topics of the Day.
Cartoon—Messy Christmas—Mutt & Jeff.
Prizma—A Little Love Nest.
Special Scenic—A Pathless Wilderness, specially adapted to "The Sheik."
Feature—The Sheik.
Prologue—An elaborate stage setting of the desert. A tent alone breaks the scene. The Sheik, played by James Phillips, sang "When the Sands of the Desert Grow Cold" to his companion, Mlle. Amo, a dancer who dances following the song, a wild dance of the desert. An English girl is also there. Special lighting effects enhanced the illusion of the desert. The prologue was arranged by George Dumond, managing director. Sets were made by Englander.



Doris May got all the best of this display on "The Foolish Age," playing recently at Loew's Palace theatre, Washington



The Circle theatre, Indianapolis, carried this display in the Sunday editions of Indianapolis papers for the premiere showing of "Tol'able David"

Next Week—Thomas Meighan in "A Prince There was."

Allen—
Overture — "March Slav" by Tschaikowsky, with a spectacular stage production directed and conducted by Phillip Spitalny.
Current Events—Allenette — Potpourri of various news reels.
Prologue—An Irish Cinderella—a fantasy in song and color headed by Gerol Gardner, basso, and thirty members of the Allen Chorus. Produced under direction of S. Barrett McCormick.
Feature—Molly O.
Next Week—Doubling for Romeo —Will Rogers.

Stillman—
Overture—"Silver Threads Among the Gold."
Feature—Over the Hills—3d week.
Next Week—Same.

Park—
Overture—(a) "Capriccio Italienne," by Tschaikowsky. (b) Violin solo by Musical Director Maurice Spitalny: 1. "A Dream," by Bartlett. 2. "Believe Me If All Those Endearing Young Charms."
Themes—"Habanera" and "Always Yours," by Bonti.
Current Events — Pathe News — Topics of the Day.
Comedy—Torchy A La Carte—Johnny Hines.
Cartoon—Messy Christmas—Mutt & Jeff.
Feature — Gypsy Blood — Pola Negri.
Next Week—The Great Impersonation.

Circle—
Overture—"Blue Danube Waltzes."
Current Events—Pathe News.
Scenic—The World in Color—Pathe.
Comedy—Hall Room Boys in "Stars and Stripes."
Special Music—String Quartet. They played popular selections.
Feature—"The Primal Law," with Dustin Farnum and Frankie Lee.
Next Week — "After Midnight," featuring Conway Tearle.

Standard—
Current Events — International News.
Comedy—"P. D. Q.," with Lee Moran a Jewel comedy.
Feature—"False Kisses," with Miss DuPont.
Next Week—Frank Mayo in "Dr. Jim."

MILWAUKEE

Strand Theatre—
Overture—Strand Orchestra.
Sketchographs.
Weekly — Kinograms — Topics — Pathe News.
Sonologue—"Remember the Rose."
Feature—Norman Talmadge—"The Wonderful Thing."

Alhambra Theatre—
Overture — Alhambra Orchestra — Selection from "The Queen of Sheba."
Song—"Queen of Sheba"—Henry Taylor.
Feature — "Queen of Sheba" — Betty Blythe.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Weekly—Pathe Review—Fox News.
Musical Song "My Hero"—Marie Abbott.
Comedy — Snub Pollard — "Joy Rider."
Instrumentalist — Accordion, Nic Sarotti — Medley of Popular Songs.
Feature—"What Do Men Want?" —Lois Weber Production.

Merrill Theatre—
Little Lord Fauntleroy—Mary Pickford—Second Week.

WASHINGTON

Metropolitan—
Overture—College Days.
Current Events — Pathe News — Topics of the Day.
Comedy—The Boat—Keaton.
Feature—Two Minutes to Go—First National.
Next Week—The Wonderful Thing —First National.

Columbia—
Feature—Way Down East.

Palace—
Overture—Medley of Popular Hits.
Current Events — Pathe News — Topics of the Day.
Comedy—Business is Business.
Feature—The Foolish Age—R-C.

Rialto—
Overture—Light Cavalry.
Current Events—Fox News.
Comedy—Saving Sister Susie.
Feature—The Sheik—Paramount.
Next Week—Under the Lash—Paramount.

BALTIMORE

Rivoli—
Overture—Excerpts from Pagliacci.
Current Events—Rivoli News.
Specialty—Topics of the Day. Accompanied on the organ by Ernie Cooper and Henry Boehme.
Novelty — The Morning of the World—Burrud's.
Vocal—Weber Male Quartet.
Feature—The Child Thou Gavest Me—Barbara Castleton.
Comedy—Fast and Furious—Al St. John.
Next Week—Tol'able David—Richard Barthelmess.

Century—
Overture—"The Rose of Algeria" —Herbert.
Current Events—Century News.
Musicalogue — Wilton Volanda, Barytone.
(a) The Sheik.
(b) On the Road to Mandalay.
Feature—The Sheik—Agnes Ayres.
Comedy — Torchy a la Carte — Johnny Hines.

Parkway—
Overture—"Jolly Good Fellows."
Current Events — Parkway News and Special Review.
Feature — Exit the Vamp — Ethel Clayton.
Comedy.

New—
Overture—Special score, with augmented orchestra.
Current Events—Pathe News.
Novelty—Prizma.
Feature—The Queen of Sheba (second week).

Strand—
Overture—Classic.
Current Events—Strand News of the World.
Feature—The Mask—Jack Holt.
Comedy—Buddy—Christie.

INDIANAPOLIS

Loew's State Theatre—
Overture—Selections from "Irene."
Soloist—Peter Grant, Tenor.
Current Events—Pathe News.
Comedy—"Round the Corner"—Universal.
Feature—"Don't Tell Everything."
Next Week—"Don't Tell Everything."

Ohio Theatre—
Current Events — International News.
Comedy—"Nick of Time"—Educational.
Feature—"Under the Lash."
Next Week—"The Sheik."

Colonial Theatre—
Current Events—Selznick News.
Comedy — "Money in the Slot" — Snub Pollard.



This, "What Do Men Want?" ad by the Butterfly theatre, Milwaukee, was a third of a page and commanded attention from every angle.



House Peters' rugged physique and the outdoor atmosphere of the picture is stressed in this ad on "The Man from Lost River," used by the America theatre, Denver, Colo.

Feature—"The Man of Stone."
Next Week—"The Way of a Maid."

Circle Theatre—
Current Events—Kinograms and Circle Localette.
Novelty—Literary Digest Topics.
Comedy—"Edgar's Country Cousin."
Special Thanksgiving Music—"The Landing of the Pilgrims," by the new Circle Chorus of fifty voices.
Feature—"The Cup of Life."
Next Week—"Tol'able David."

ATLANTA

Howard—
Overture—"Marche Slave"—Tchaikowsky.
Howard News and Views.
Comedy—To be Selected.
Prologue—"A Bit of Harem Life," interpreted by Marion Debney.
Feature—Agnes Ayres and Rudolph Valentino in "The Sheik."

Metropolitan—
Overture—"Il Trovatore."
Kinograms.
Comedy—"For Land's Sake"—Educational.
Violin Solo—"Humoresque," played by David Love.
Feature — Selznick presents "A Man's Home"—Selznick.

Criterion—
Overture—Medley.
Kinograms.
Comedy—Buster Keaton in "The Boat."
Feature—Thomas Jefferson in "Rip Van Winkle"—Hodkinson.

Rialto Theatre—
Organ Solo—"Danse Macabre."
Burton Holmes Travelogue.
Selznick News.
Comedy—To be Selected.
Feature—Tom Moore in "From the Ground Up."

Tudor Theatre—
Overture—Presenting Robert Sikes and his syncopating Jazz Orchestra, the Harmony Five, in current "jazz" hits.
International News Weekly.
A Universal Comedy.



The title of the picture and the fame of the author is made the selling point of this ad on "The Son of Wallingford," used for the showing of the picture at the Sun and Muse theatre, Omaha.

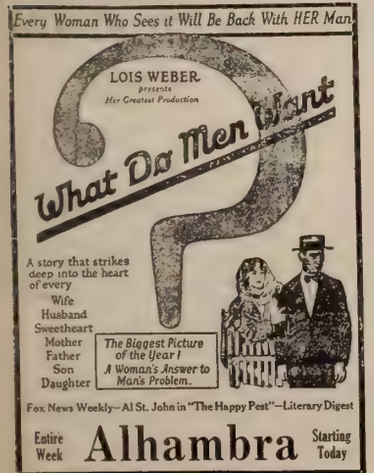
Organ Solo—J. Gordon Moore and Mrs. J. R. Byrington, organists.
Feature—Harry Carey in "The Fox."

DETROIT

Adams Theatre—
Overture — Special number by Adams orchestra.
Current Events—Kinograms and Free Press Weekly.
Vocal—Songs by Lillian Poli.
Feature—Little Lord Fauntleroy—United Artists.
No comedy.

Madison Theatre—
Overture—Special number by Madison orchestra.
Current Events—Pathe Weekly.
Novelty—Ogden and Benson in song numbers.
Feature — Norma Talmadge in "The Wonderful Thing" — First National.
Comedy—Snooky, the Humanzee—Federated.

Washington Theatre—
"The Queen of Sheba" remains (second week).



An intriguing display on "What Do Men Want?" used by the Alhambra theatre, Indianapolis

Broadway Strand Theatre—
Overture—"Amitra."
Current Events—Kinograms and Topics of the Day.
Novelty—Oriental prelude, with special scenic effects portraying oriental dances by Carlotta Baatz and Ileen O'Donnell and song numbers by Marie Rossi. Theo. J. Schmidt, production manager.
Feature—The Sheik—Paramount.
Comedy—Love and Doughnuts—Mack Sennett.

KANSAS CITY

Liberty Theatre—
Overture—Selections.
News—Pathe.
Comedy—Aesop's Fables and Pathe comedy.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Burn 'Em Up Barnes—Johnny Hines.
Next Week—The Conflict—Priscilla Dean.

Doric Theatre—
News—International.
Comedy—Never Weaken—Harold Lloyd.
Organ Selections—P. E. Stevens, organist.
Feature—The Mysterious Rider—Special Cast.
Next Week—Burn 'Em Up Barnes—Second week.

Newman Theatre—
Overture—Selections from "Queen of Sheba"—Carl Goldmark.
Current Events—Newman News and Views.
Comedy—Lloyd Hamilton comedy.
Organ Selections — Gerald F. Baker and Q. Landwehr, organists.
Special Number — "Songs of Araby," sung by J. Hardesty Johnson, tenor, in conjunction with atmospheric prologue, portraying spectacular desert storm.
Feature — The Sheik — Agnes Ayres.
Next Week—The Sheik—Second week.

Royal Theatre—
Overture—Medley of popular song hits.
News—Royal Screen Magazine.
Comedy—"Falling for Fanny"—Christie comedy.
Organ Selections—Milo T. Harte, organist.
Special Number—Lloyd Garrett, tenor.
Feature—"The Speed Girl," Bebe Daniels.
Next Week—"The Speed Girl"—Second week.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Comedy—"In For Life"—Viola Daniel and Jay Belasco.
Short Subject — "The Flaming Trail"—Edgar Jones.
Feature — "Beyond"—Ethel Clayton.
Next Week—To be Selected.

BROOKLYN

Mark Strand—
Prologue—"Song-Pageant."
Interior court scene with queen and court hangers-on. Opened dark, curtains closed. Fanfare of trumpets and Walter Smith, raconteur, appeared in front stage in spoken announcement, short text of story of "The Three Musketeers" written by Edward Knoblock. Curtains opened on court scene. Charlotte Bergh, soprano, sang, "Queen of the Night," from "The Magic Flute." Raymond Metz as "D'Artagan" burst onto stage and kneeling at queen's feet gave her jewels. After singing song he clasps queen's waiting maid in his arms. Then Mark Strand Male Quartette sing "One for All, All for One."
Feature — Douglas Fairbanks in "The Three Musketeers."
Next Week—John Barrymore in "The Lotus Eater" and Harold Lloyd in "Never Weaken."

ST. PAUL

Capitol Theatre—
Overture—"Bacchanale," from the opera "Samson and Delilah," by C. Saint-Saens.
Capitol Digest, including Current Events, Pathe and International News.
Topics of the Day—Pathe.
A Little Love Nest—Prizma.
"A Song of India"—Rimsky-Korsakoff—Walter Bastian, English Horn Soloist, special set.
"The Sheik."
Organ Solo—"Pomp and Circumstance," by Elgar.
Organ Recital—Arthur Koerner.

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Missouri News Weekly.
Comedy Feature—"Don't Tell Everything."
Presentation by Missouri Chorus.
Feature Picture—"The Sheik."

New Grand Central—
Overture — Gene Rodemich's Orchestra.
Grand Central News Review.
Comedy—"The Vagrant."
Special Presentation—New Grand Central Revue.
A musical comedy in miniature, with Broadway principals.
Feature Picture—"Passing Thru."

Fox Liberty Theatre—
Overture — Liberty Harmony Orchestra.
Comedy—Mutt and Jeff.
Liberty News Weekly.
Comedy—Tom Mix in "The Rough Diamond."
Feature Picture—"The Queen of Sheba."

BUFFALO

Shea's Hippodrome—
Overture—(a) "Aida"—Verdi.
(b) "Southern Roses Waltz"—Strauss.
Played by the Hippodrome symphony orchestra under the direction of Creatore.
Vocal—Selections by Green Evans, baritone.
Feature—"The Sheik"—Rudolph Valentino.
Comedy—"Dodge Your Debts"—Gaylord Lloyd.
Current Events—Hippodrome Review.
Next Week—"Under the Lash"—Gloria Swanson.



Another of Harold Wendt's displays, advertising "The Fighter," a recent picture on the Rivoli, Toledo, O., bill

Shea's Criterion—
Overture—"The Firefly"—Friml.
Stage setting—"Love's Garden."
Vocal—Selections by Leo Considine, tenor.
Feature—"Miss Lulu Bett"—Lois Wilson.
Comedy—The Singer Midgets Side Show.
Current Events—Criterion Pictorial.

Mark-Strand—
Overture—"Sally."
Current Events—Pathe News.
Feature—"The Child Thou Gavest Me"—Dick Headrick.
Comedy—"The Idle Class"—Charlie Chaplin.
Next Week—"Why Girls Leave Home"—Anna Q. Nilsson.

Loew State—
Overture—"Medley of Popular Airs."
Feature—"The Cup of Life"—Madge Bellamy.
Comedy — "Twin Troubles" — Snooky.
Current Events—Loew State News, made up of selections from the various news weeklies.
Special—"Ramblers Three," a Back to Nature subject.
Next Week — "Hearts Are Trumps"—All-star cast.



Third of a page on "The Wonderful Thing," by the Strand theatre, Milwaukee

McManus Borrows House For Ballyhoo Use



Ballyhoo which was used in the interests of "The Hell Diggers" when this picture played the Colonial theatre, Tacoma, of which Charles F McManus is manager

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.

Rural Lobby Decorations for "Way Down East"

For a return engagement of "Way Down East" at the Forsyth theatre, Atlanta, Ga., Manager Jack Kaliska emphasized the Thanksgiving atmosphere by decorating his lobby with cornstalks, giant pumpkins, ears of red and yellow corn, strung together, strings of red peppers, strung, and similar things appropriate to the season, not forgetting cut-outs of two or three turkeys, posed effectively.

Encircling the marque were pairs of pumpkins, enormous ones, made of cardboard, with jack o' lantern eyes and mouths, behind which were electric lights. The words "D. W. Griffith's 'Way Down East'" were written on the pumpkins in black letters, and so big were the pumpkins and so well placed that they could be seen for blocks.



Lobby display for "Through the Back Door," used by Manager Kennedy, of the Strand theatre, Birmingham, Ala.

Jackson's Chariot Racers Get Gotham's Attention

A street-faring ballyhoo which attracted unusual attention on the thoroughfares of the Washington Heights section of New York City was carried out by Ben E. Jackson, manager of the Audubon theatre, in conjunction with this week's run of "Queen of Sheba."

Getting his inspiration from the chariot race scene in the production, Jackson procured a chariot of the ancient pattern, three white steeds, and a charioteer attired in the mail of an ancient warrior. A large painted banner was attached to the harness of both outside horses and another was carried on a long pole by the driver.

This unique outfit was employed for a whole week, and its daily procession over the streets of Manhattan compelled universal attention.



Ballyhoo for "The Queen of Sheba" used by Manager Jackson of Fox's Audubon theatre, New York

Strand of Denver Builds Fine Lobby Front

By the lavish use of compoboard and paint William Fox's Strand theatre at Denver, Col., made up an unusual lobby display for "The Girl from God's Country."

This theatre has a shallow lobby directly on the street. The box office between the two entries was roofed and walled with compoboard to represent a log cabin in the midst of a snowstorm. Across the entire front ran the title of the picture, supported at either end by compoboard North Woods scenes. Above the title appeared the tops of snow clad mountains, and against them were set a great number of stuffed birds and wild animals, furnished by a Denver furrier. The house artist did his work so cleverly that these figures did not have the stuffed appearance so often fatal to this type of display but seemed almost alive.

Suspended from the roof of the two-story lobby in a huge frame was a poster but little smaller than a twenty-four sheet. This was made by the house artist from the six-sheet supplied on the picture and with the remainder of the space occupied by the billing lettered by the artist.



Nicely decorated lobby on "The Girl From God's Country" which Managing Director Louis K. Sidney, of the Strand theatre, Denver, built for his showing of this picture

"Hell Diggers" Ballyhoo Interests Tacoma Fans

A ballyhoo suggestive of the dredge which forms the basis for "The Hell Diggers" was used by Charles F. McManus, of the Colonial theatre, Tacoma, to exploit Wallace Reid's latest Paramount release.

An abandoned tool-house was mounted on a Ford truck. A simple wooden hoist was added to give it the appearance of one of the "hell diggers." The sides of the house were covered with cut-outs from Paramount twenty-four sheets.



Lobby decorations for "The Midnight Bell," designed by Manager Lester of the Rivoli theatre, Columbia, S. C.

College Boys Aid Shepard

Newark Exploitation on "Two Minutes To Go" Based on Local School Tie-up

TWO weeks previous to playing "Two Minutes to Go," Managing Director D. J. Shepard; A. Gordon Reid, Reid, production manager, and M. J. Cullen, director of publicity, of the Branford theatre, Newark, planned their exploitation campaign.

It began with teaser ads reading "Coming: Football Championship, Baker vs. Stanley, Branford Theatre." The day before these were changed to read "tomorrow" and on the opening "today."

The week previous to the opening Mr. Cullen made a personal trip to each of the high schools in the city and nearby towns where he conferred with the principal and football coach in regard to having the football squad of the school come down on a certain night and designated the night for the school that was attending. The heartiest co-operation was received from the schools and the sporting editors of the papers just ate all the press matter that they could get hold of, for every team had important games to play.

Different nights were allotted to the different schools, with cheer leaders working in the aisles.

On the day of the opening a large football, measuring 15 feet long by 9 feet deep, was hung from the marquee on Branford Place, with smaller miniature footballs hanging from it. Each of these smaller ones was painted in the colors of the school on the night they were to attend, and in this way the outside advertising was made good use of.

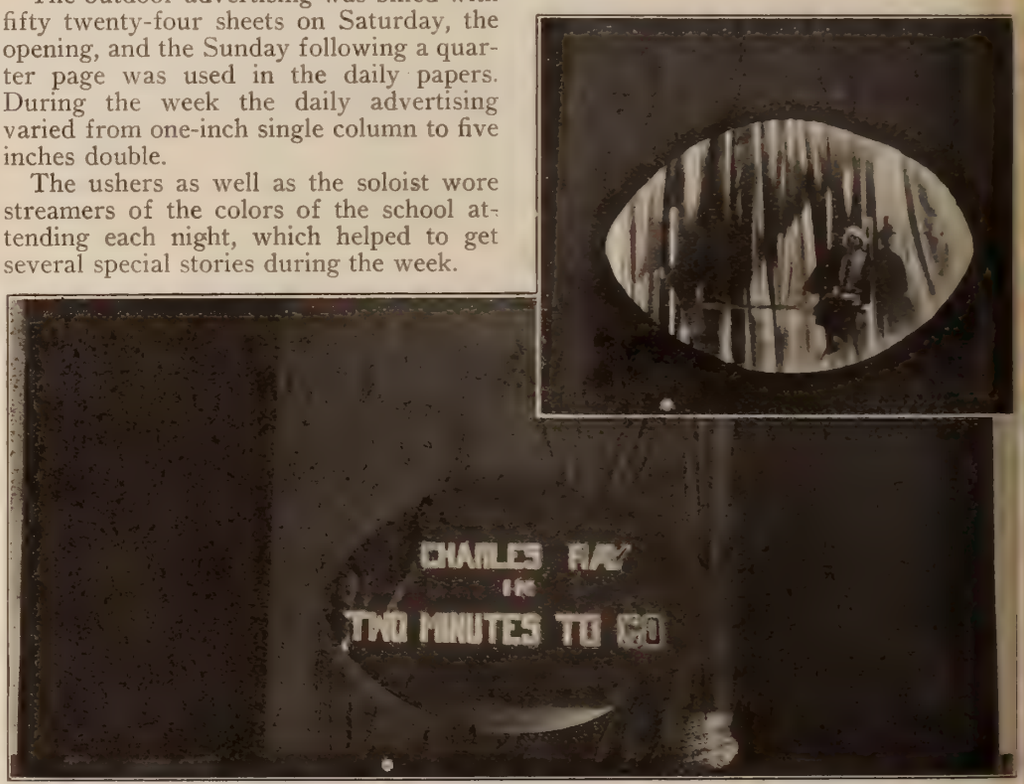
A special music score was arranged by Jacob Rittenband, musical director, and Mr. Reid.

The prologue preceding the picture was arranged by Mr. Reid and was as follows:

A scrim drop, cut in the shape of a large football, was provided. Behind the scrim miniature goal-posts were erected and Miss Norma Leyland sat on the cross-bar and rendered a solo. Each night she sang a verse of the song, using the name of the school attending, which made a big hit with the boys. As she finished, the title, "Charles Ray in 'Two Minutes to Go'," slowly lighted up, the picture started. A purple drop formed the background of the prologue with numerous colors playing on it from baby spots and arc lamps. The predominating colors were red and blue, which blended into a beautiful deep purple when they hit the background.

The outdoor advertising was billed with fifty twenty-four sheets on Saturday, the opening, and the Sunday following a quarter page was used in the daily papers. During the week the daily advertising varied from one-inch single column to five inches double.

The ushers as well as the soloist wore streamers of the colors of the school attending each night, which helped to get several special stories during the week.



Illustrating the accompanying story relative to the exploitation and presentation of "Two Minutes to Go" at the Branford theatre, Newark, N. J.

Ingenious Exploitation fo "The Blot"

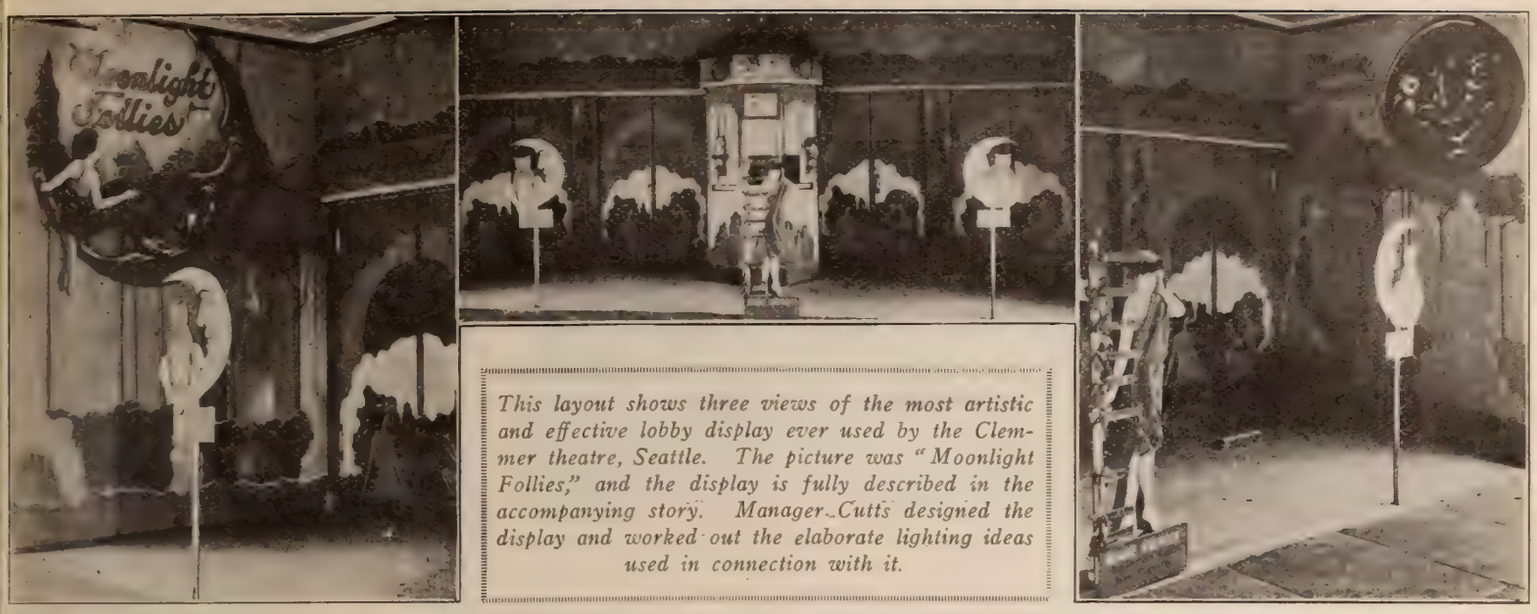
One of the most ingenious exploitatio for "The Blot" that has been attempted the South was put on by Manager Ja Kaliska, of the Rialto theatre, Atlant when the picture played a week's engag ment there.

One week previous to the opening the picture, he built an interest-compellir display in one corner of the theatre lobb This was a big square of beaver boar which had been scraped so that it wa somewhat absorbent. Splashed again this rough bit of beaver board was a bott of ink, making a huge blot that sprea until it almost filled the square. Abo this was a small card reading "Ne Week," no title appearing on the card beaver board.

When the picture opened the lobby wa decorated with five "fountain pens about three or four feet high. These we filled with water, which was colored an which dripped down on another square beaver board treated so that the ink woul blot. Above this blot was a sign whic read "The Blot—growing bigger ever moment,"

In addition to the pens, broken bottle of ink were scattered about the lobby, an squares of blotting paper, each with it large blot, played a prominent part in th lobby display.

There was also a tie-up with a local sta tionery store by which cards were use in the store's windows with a display o fountain pens. The whole thing wa ridiculously inexpensive — but certainl caught and held the attention to a marke degree.



This layout shows three views of the most artistic and effective lobby display ever used by the Clemmer theatre, Seattle. The picture was "Moonlight Follies," and the display is fully described in the accompanying story. Manager Cutts designed the display and worked out the elaborate lighting ideas used in connection with it.

Cutts Originates Highly Artistic Lobby Display

Accompanying is a cut showing three views of a lobby display on "Moonlight Follies" arranged by William Cutts, manager of the Clemmer theatre, Seattle.

The scenic part of the front was heightened by an electrical display of varicolored lights—blue, yellow, orange and gold—and some ingenious mechanical arrangements.

A small "shimmying" doll on the box office drew much attention. The girl in the "moon" wore a silk skirt and the feather was real. A concealed fan blew the feather and ruffled the silk. The live goldfish in the bowl was illumined by a spot at intervals. The bathing girl behind the scrim wood set was brought into prominence by bunch lights every few seconds. The figures of the dancing and flute girls behind the scrim over the doors were illuminated in red and white, alternating every fifteen seconds. The center figure was a revised three-sheet cut-out draped in georgette silk with a real wreath about her head. The pole was done in gold bronze and the measurements shown were on silk ribbons. The figure was constantly illuminated by a strong spot concealed under the marquee. The "girl" in the bathtub was made conspicuous by the use of a flashlight placed in the eye of the "moon."

The marquee and ceiling lighting was in blue. The display was declared one of the most artistic ever attempted in Seattle.

"Quo Vadis" Essays Go Good at Toronto

A feature of the exploitation campaign for "Quo Vadis" put over by the Strand theatre, Toronto, was the inclusion in the newspaper display copy of a questionnaire based on the historical angles of the story. An essay contest open to children was part of the exploitation campaign. A special children's matinee was given each day of the run.

Poor Telephone Service Exploitation Aid

FOR the showing of "A Divorce of Convenience" when it showed at the Forsyth theatre, Atlanta, recently, Manager Jack Kaliska made a play on the current poor service of the telephone companies, which is proverbial in most cities.

Four telephone booths had been rigged up in the lobby, made of Beaver board and very realistic. In each booth was a wax figure—two men and two women, the figures borrowed from downtown department stores, and all very nicely dressed.

At intervals, there would be a mad ringing of bells—this managed by the doorman—the crossed wires and jingling bells never failing to attract attention.

A cut-out of Owen Moore and the leading woman, in a pose which suggested that the star was trying desperately to explain something that the leading lady didn't care to hear, were posed on a marble bench, which was surrounded by palms, to give the impression of a conservatory.

Buffalo Magazine Helps Franklin's Attractions

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, arranged with the editors of "Truth," a magazine published in the city, to take over the front page of the publication for a boost of the engagement of "The Wonderful Thing."

Mr. Franklin supplied an engraving of one of Norma Talmadge's most attractive photos for use on the frontispiece. Cut lines under the photo told of the coming of "The Wonderful Thing" to Shea's Hippodrome. In addition to this, Mr. Franklin used an especially attractive series of hand-drawn ads, which were changed daily. The posters used in the elaborate mahogany frames in the Hippodrome were also of unusual design and color.

Mr. Franklin is able to tie up with "Truth" frequently and many a star gets a full-page cut in consequence.



Attractive lobby decorations for the showing of "Gypsy Blood," playing recently at the Saenger theatre, Shreveport, La.



Showing a view of the Hallowe'en party which Harold R. Alger, manager of the Blackstone theatre, Rantoul, Ill., held on Hallowe'en night

New "Bridal Party" Stunt

"Dangerous Curve Ahead" Exploitation Interests Both Authorities and Public

FOR the showing of "Dangerous Curve Ahead" at the Majestic theatre, Wilmington, Del., Manager Blair, Goldwyn Exploiteer W. R. Ferguson and Elias Wetstein, publicity director for the Ginns Circuit, to which the Majestic belongs, put over a number of stunts that brought great returns.

One of the most successful ideas was an adaptation of the "bridal automobile" stunt. But in this case the automobile was shown in the lobby of the theatre (and extending out several feet on the sidewalk) and the car had been in a smash-up. The doors were off, the steering wheel twisted, the windshield broken, the radiator was wrecked and the tires deflated. Confetti, rice and old shoes were freely used as decorations. A large cut-out heart, with a weeping Cupid sitting on the heart, was mounted in the center of the lobby, on the sidewalk line, with a large traffic sign—"Stop!"—showing back of his head, and the following legend on the heart: "They didn't see the 'Dangerous Curve Ahead'."



Showing a portion of the lobby display on "Dangerous Curve Ahead" used by the Majestic theatre, Wilmington, Del.

On the base of the mounted cut-out was the word "Crash!" in large type.

The lobby was choked with colored paper streamers and through them played colored lights. The automobile remained in the lobby until the police, the fire marshal and the building inspector ordered it removed for obstructing traffic. But in that time the display had attracted all kinds of comment and attention and obtained a news story in one of the papers. The "Dangerous Curve Ahead" exploitation stanchions were freely used in the lobby.

As soon as the automobile had been removed Mr. Ferguson and Mr. Wetstein filled in the vacant space with a large oval mirror, about six feet high, fastened into a mounted cut-out of Helene Chadwick, looking into another mirror, which reflected a full view of her face. The cut-out of Miss Chadwick and her reflection in the hand mirror were taken from a large photographic enlargement (about three by six feet) from a still.

This entire display was about four by eight feet. Down the panel at the side of the big oval mirror ran the printed injunction: "Girls! Five dollars for one look! If you think you resemble Helene Chadwick, leave your photo and name and address at the box office. Five dollars will be paid to the girl who most closely resembles Miss Chadwick."

Not a woman entered the lobby of the Majestic who did not glance at her reflection in the mirror and look at the enlarged photo of Miss Chadwick.

This display the police allowed to remain. Mr. Ferguson was not so lucky with a large fifteen-inch gong which he installed in the lobby and had connected up with the electric current. Every ten minutes the gong was sounded for about two minutes. It could be heard nearly ten blocks away and brought excited crowds about the theatre. The police said it the city was being sounded at once and asked Messrs. Ferguson and Wetstein to take it down. Their request was complied with, but the few hours that it had remained up it had attracted more attention to the Majestic theatre than it had had in weeks.

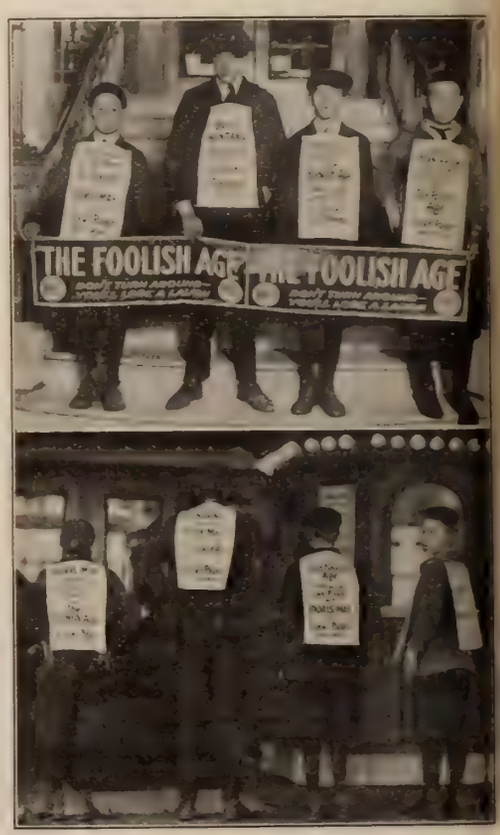
Bull Montana Imitator Helps "Foolish Age" Engagement

The fact that Bull Montana is a nati of Washington and also plays a part "The Foolish Age" gave a R-C Pictur exploiteer an exploitation idea when t picture was booked for Loew's Pala theatre in the capital city. A pugilist looking individual was hired to para about the principal streets, and as he slu along in the wake of pedestrians chewi a massive cigar, with placards on h bulging chest and humped back declari "I am not Bull Montana; look at my ba and note the way to happiness," ever body with whom the slouch came in co tact turned around and read "Bull Mo tana Is with Doris May in 'The Foolis Age' at Loew's Palace Next Week."

At the Washington Hotel, where th chief delegates to the disarmament confe ence are stopping and closely guarded, th pseudo Bull Montana was stopped by a indignant policeman, who demanded to se credentials permitting the individual t parade. None was forthcoming, so th policeman took the alleged nuisance t headquarters, where he was roundl scolded for disturbing the peace of th community and warned not to repeat th offence.

The City Attorney was consulted, an he informed the police that there was n ordinance which legally forbid the ma from parading, so the sandwich man wen back to his post.

Besides an unusual display in prom inent store windows along the principa business streets, the R-C men revived th old-fashioned sandwich men's parade



"Foolish Age" ballyhoo put over for the recent showing at Loew's Palace theatre, Washington

Chakeres' "Over the Hill" Campaign Thorough

Manager Chakeres of the Majestic theatre, Springfield, Ohio, executed several good exploitation ideas in connection with the recent showing of "Over the Hill."

A substantial newspaper campaign in the local dailies and in newspapers of six neighboring towns—Xenia, Urbana, South Charleston, Yellow Springs, Cedarville and Mechanicsburg—was the first step in publicizing the picture. The newspaper copy embodied extracts from letters received by Manager Chakeres from various leading citizens of Springfield who had previously been invited to attend a special showing of the production. The letters were unanimous in their commendation of the production and thus afforded ample opportunity for their use in advertisements.

To obtain news space in the papers, Manager Chakeres arranged for a private morning screening for the inmates of the following: Old Ladies' Home, Masonic Home, Children's Home, Odd Fellows Institution and the Knights of Pythias Home for the Aged. The inmates were taken to the theatre in automobiles furnished by business men of the city.

A tie-up with the Postal Telegraph Company was effected and utilized to good purpose as a lobby display. The telegraph company provided an instrument and table for the entrance to the theatre, and a large canvas placard was designed as a telegram.

The instrument ws operated electrically and the ticking sound pervaded the entire lobby. On a small card next to the instrument were the words: "Send Mother a Telegram."

In a drug store near the theatre which deals in confectionery as well, a window display was arranged.



This "Her Sturdy Oak" lobby display is the work of Dan Burgum, manager of the Garden theatre, Des Moines, Ia.

Miss Brinkley's Hen Stunt

Small Town Showman Exploits "Girl From God's Country" in Ingenious Manner

THE small-town exhibitor who suffers from the glooms may well take a lesson from Hazel Woody Brinkley, who runs the Brinkley theatre in the little town of Moran, Kansas. Miss Brinkley is sitting pretty, playing to crowded houses, because she is a good showman and knows how to attract audiences without spending much money doing it.

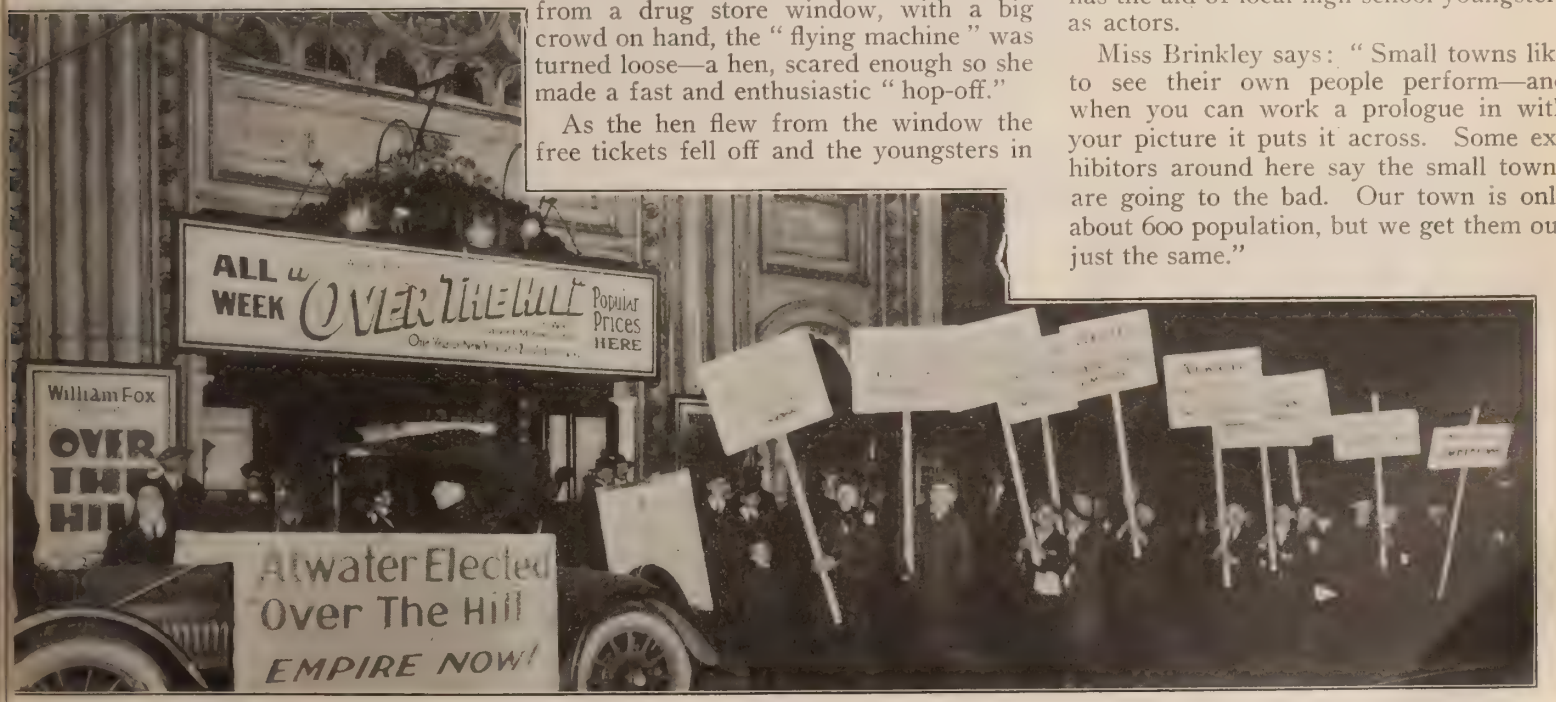
One of Miss Brinkley's recent exploitation campaigns was on "The Girl From God's Country." She used the press book "She's Coming" idea, ending with a "She'll Land at 4.15" announcement. A big cloth sign announced that a certain kind of a flying machine would distribute five complimentary tickets. Then at 4.15, from a drug store window, with a big crowd on hand, the "flying machine" was turned loose—a hen, scared enough so she made a fast and enthusiastic "hop-off."

As the hen flew from the window the free tickets fell off and the youngsters in the crowd made a grab for both the hen and the "comps." The boy who captured the hen was also awarded free tickets. The stunt pleased Moran residents more than anything which Miss Brinkley had ever put over.

A window display was also used to exploit the picture. Miss Brinkley planned her display and a boy did the mechanical art. A small aeroplane with a little ladder leading down to the film case in which the picture had been shipped from the exchange was suspended in a well-located local window. A card leaning against the case read "She's Here."

Miss Brinkley produces numberless prologues for her attractions, in which she has the aid of local high school youngsters as actors.

Miss Brinkley says: "Small towns like to see their own people perform—and when you can work a prologue in with your picture it puts it across. Some exhibitors around here say the small towns are going to the bad. Our town is only about 600 population, but we get them out just the same."



Over the Hill" exploitation stunt by James Rourke, manager of the Empire theatre, Bridgeport, Conn., in which the local city election result was announced in this manner in advance of the newspaper edition



Illustrating by cut some of the exploitation put over in New York for the engagement of "Molly O" at the Central theatre. The center cuts show window tie-ups with two of Gotham's largest department stores

Patterson Has Fine Idea for "Jane Eyre"

When Manager Willard Patterson, of the Criterion theatre, Atlanta, played "Jane Eyre" he concentrated his exploitation on the fame of the book from which the picture was adapted.

Especially effective was a lobby display built along novelty lines and carrying out this idea.

A huge book, built of compoboard and covered in dark green, with the name, "'Jane Eyre,' by Charlotte Bronte," lettered in huge gold letters on each cover. The book stood erect, half open, and beneath the title on each cover was a huge tinted "still" of "big" moments from the picture.

Except for stock one-sheets on either side of the lobby and a lobby frame of "stills," this was all.



Window display secured for "Reputation," when this picture played the Allen theatre, Regina, Canada, of which H. A. Bercovich is manager.



This float adverised the showing of "Peck's Bad Boy" at the A-Muse-U theatre, Clinton, Iowa

Eleven Dollar Campaign Puts Over "Quo Vadis"

This is the story of how Grand Rapids, Mich., a town particularly familiar with good exploitation, was made to turn out for "Quo Vadis" by a campaign, the total cost of which was $11.80.

William M. Myers, special exploitation representative, was sent out to help put the picture over at Power's theatre. He put a man in Roman costume with a sign on the streets during the rush hours for five days. He tossed big red air balloons off the roof of the Hotel Pantlind the day before the opening, the balloons bearing tags warning people not to miss the picture. He arranged a special showing for prominent people, with consequent publicity. He arranged a window tie-up with a big drug store opposite the Pantlind based on the store's display of Roman candles. He had a violin window tie-up with the largest music store and a book window tie-up with the largest book shop. He conducted a special children's matinee previous to the usual Saturday afternoon showing, at which children were admitted for 15 cents.

The box office was taking 'phone reservations three days before the opening of the picture.

Another Prison Lobby Front Used at Atlanta

"The Ole Red Brick Schoolhouse" gave place to the "Ole Red Brick Jail" for Manager Frank Miller, of the Rialto theatre, Augusta, when he used a bit of ingenuity in his lobby display for "The Infamous Miss Revell."

A cell was erected of four sections of beaver-board, painted to represent a red-brick wall. Four windows were cut in this cell, and bags were placed in the windows. Inside the cell had the usual cot, one stool, and nothing else, save dirty, begrimed walls—and the occupant of the cell—a rather nice-looking young man, dressed in the conventional stripes of one who has run afoul of the law.

Over the cell was a sign which read:

"This man can't go to see 'The Infamous Miss Revell' at any price—but you are more fortunate, for you can see her here today and tomorrow for twenty-five cents."



Tie-up lobby display on "No Woman Knows" put over by Universal Exploiteer Joe Mayer for a recent showing of this picture at the Powers theatre, Grand Rapids

Scotch Specialty Numbers Please Brooklyn Strand Patrons

It has been the custom of Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre to feature music and dances of the various nations represented in the city, giving over a week to each nationality. Such features had already been provided for the Irish, Italian and French population of the city.

Mr. Hyman's latest folk number was a tribute to the Scottish race.

A real highland scenic set was furnished for the recital of Scotch songs and dances. The participants wore the plaid and kilties with the maidens in the costume of their land. The upper background showed heavy moving blue clouds, a clever lighting effect, the singers and dancers sat on tree stumps and ragged rags, which were cut-out prop.

Jackson Kinsey, baritone, in kilts and to the tune to the pipes, sang "Border Ballad." Mary Fabian, soprano, interposed here with "My Love She's But a Lassie Yet." Sonia Serova and Mildred Marsh, as Scotch lassies, barefoot and in tatters, danced folk dances, which embraced "Shepherd Boy," "Bonnie Sweet Bessie," "Banks of Loch Lomond" and "Blue Bells of Scotland." A trio composed of Mr. Kinsey, Miss Fabian and Ruth Watson sang 'Comin' Through the Rye" in conclusion.



Window display put over by Manager H. J. Gould of the Hippodrome, Fort Worth, Texas, for his showing of "The Man from Lost River"

Swain's Lobby Front for "Foolish Age" Pleases

MANAGER J. W. SWAIN, of the Pastime theatre, Columbus, Ohio, devised a most attractive lobby front for the showing of "The Foolish Age."

Life size, cutout figures of Miss May in a fetching gymnasium costume, with her fists encased in regulation boxing gloves, were placed at either side of the lobby while in the center stood another attractive photograph of Miss May on an easel, together with a number of photographs also used liberally while the name Doris May was shown in big and emphatic letters on a fancy banner stretched across the lobby from right to left.

Wright Builds New Lobby Display

The prologue and lobby display used by Manager H. B. Wright, of the Strand theatre, Seattle, recently, were to a great extent responsible for the large attendance during the two weeks' run there of "Way Down East."

As a prologue to the feature, a short singing and talking act was arranged by Manager Wright and Musical Director S. K. Wineland. Although the Strand is somewhat hampered by a small stage, the cut shows the results obtained by mere suggestive scenery on each side of the screen. The three characters shown were the principals of the prologue, who sang songs of a rural nature.

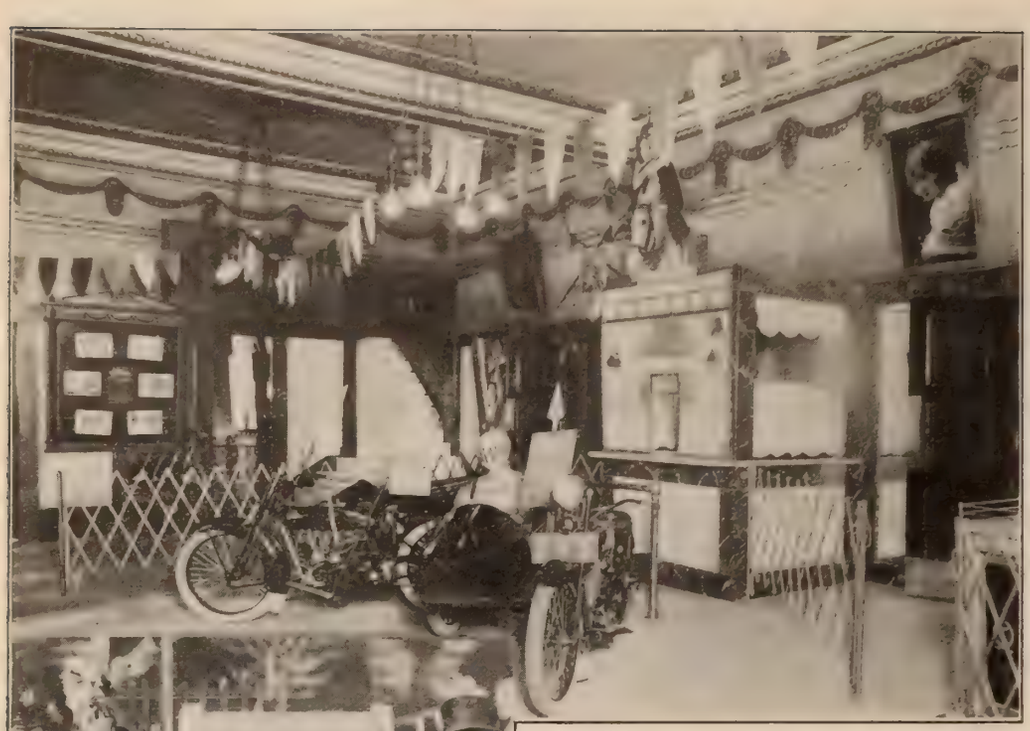
The second cut shows the lobby display used by the Strand. The idea of a farm, with picket fence surrounding it, was carried out, and decorative display cards shaped as pumpkins emphasized the rural phase of the film. The main characters in the play were brought to the attention of the public as they leaned over the fence in the foreground.

Both lobby display and prologue were not expensive and brought much extra business to the Strand for the week's run.





Top cut—Illustrating the prologue which Manager H. B. Wright, of the Strand theatre, Seattle, originated for his showing of "Way Down East." Bottom cut—Mr. Wright's lobby display on this picture.





These illustrations are explained by the accompanying story relative to the exploitation of "A Connecticut Yankee in King Arthur's Court," by Manager Max Greenman, of the Fox's Liberty theatre, St. Louis.

Greenman Makes Big Splash on "Connecticut Yankee"

Manager Harry Greenman, of the William Fox Liberty theatre, used some unique methods of advertising "A Connecticut Yankee at King Arthur's Court" as shown by the accompanying cuts of the lobby and of street scenes put into good effect by Greenman.

A large squad of motorcyclists were drafted into service and the parade of these men through the streets of St. Louis bearing banners calling attention to the showing of the picture at the Liberty resulted in capacity crowds throughout the week. Cards were mailed to persons throughout the city dilating upon the excellence of the picture and inviting them to attend the show. Leading cigar houses of the city entered into the spirit of the thing and carried banners reading, "Mark Twain smoked ——— Cigars. So does King Arthur at the William Fox Liberty this week."

The large display windows of the Woolworth downtown stores were used to splendid advantage and the photograph enclosed shows just one of the many crowds attracted by this method of advertising.

Men dressed in the costumes of the days of King Arthur walked the streets and naturally enough, every one's attention was attracted to such an extent that many questions were asked, all of which resulted in increased business.

Hyman's Thanksgiving Prologue Pleases Highly

A real simon-pure old-fashioned New England snowstorm opened the Thanksgiving Week bill at the Brooklyn Mark Strand, Managing Director Edward L. Hyman prefacing his show with this stage presentation which had musical incidental numbers.

The back drop represented a New England countryside with a carpet of light snow. "Prop" snow fell throughout the number.

In this scenic set two men and two women in Puritan garb were seen apparently wending their way to church. The group paused for a few minutes to sing Kreuser's "Hymn of Thanksgiving."

Brooklyn Mark Strand Prologue Takes Cue From Picture

Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre cast operatic stars in the roles of his prologue for "Little Lord Fauntleroy," and the scene used was the interior of a huge English baronial hall, the central object being a huge fireplace with a great yew log blazing. Seated at the hearth with his toys neglected, was "Little Lord Fauntleroy." His head was pillowed in the lap of "Dearest," his mother, while in a dignified court chair at one side sat the austere earl of the tale.

Mary Fabian, soprano, played the role of "Dearest," while Sonia Serova, danseuse, was attired as the tiny lord. Jackson Kinsey appeared as the Earl. Miss Fabian sang "The Sweetest Story Ever Told" during his appropriate introduction to the featured film number.

The fireplace effect was unusually realistic, with smoke curling and flame leaping.





Two of Edward L. Hyman's prologues used during Thanksgiving Week at the Brooklyn Mark Strand theatre. Top cut—Number for "Little Lord Fauntleroy." Bottom cut—Stage setting and characters appearing in the Holiday prologue described on this page

Forty Dollars Sells "Disraeli" to Albanians

With an appropriation of $40 Uly S. Hill, manager of the Mark Strand theatre, Albany, N. Y., put over an exploitation campaign on "Disraeli" that paid a thousand per cent dividends.

The campaign included window displays, special attention to schools, colleges and women's clubs, an interview with a local judge who cited "Disraeli" as an inspiring story of domestic life, and a specially prepared letter mailed three days before the opening performance to 5,000 prominent residents of Albany.

In the matter of window displays, Mr. Hill succeeded in placing 22 x 28 photos of the production with many of the best mercantile establishments in the city. He also secured space at the Albany Capital Library, the Albany Woman's Exchange, the Y. W. C. A. and the Vassar Alumni Club. He also captured a theatre party by the Vassar Alumni, and the enthusiastic praises for the picture by these women proved most beneficial to the box office.

A special letter in which George Arliss was depicted as the "greatest character actor on the international screen," and calling attention to the high lights of the picture, was mailed to 5,000 prominent Albany folk three days before the opening.

Judge Brady, who presides over the Albany Police Court, and has a well established local reputation for bringing together married couples who have disagreed, was specially invited to attend the first showing. Then he was interviewed and gave a statement highly commending "Disraeli" as an inspiring story of domestic life, and a picture that every married person, every young man and every young woman contemplating marriage should see.

The result of this simple but different campaign was more than satisfactory.



Stage setting for a prologue number staged by Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, as described in the accompanying story

Franklin's Stage Setting Wins Patron's Plaudits

In celebration of Marshal Foch's visit to America, Harold B. Franklin put on a patriotic stage setting at Shea's Hippodrome, Buffalo, last week, entitled "Welcome Foch!" It was a picture which evoked much praise and brought loud applause at each performance. It showed General Pershing welcoming the Generalissimo of the Allied forces. In the background rose the Capitol at Washington and a huge American flag.

Universal Exploiteer Interests School Children

R. Fox, Universal exploiteer in Illinois, put over several sucessful publicity stunts in Pekin, Ill., recently for the opening in the Empire theatre of "Winners of the West."

The local high school gave him permission to address the pupils of the school during the recess period. As a result he obtained a large percentage of the boys and girls as members of a "Universal Serial Club," the idea of which is the pledging of children to see the eighteen episodes of the serial.

Each pupil so signed received a ticket entitling him to bring a guest each week, the two being admitted for the price of one. Also, the club members were shown the first two episodes as guests of the theatre. College skull caps were given to the boys of the club and a gift offered to the pupil writing the best 100-word commendation of "thrills-from-history" serials.

Another stunt with which Fox obtained publicity was the losing of a wallet containing heralds and other advertising material on the serial. He posted many notices around town offering a reward for the boy or girl finding the wallet.



Two lobby displays painted on one set which advertised "Nomads of the North" and "The Golden Snare," at the Star theatre, Portland, Ore. The Star is managed by Milton Grostcin.



This lobby display on "Dream Street" was used by the Winter Garden theatre, Seattle, Wash.

Meechum Invents Novelty Ballyhoo for Serial

Claire Meechum, manager of the Grand theatre, Rochester, N. Y., is the originator of a novelty exploitation stunt that boosted interest in his current serial, "The Adventures of Tarzan," most materially. A six-sheet of Episode V, showing Elmo Lincoln lying on a dais at which two lions are springing, was transformed into a cut-out. Mounting this cut-out on a platform, an arrangement was contrived whereby the figures of the lions were made to leap upwards and back again at the prostrate figure of Lincoln. These motions were controlled by a motor, the entire arrangement being concealed by a stand placed in front of the lower part of the platform. Through this unique contrivance a perfect illusion of the lions constantly leaping at Tarzan was obtained. The stand placed in front of the platform carried an announcement relative to the high lights of the serial.



Two bears who were used as a ballyhoo on "The Girl From God's Country" at the various Keith theatres which this picture played



Novelty lobby decorations for "Experience" by Will Stege, manager of the Capitol theatre, Great Falls, Mont.

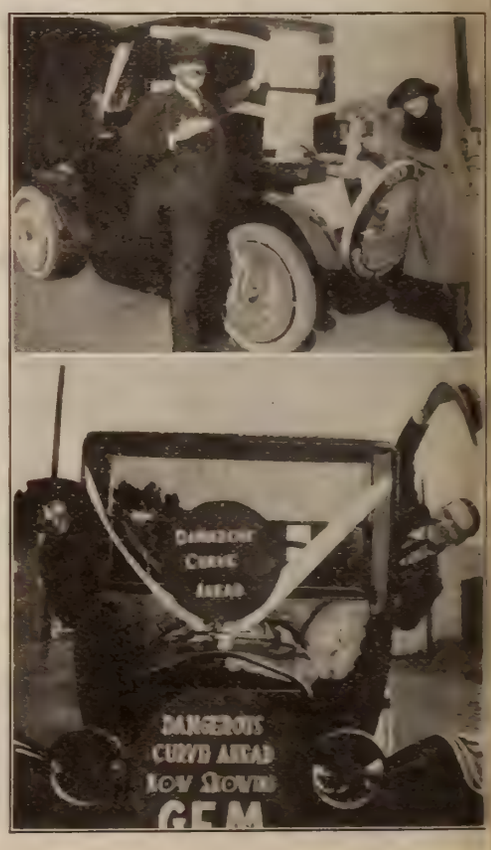
Kennedy Borrows Doll House As a Basis for Lobby Display

Manager Kennedy, of the Gala theatre, Birmingham, Ala., stopped the crowds to see "Everything for Sale." He borrowed a little house from a paint firm, mounted it on a box in the centre of lobby and surrounded it with a green lawn with a little lake made of glass and bordered with sand and pebbles. Kewpie dolls were placed in the windows in the act of drawing the shades to hide their shocking lack of clothing. On the lawn were scattered a toy auto, horse, pony, dog, cat and cow, all of which wore tiny "For Sale" cards. Paper was also used lavishly.

"Wedding Car" Advertises "Dangerous Curve"

One of the exploitation stunts for the run of "Dangerous Curve Ahead" used by C. M. Watson, manager of the Diamond theatre, Tuscaloosa, Ala., was to send out a completely decorated "wedding car," with a bridal couple in it. It was driven through the streets and out to a football game and was later parked in the lobby of the theatre for a lobby display.

The "matrimonial road map" idea was also used as a lobby decoration plan and "Dangerous Curve Ahead" stills were cut into hand-lettered mats and placed in local store windows.



Two views of the "Dangerous Curve Ahead" ballyhoo used by Manager Hugo Plath of the Gem theatre, Palestine, Texas

Teaser Ads Used to Sell "Bucking the Line"

Manager Ralph de Bruler, of Loew's Grand theatre, Atlanta, concentrated all the advertising for "Bucking the Line" on the star, who, of course, is new to the public.

For a week one-inch ads ran in the daily papers reading "Who is Maurice Flynn?" The tiny ad leapt up at one from the most unexpected pages of the paper, and from red and white placards which had been posted at busy corners of the streets, and from tie-tags that had been tied to automobiles parked down town. Finally, Atlanta, exasperated by the inescapable question, began to talk about it, and on Sunday a quarter-page ad read "Maurice Flynn is Yale University's World-Famous football star, known to the sport writers and readers of America as Lefty. Handsome, daring, athletic, he is the newest of worth-while male stars." Then followed the name of the picture, the theatre and the play date.

Thus "Bucking the Line" drew a much bigger audience than if all the advertising had been centered on the picture itself.



"Ladies Must Live" paper sellers, as told by the accompanying story concerning the exploitation campaign put over by the Colonial theatre, Washington, D. C.

Stutz Puts Over New One

Washington Campaign on "Ladies Must Live" Highly Original and Effective

THE popular exploitation stunt of hiring unemployed persons to advertise a picture was given a novel twist by Manager E. J. Stutz of the Columbia theatre, Washington, in connection with his engagement of "Ladies Must Live."

Stutz tied up with the Washington Times to hire twenty-five unemployed girls to sell papers. The Columbia theatre paid them $2 apiece to wear with a banner announcing "Ladies Must Live." The Times donated the papers and the girls scattered down Pennsylvania and the rest of the avenues and streets, crying their wares in high soprano.

The newsgirls took in $267 the first day, averaging better than $10 a female. The banners and the great publicity in the Times sold the public on the unemployment gag and the girls got rid of their papers easily. The Times' stories carried generous references to the picture and the Columbia theatre.

The girls asked for permission to wear the banners for the rest of the week and agreed to buy their own papers. They proved such good saleswomen that the Times announced: "The 'Ladies Must Live' girls will be given permanent positions on the circulation staff of the Times as long as they are out of permanent employment."

Mr. Stutz also tied up twelve windows on the main streets. His entire exploitation, including the stunt with the girls, cost him $30. His business on the picture was 'way over the last few months' average for a run.





Explaining by illustration how Noble Hearne put over his recent engagement of "The Fox"

Letter to Prominent Residents Used Effectively

A variation of the open letter to prominent residents was used by Manager C. D. Buss, of the Strand theatre, Easton, Pa., to exploit the showing of "Ace of Hearts."

The first ad was addressed to Mayor Horn, Police Chief Jacoby and Detective Simmers, and asked "Do you think a man can live too long? Signed 'Ace of Spades'."

On the two following days the same question was addressed to other prominent citizens, including two or three women.

On the fourth day a two-column display ad of the showing of the photoplay was run, connected up with the teaser ads by reference to the man who had lived too long.

Manager Buss had very good results from this form of teaser ad, drawing patrons to his theatre through curiosity.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Sherlock Holmes" Star to Visit America

EILLY NORWOOD, well known English stage and screen player, notable recently abroad for his portrayal of the character of Sherlock Holmes on the screen, is due in this country on or about December 30.

William Alexander, of the Alexander Film Corporation, who was due to arrive in London December 5, had for his object in crossing the completion of details to bring the English player here as an adjunct to the introduction of the Sherlock Holmes pictures in America.

The Alexander firm have a diversified program arranged for the introduction of the English player here.

Sunnywest Takes Burr's Novelty Review

Burr's Novelty Review, a series of 12 one reel motion pictures, which have been very popular in different parts of the country, will now be seen in those houses controlled by the Sunnywest Films, Inc., which includes New York City and Westchester county and that part of Northern New Jersey, not including Trenton. Burr's Novelty Reviews have created sort of a vogue. After watching a big feature picture, a nice one-reel review acts as sort of a tonic.

Arista Film to Release "Prejudice"

"Prejudice" a drama in six parts will be released on the state right market within the next two weeks, according to announcement issued by the Arista Film Corp., releasing the feature. A full line of advertising matter and accessories is now being prepared.



Elinor Field and Truman Van Dyke, co-starred in "The Jungle Goddess," Col. Selig's new serial, controlled by Export and Import Film Co.

Joan Offers Ward Picture

Promises "The Hardest Way" to State Rights at Bargain Price

JOAN FILM SALES CO., INC., announces this week that it recently bought at a bargain price the last of the Fannie Ward pictures which carries the unusual title of "The Hardest Way" and offers to resell this picture to independents at the same price it paid for it plus a very small cost for handling.

"Coming as it does at the very time when exhibitors must have pictures that can be booked at living prices," states Joan, "this offer is an unusual one to say the least and State Rights buyers and Independents who are dead serious about getting goods that will sell fast, and on which they can make good profits cannot help but be interested in this new Joan offer. Quoting an exhibitor in a small town in Northern Iowa he states that 'high cost releases and high cost pictures are out of the question with me and this condition brought about by the depression which hasn't lifted as yet, has put me in a hole. I can't buy what I want in up-to-the-minute releases from the large distributors because I can't get by and make a living and I won't use the average Independent pictures at high prices because most of the time there is no star, big enough, and no title that insures me a profit in running them. If I can get a well known star in a picture that carries a good title I can do fairly well—and in answering the questions sent me by Joan regarding Fannie Ward in 'The Hardest Way,' I will say that this sounds good to me in view of the modesty of the booking costs and the good stuff backing up the picture to put it over.'"

Sixteen-page special advertising campaign books have been prepared on this picture. The action in 'The Hardest Way' is of unusually gripping nature and calls for emotional acting on the part of Miss Ward than which she has never surpassed in any of her highly emotional roles, it is said.

National Exchanges Expand

Increase of Board of Directors Is Now Announced by Corporation

EXPANSION of National Exchanges, Inc., of New York City, is indicated by the increase in the Board of Directors just announced by the corporation.

The officers of National Exchanges, Inc., now are Walter L. Johnson, president; Hunter Bennett, vice-president; Dale Hanshaw, secretary, and Daniel A. Kelly, treasurer. Mr. Hanshaw and Mr. Kelly succeed Earl H. Hopkins, who was secretary and treasurer.

The Board of Directors is now increased from three to seven members. It is composed of the four officers and Earl H. Hopkins, W. F. Ashley, Jr., and George D. Proctor.

"The additions to the directorate are made necessary by the growth of National Exchanges, Inc.," says Walter L. Johnson, president of the company. "Since we became an active factor in the distributing end of the motion picture industry in March of this year, our increase in business has been both steady and substantial. We are now distributing three feature productions, one serial, two comedy series and a single reel series.

"Announcement will soon be made of several other meritorious productions which we will distribute. Increase in the volume of business transacted has led us to enlarge the Board of Directors."

Mr. Johnson and Mr. Bennett succeed themselves as president and vice-president. Dale Hanshaw, the incoming secretary, has had a long career as an executive in the producing end of the motion picture industry. He has been associated with several of the large moving picture companies including Metro, Fox, World Film, Universal, Goldwyn and Vitagraph.

Daniel A. Kelly comes to the position of treasurer from that of accountant for National Exchange, Inc. Mr. Kelly was formerly assistant general manager of the William L. Sherry Feature Film Company when that firm was the New York City Paramount exchange. W. F. Ashley, Jr., now on the Board of Directors, is a member of the firm of Ashley & Foulds, attorneys and counsellors at law. George D. Proctor, also on the Board of Directors, is well known in the motion picture industry as an advertising and publicity expert and also as a scenario writer.

Arrow Announces Firs Eddie Lyons Comedy

ARROW FILM CORPORATION announces the release of the first Eddie Lyons super-comedy. Announcement is made by W. E. Shallenberger, President of the Arrow Film Corporation of the immediate release of "Peace and Quiet" first of a series of twelve two-reel super-comedies, being made by Eddie Lyons. Mr. Lyons has been quietly working for several months, making these comedies.

"Peace and Quiet" is a story of a young newspaper editor who goes through all the trials and tribulations of the average small town editor, managing to struggle along after a fashion, until one of the force in revenge for a fancied slight, takes occasion to mix up the type just before the paper goes to press.

Bernstein Bringing Ou New Star

Isadore Bernstein, who is credite with having brought out mor screen stars than any other in dividual in the motion picture pro fession, is said to have uncovere another find in Draga, a little fif teen-year-old San Francisco gir Draga is already at work in th principal feminine role opposit Monroe Salisbury in "The Grea Alone," the first of a series of pic tures to be made by the West Coas Films Corporation at the Pacif Studios in San Mateo, California.

It was at a social function i San Francisco that Bernstein fir encountered Draga, and he was s impressed by her personality tha he induced her parents to submi her to a film test. Her engagemen for "The Great Alone" imme diately followed.

Bernstein plans to have Drag work in two productions with Salis bury, after which he intends t flash her on the public as a star i her own right. Jacques Jaccar who is directing "The Grea Alone," shares Bernstein's enthusi asm and is evincing signs of prid for his opportunity of being th first one to direct the forthcomin star. "The Great Alone" will b handled by the Producers Securit Corporation.

Salt Lake Exchange Sol

A deal was recently consum mated whereby the ownership o the All-Star Productions, Salt Lak City, Utah, was transferred fro S. S. Fox to Frank Coret, of Sal Lake City, Utah.



A scene from "Oh, Mabel Behave," a five reel Mack Sennett comedy starring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling, offered by Photocraft Productions on the independent market

New Independent Series

"Partners of the Sunset" First of Lubin's Allene Ray Features

THE distribution arrangements for the new series of six semi-western features in which Allene Ray is being starred has been definitely settled upon. According to an announcement from Bert Lubin, president of the Western Pictures Corporation, producers of these outdoor dramas, the pictures will be sold on the independent market.

Offers from three national distributing organizations for the entire Allene Ray series were turned down because of the professed willingness of several of the independent companies which handled the two previous Allene Ray features, one of which was "Honeymoon Ranch," to pay the higher quotas on the new pictures made necessary by more elaborate productions with better supporting casts.

The Western Picture Corporation, according to Bert Lubin, will immediately commence their active sales campaign on the six pictures. The first of the series, "Partners of the Sunset" is now ready for screening. It is a society-western drama adapted to the screen from story especially written for Allene Ray by Walter Richard Hall. Robin H. Townley directed the production.

The cast included J. W. Johnston, lately playing leads for Famous-Players and prominent in the support of Arliss in the forthcoming special "Idle Hands;" Robert Frazer, who was co-starred with Anna Q. Neillson in "Without Limit;" Mildred Bright and others.

The second of the series, "Lady Luck" will shortly be placed in production. It is planned to release the new Ray pictures one every other month.

Hines Feature Well Liked

Thousands of Fans Commend Star's First Feature, States C. C. Burr

REPORTS are being received by Charles C. Burr, president of the Affiliated Distributors, Inc., praising his first big feature, "Burn 'Em Up Barnes," the comedy drama, with Johnny Hines as the star. What seems to be the opinion of those exhibitors who have run the picture is the cleanness and soundness of the story. There is plenty of comedy to keep every one in good spirits and with a long grin.

What seems to prove the drawing power of this picture is its numerous and thrilling incidents. For the old folks it revives a spirit of youth. For the young it calls for adventure and "pep." There is a real story why the actors do so and so, and not just a lot of incidents without rhyme or reason. Thousands of fans have seen "Burn 'Em Up Barnes," and Charles Burr is receiving letters every day from all parts of the country, requesting that he hurry and make another picture on its order; a picture that calls for the very best sort of a story, filled with good fun, thrilling incidents, a pretty love tale told in a true innocent manner.

Mr. Burr is now anxious to bring "Burn 'Em Up Barnes" into New York city the early part of December. Such a production he realizes should have a Broadway introduction, and that is his intentions. He would like to see "Burn 'Em Up Barnes" blaze along the wide-awake trail fully a fortnight.

"Up in the Air" is New Hallroom Comedy

"Up in the Air" is the title of the newest of the Hallroom Boys Comedies featuring Sid Smith. Herman C. Raymaker directed the comedy, from the scenario by Lex Neal, which tells the story of a man who buys at auction the services of a young chap, insures his life heavily—and then proceeds to try to collect the insurance.

Arrow Closes for Comedies

H. O. Lande, of Pittsburgh, Secures Franchises for Three Territories

AST week a contract was signed in the Arrow offices tween Harry O. Lande, of Pittsrgh, and W. E. Shallenberger, esident of Arrow, which is one the biggest Independent short el deals made this year. Under e terms of the contract, Mr. nde secured the Arrow Comedy anchise for his associated comnies for three territories, as fols: For the Quality Film Serv- of Pittsburgh for Western nnsylvania and West Virginia. r the Lande Distributing Corpation of Cleveland for Northern io. For the Lande Distributing rporation of Cincinnati for uthern Ohio and Kentucky.

By the terms of this contract ese three corporations will se- re for their respective territor-, the fourteen Broadway Comies featuring Eddie Barry, Helen rling; the twelve Reggie Morris oductions known as Speed Comies, featuring Charlotte Merriam d Nealy Edwards and J. Belasco d other well known players; the elve Cruelywed Comedies fearing the Cruelyweds, and four- n Mirthquake Comedies featurg Robert L. Conor and Bobby nn and other comedy players.

Mr. Lande in the course of an erview stated that it was his intion to open a special short reel partment with special short reel anagers in charge, as well as rt reel advertising managers o will devote their time to the ploitation and distribution of rt reels.

"The Comedy," declared Mr. nde, "has at last come into its n. The big theatre man of toy pays as great attention to the ection of his comedy as to the ature, realizing that innumerable theatregoers follow the motion picture for amusement and entertainment and can secure as much relaxtation and pleasure from a finished, witty, well produced two-reel comedy as from any feature.

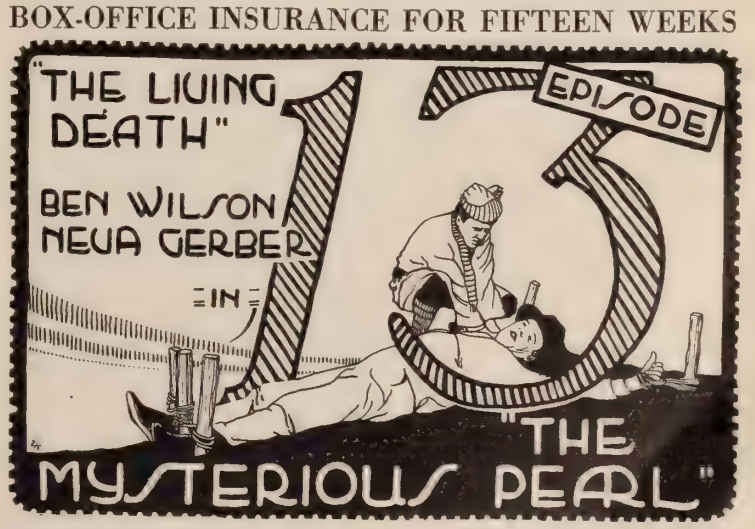
"I feel," concluded Mr. Lande, "that such comedies when properly exploited hold forth as big opportunities for the Independent exchangeman as the most pretentious features afford and it is my intention with the acquisition of the big Arrow Comedy Franchise to make my three affiliated companies the largest short reel distributors in their respective territories."

Irving Lesser Sells Features in South

En route to his desk in Los Angeles from New York City, Irving M. Lesser, general manager for Western Pictures Exploitation Company, stopped off at Charlotte, N. C., where he met R. D. Craver, controlling the Southeastern states which include North and South Carolina, Georgia, Florida and Alabama. Mr. Craver purchased from Lesser film products totalling over $50,000.

These include all of the David Butler series of five-reel comedy dramas, the entire series of Irving Cummings' 12 two-reel Mounted Police stories, the series of "Prairie Productions" starring Dick Hatton, the series of "Cactus Features," starring Maryon Aye and "Bob" Reeves, the series of Philo-Gubb stories, made by Webster Cullison, the series of Edna Schley's "Scattergood" films, the series of Lester Cuneo's five-reel Westerns, the "Missions of California" and many others.

BOX-OFFICE INSURANCE FOR FIFTEEN WEEKS



WIRE FOR TERRITORY

PHOTOPLAY SERIALS CORP.
(E. S. Manheimer, Gen. Mgr.)
130 West 46th St., New York

IMMEDIATE DELIVERY

First Episodes of Serial Reach N. Y.

THE first two episodes of "The Jungle Goddess," Col. Wm. N. Selig's new fifteen episode animal-jungle serial now under production for the Export & Import Film Company, Inc., arrived in New York early this week, and were screened at this company's office. Both Mr. Blumenthal and Mr. Auerbach of the Export & Import Company were greatly pleased with Col. Selig's initial episodes.

Episode four is expected in New York by December 1st. Working on the schedule as now arranged, the serial should be completed by February 1st. Releasing arrangements for the U. S. have not been decided upon.

Great Interest Shown in "Oh, Mabel Behave"

Nathan Hirsh, president of Photocraft Productions, stated that during his many year's activity in the film business he never aroused such consuming interest in a picture as is being manifested in "Oh Mabel Behave," the five reel Mack Sennett comedy featuring Mabel Normand, Own Moore, Mack Sennett and Ford Sterling.

"We have received many inquiries from interested buyers for this production from every territory in the United States," said Mr. Hirsh, "and I feel gratified by such an enormous and spontaneous response. Not alone are we beset with offers for territorial rights from state-right exchanges everywhere, but first-run exhibitors in several sections of the country have inquired where they could arrange for playdates on 'Oh Mabel Behave.' This reception of Photocraft Production's initial offering augurs well for my new concern and I am negotiating for a worthy successor to 'Oh Mabel Behave.'"

Mae Murray Preparing for New Feature

Mae Murray and Robert Z. Leonard, after a short vacation at White Sulphur Springs, Va., have returned to New York, and are now busily engaged on the preparatory work of their next picture for Tiffany Productions.

At a conference held immediately upon their return a decision was reached which will change the plans for the next picture of the Mae Murray series.

The original intention was to follow up "Peacock Alley" with "Put and Take," which was specially written for Mae Murray by Frederic and Fanny Hatton. After consideration by Mr. Leonard and Tiffany Productions staff, it was decided to postpone the making of "Put and Take" for the present, and in its place produce a script which was recently acquired for Miss Murray's use.



A scene from "For Your Daughter's Sake," starring Grace Darling. Offered by J. W. Film Corporation

Abramson Makes Allegory

"Fountain of Youth," an Interpretation of "Faust," to Be Ready Soon

AN allegorical interpretation based on the operatic version of "Faust" has now been transferred to the screen by Ivan Abramson, president of Graphic Film Corporation, and in a short time will be placed on the state-right market under the name of "the Fountain of Youth." This feature is said to be novel, not only because of its being a screen interpretation of one of the most widely known operas, but also because the picture has been directed with the actual music score in mind. This is believed to be new in pictures, since the average production is made without any attention being paid to a specific music score. It has long been the ambition of Abramson, who for years previous to his entrance into the motion picture industry, was an opera impresario, to produce an allegorical interpretation of one of the standard operas on the screen, and to have as a basis of production the actual music. The final result, as in "The Fountain of Youth" is the fact that the whole music score of the opera "Faust" must be played in conjunction with the showing of the picture if the production is to receive it's best possible interpretation.

It is also interesting to note that Abramson has so closely followed the music that no adaptation is necessary. While this production differs from others in its conception, it is also different in the mechanics of movie production, for in order to interpret it's allegory, Abramson had to have recourse to every possible avenue of trick camera methods to obtain the necessarp effects. This was accomplished in good shape, for "The Fountain of Youth" possesses an even continuity that does not fail to bring home the allegory in convincing and simple style.

Abramson believes that the vast army of music lovers and the public in general will take to this new idea in movies, for it presents an opportunity to actually visualize those finer and more subtle sensibilities that predominate when one is under the spell of really beautiful music.

Lester Scott on Tour for Bert Lubin

Bert Lubin has announced the appointment of Lester Scott as special sales representative on his new series of six Allene Ray five-reel features.

Mr. Scott will leave immediately on an eight weeks tour of the country, during which he will visit all the principle independent exchange centers and arrange for the distribution of the Ray series.

"Partners of the Sunset," the first of the series, is now ready for distribution. A complete line of accessories including a special "art" lobby display, a sixteen-page, three-color press book and a "star" folder and the usual run of supplies are available on this picture.

Special Effects Will Mark Bible Pictures

IN connection with the preparatory work involving the feature production of the Old Testament, Louis Weiss, Vice President of Artclass Pictures Corporation, sponsor for this film, is responsible for the announcement that many new effects in the matter of tinting, toning, sub title backgrounds and natural colors will embellish this production. Due to the character of the film and the subject with which it deals, special attention will be given to the art backgrounds for the numerous captions. In addition to unusual double and triple exposure camera effects in these backgrounds, a corp of artists are engaged in working out a series of sketches symbolic of the Biblical atmosphere and in keeping with the grandeur and dignity of the entire offering.

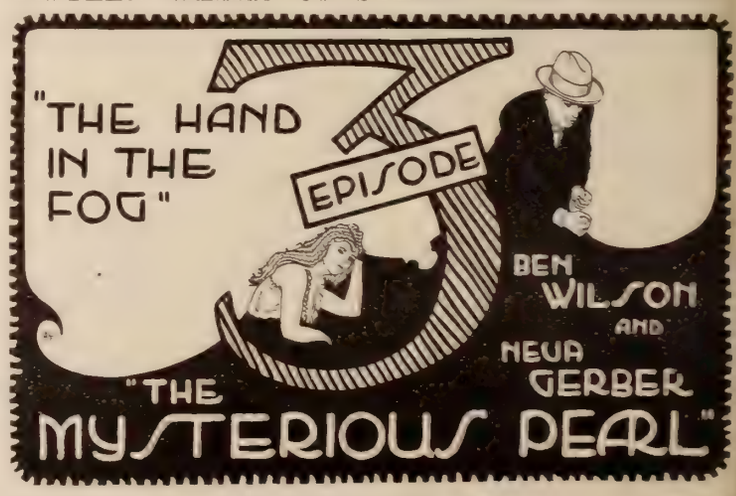
Because of the innumerable opportunities presented for the use of natural colors, arrangements are being entered into with one of the leading specialists in this work to evolve a series of color schemes emphasizing the beauty of the unusual points in each episode.

New Brandt-Davis Picture in December

Completed print and negative of "Life's Greatest Question," the new George H. Davis-Joe Brandt special feature production., was received this week in New York, production having been completed on the West Coast at the producing centre of Quality Film Productions, Inc., in San Francisco.

While the picture is, it is announced, practically ready for release at the present time, there is some slight final editing and titling needed, which is now being done under the supervision of Mr. Brandt. The picture will be placed on the States Right Market by the middle of December.

FIFTEEN WEEKS OF STEADY NEW BUSINESS



READY FOR RELEASE

PHOTOPLAY SERIALS CORP.
(E. S. Manheimer, Gen. Mgr.)
130 West 46th St., New York

SEE IT AT ONCE

Joan throws bombshell

Joan throws a bombshell into the Independent Market by doing what the majority of independent distributors wouldn't dare to do —what most of them couldn't do and what a great many of them wouldn't have the nerve to do if they could.

Joan had presented to it some time ago the last of the FANNIE WARD productions. The owner of this picture was sweating hard to raise money. He made us a proposition. We came back with a counter proposition. It was accepted. In five minutes time this man had his cash. He was satisfied. We were satisfied and now we're going to make every State Right Buyer and every Independent exchange satisfied and pleased by putting this new FANNIE WARD picture out at the price we paid for it, plus a reasonable percentage. If you know any Independent who is doing this, call us up and tell us who it is. The title of this new picture is "THE HARDEST WAY" a whale of a title for the box office, which plus the drawing power of FANNIE WARD, and the modest prices at which this picture can be booked to theatres makes this the quickest action picture and the best deal by miles that State Rights Buyers and Independents could wish for. In other words, we bought a bargain and we're going to share it with men who want quick sales and small profits. We have complete press books all ready. We have paper of striking character; we have beautiful lobby photos, exploitation, stunts, and material galore with which exhibitors can put this picture across in any territory. We are going to pound on this picture in the trade papers till every exhibitor in America and Canada knows about FANNIE WARD in "THE HARDEST WAY." We're going to advertise this picture broadcast so that getting bookings on it by State Rights Buyers or Independents who buy it will be quick and easy. You'll wait a long time to get another deal on a picture of this character, with such a title and such a star at the terms on which it can now be bought, if you act quickly by communicating by letter or wire with JOAN FILM SALES CO., Inc., 33 West 42nd Street, New York City.

Russell Production to Have N. Y. Premiere

THE firm of Russell Productions, Chicago Film Producers, has filed incorporation papers subject to the state laws of Illinois, and will henceforth be known as Russell Productions, Inc. The stock, all paid in, aggregates $10,000, all of which will be held by the Russell family, making it a closed corporation. The first production to be released by this recently incorporated company is "Shadows of Conscience."

It is claimed by the company that negotiations are now under way for a Broadway premiere of this feature which has been advertised extensively in the trade papers and which has been received favorably by all critics of the press who have reviewed it at various trade showings. B. D. Russell, production manager, is now in New York for the purpose of disposing of the rights to the Eastern States. The first public showing of the picture, it is reported, will be made in New York.

Aywon Animal Picture Well Received

"The Master of Beasts," the first of a series of four five-reel wild animal productions, is now being placed on the state right market by Aywon Film Corporation, and is meeting with gratifying approval, is the report. These pictures are brand new, the second one now undergoing final cutting and editing in the studios of George Martin and John Natteford. Nathan Hirsh, president of Aywon Film Corporation, entered into arrangements with Mr. Hagenbeck, proprietor of the famous Hagenbeck Circus, for the enlistment in the pictures of his entire collection of trained wild animals.

Circuit Bookings for Warner Feature

Over twenty of the largest theatres in the country, in addition to a number of big circuits, have booked the latest Warner Brothers production, "Ashamed of Parents," it is announced.

William Fox, who has booked the picture over his entire circuit, has arranged to have it shown for week runs in the Washington theatre, Detroit; Rivoli, Denver; Liberty, St. Louis; Terminal, Newark; Elizabeth, Elizabeth, N. J.; American, Paterson, N. J. and the Academy of Music, New York City. The B. K. Bimberg Circuit and Charles Steiners' Circuit have also booked the production for their respective chain of theatres.

The cast chosen primarily from the standpoint of getting actors and actresses who could best play the various roles, includes Charles Eldridge, Jack Lionel Bohn, Edith Stockton, Walter McEvan and W. J. Gross. The story was written by Charles K. Harris and Adeline Hendricks, and it was edited and titled by Eddie Bonns and Louis Marangella of the Warner staff.

Amalgamated Picture Jan.1

Features to Be Announced One a Month Thereafter, States Backer

IN order to make it possible for their pictures eto be launched in all sections of the country on the same day the Amalgamated Producing Company, the new producing organization which, under the personal supervision of G. M. Anderson is making special features to be handled through East Coast Productions, Inc., in the independent field, has fixed the release date of their first offering so that it will fall on New Years Day. On the first of every month thereafter, one of the series of twelve pictures, three of which are said to be completed, will be available and, according to President Franklyn E. Backer of East Coast Productions, he fully expects to be in a position to announce the complete list of exchanges handling them in a very short time.

Mr. Backer states that the nature of the productions now completed with the new angle given by the novel idea of co-starring several stage and screen notables in each picture and emphasizing the fact that each player must be given equal sized type in the advertising and the same electric light display, has attracted unusual attention and much favorable comment. He says that the all-star cast idea has been applied so often to stars of so many different grades of brilliancy that the producers of the new series were driven to discovering some new method of impression upon the public the fact that such players as William Courtleigh, Robert Edeson, Myrtle Steadman, Tully Marshall and the others are in the casts of the first three pictures.

Neal Hart in New Picture

First of Series Is Now Completed for Wm. Steiner Productions

NEAL HART, known by the fans as "America's Pal," has just completed the first production of the new five-reel series for the Wm. Steiner Productions. The story is entitled "Tangled Trails," a tale of the great Northwest, in which Neal Hart appears as Corporal Jack Borden of the Northwest Mounted Police. He is supported by an excellent cast of well-known screen artists, including Violet Palmer, Edward Roseman, Jules Cowles, Jean Barry and others.

The large company covered thousands of miles to get the locations that the story called for; their longest jump was from the far Northwest, above Calgary, to New York City, for scenes in the financial district.

Neal Hart is at his best in "Tangled Trails," it is said, and the franchise holders are more than pleased with the first of the new series. Among those now holding contracts for the series are: Frank Zambreno, of the Unity Photo Plays Company, of Chicago; M. A. Kahn, of the Federated Film Exchange, of Kansas City, Mo.; Gene Marcus, of the Twentieth Century Film Co., of Philadelphia; E. R. Champion, of Washington, D. C.; Southern States Film Company, of Dallas, Texas; Greater Features, Inc., of Seattle, Wash.; Sam Werner, of the United Film Service, St. Louis, W. B. A. Productions Co., of Boston; Harry Charnas, of the Standard Film Service, of Cleveland, who books the Neal Hart pictures for Ohio, Michigan and Kentucky. Floyd St. John, of the Co-Operative Film Exchange, of San Francisco, Cal., who books California, Nevada, Arizona and the Territory of Hawaii. Other territory is now being arranged for.

Following "Tangled Trails," seven more five reel features will be produced, one every six weeks.



A scene from Weiss Brothers' Artclass Pictures Corp. screen presentation of The Bible



Robert Z. Leonard and Mae Murray, looking over locations for the next picture

New American Authors Picture at Strand

"Washington Irving" is the next of the "Great American Authors" series which will play in the Strand theatre, New York. The picture which carries the name of the author as its main title, bears a sub-title which says: "A brief review in memory of the Father of American Literature."

"The Sketch Book" furnished most of the material for visualizing Washington Irving's familiar characters.

Arrow Film Announces Important Sales

Arrow Film Corporation announces the closing of a contract with H. G. Till, productions of Merit, for the distribution in Louisiana and Mississippi of "The Golden Trail," an American Lifeograph Production, starring Jane Novak, "Woman's Man," starring Romaine Fielding, Love's Protege, starring Ora Carew, and a series of four Jack Hoxie features.

At the same time Arrow announces that arrangements have been made for the pre-release of the new super-serial "Man of the North," starring Ann Little in three territories on December 15th.

Although this picture will not be ready for general release until the first of the year, the Eltabran Film Company of Charlotte, N. C., Bob Lynch of Metro, Philadelphia, and Messrs. McConville and Patten of Independent Film Company of Boston have made arrangements with W. E. Shallenberger President of Arrow Film Corporation to release this serial beginning the fifteenth of December.

Backer to Name Franchise Holders Soon

Promising to announce the first list of franchise holders who will handle the co-starring features, "Ashes," "Any Night" and the balance of the one-a-month productions of the Amalgamated, next week, Franklyn E. Backer, of East Coast Productions, Inc., reports that contracts with independent exchanges are being closed at a rate which insures the complete covering of the country by December 15, the date set for the beginning of active operations.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Mr. and Mrs. Carter DeHaven in a scene from "Marry the Poor Girl," released by Associated Exhibitors

Recent Additions to Metro Companies

Metro announces the following additions to companies now working in the West Coast studios: Bartine Burkett, joining the George D. Baker forces to play with Gareth Hughes in "Stay Home"; Frank Brownlee, playing an important part in the new Lytell production, "The Phantom Bride"; and Florence Deshon, to play a part in Rex Ingram's production of "The Prisoner of Zenda."

Mary Carr and Shirley Mason on Tour

AT the request of H. B. Burner, chairman of the invitation committee of the Southern Motion Picture Exposition, William Fox has sent Miss Shirley Mason and Mrs. Mary Carr—the mother in "Over the Hill"—to attend the annual convention which opened on November 29 at Charlotte, N. C., to continue four days.

The party consisted of Miss Mason, Mrs. Carr, her daughter Louella, who played a prominent role in "Over the Hill," and Vivian M. Moses, director of advertising and publicity for Fox Film Corporation. They left New York Wednesday morning and arrived at Charlotte in time for Miss Mason and Mrs. Carr to put in an appearance at the business session Thursday morning. Both were cordially welcomed by the several hundred exhibitors convened.

A number of women's clubs, chapters of the Red Cross, and civic institutions extended invitations to have the two motion picture actresses attend dinners and receptions in their honor.

Naval Film Rouses Interest

Educational to Show "Battle of Jutland" Before U. S. Navy Bodies

"THE BATTLE OF JUTLAND," Educational's picture of the great sea conflict of the World War, is attracting great interest among the officers and men of the United States Navy, according to a report from Educational home office. High ranking naval officers, among them Rear Admiral W. S. Sims, have expressed a keen desire to see and study the picture. Following its successful week's run at the Rialto theatre in New York, Educational is preparing to give at least two showings of the film for the benefit of navy officers and students.

The office of the Secretary of the Navy has given recognition to the picture by making arrangements for its showing at the Naval Academy at Annapolis, according to Educational. Students at the Academy and officers on duty there will view the picture at this showing, it is reported. Just before or just after this screening Educational will present "The Battle of Jutland" at the Marine Barracks in Washington, at which showing the officers on duty at the Navy Department will have an opportunity to view the picture, it is stated.

A third special presentation of the picture is likely to follow at the Naval War College at Newport, R. I., for the benefit of Rear Admiral Sims and other officers at the college. Admiral Sims, who is a friend of Major General Sir George Aston, whose two years of constant study and work made the filming of the picture possible, has expressed interest in this film study of the world's greatest naval conflict, and it is more than likely that it will provide material for extensive study at the War College as well as at Annapolis, declares Educational.

During the entire week of the showing of "The Battle of Jutland" at the Rialto, naval men, both officers and enlisted men, were very noticeable in every audience. Men from the ships now in New York waters were at the theatre in large numbers every day.

DeHaven Feature Offered

"Marry the Poor Girl" on December Program of Associated Exhibitors

THE announcement that Mr. and Mrs. Carter DeHaven will appear on the Associated Exhibitors' program in the screen version of their stage success, "Marry the Poor Girl," is creating considerable interest among the exhibitors, announces the distributors. While it has been known that they were contemplating a quick release of this production, no intimation had been given of their distribution plans prior to the announcement that they would release through the Associated Exhibitors organization. J. E. Storey, sales manager of the Associated, says that "Marry the Poor Girl," which he has announced for release on December 11, will be greeted by important first run bookings in every exchange center. He states that the branch managers of Associated Exhibitors report much interest on the part of the theatre owners who are anticipating that "Marry the Poor Girl," will duplicate the popularity of "Twin Beds," and the other De Haven comedy dramas.

It is stated that "Marry the Poor Girl" will have big exploitation, and that an elaborate campaign book has been prepared, which is replete with novel advertising ideas, suitable for this kind of a feature. The posters likewise are being selected with an eye to their use as cut-outs in striking lobby exploitation displays.

The story, which is typically a Carter De Haven theme, is based upon the embarrassment caused when two engaged couples are caught in an embarrassing mistake, while a bungling friend who tries to straighten out the error, only adds to the complication of errors. It is described as a delicious comedy-drama of highly humorous moments, sophisticated, not over risque, and is a feature of uproarously funny developments.

The screen version has been adapted from Oliver Morosco's stage play, which was written by Owen Davis. It was prepared for the screen by Rex Taylor and directed by Lloyd Ingraham.

Arvid Gillstrom Will Direct Harry Sweet

Julius Stern, president of Century Film Corporation, has just signed Arvid E. Gillstrom to direct Harry Sweet, Century's young comedian. He will start his duties this week.



A scene from "The Hole in the Wall," a Metro offering, starring Alice Lake

Roosevelt Memorial Medal for Laemmle

Carl Laemmle, president of the Universal Film Manufacturing Company, recently received resolutions of gratitude and a silver memorial medal from the Roosevelt Memorial Association. During the last year Mr. Laemmle, through his agent Charles R. King, a former friend of the ex-President, has rendered much assistance to the Roosevelt Memorial Association.

Due to Mr. King's position as Universal agent in Cuba, the Universal president's co-operation with the Roosevelt Memorial Association has been largely in connection with the Cuban branch of the association. Universal's principal first run theatres, the Campoamor, one of the leading cinema houses in Havana, has overlooked no opportunity to help the association in its promulgation of Rooseveltian ideals and in building up the organization by which the former President's memory is being crystalized.

"Bucking the Tiger" Is Printed Serially

Showmen who play Selznick pictures will be interested in the extensive circulation of Achmed Abdullah's story, "Bucking the Tiger,' 'that is now running serially in a great number of newspapers scattered throughout the country. It was the Abdullah story that formed the basis of the stage play of the same title Lewis J. Selznick produced a couple of seasons ago.

May Tully wrote, with Abdullah, the stage vehicle from Abdullah's novel and after Selznick had toured part of one season with the play it was withdrawn for the purpose of conversion into a photoplay. Conway Tearle was cast for the star part in the picture and this Spring "Bucking the Tiger" was released as one of the units in the Tearle star series.



A scene from "The Last Trail," Fox's picturization of Zane Grey's story

"Outside the Law" Popular in So. America

Senor Ruy Barbosa, Brazil statesman, who occupies the internationally position of the Chief Justice of the League of Nations, recently handed down an opinion on "Outside the Law," Priscilla Dean's popular Universal-Jewel picture.

"Very interesting," was the opinion of the world's famous jurist, concerning Universal's colorful picture of life, romance and adventure in Constantinople. Senor Barbosa's commentary on the Priscilla Dean picture took place in Rio de Janeiro, where a private showing of the film was held by Dan B. Lederman, Universal's Brazilian manager. Leading citizens and political leaders in the South American metropolis as well as representatives of the newspapers were present at the showing which was held at the Universal exchange.

"Anne of Little Smoky" Is Playgoers Release

THE current feature of Playgoers Pictures is "Anne of Little Smoky," a Wistaria Production, which was released November 20. Winifred Westover, Joe King, Frank Sheridan and Dolores Casinelli have the leading roles in the production.

Miss Westover has the title role, while Joe King is a Government ranger, in love with the mountain maiden. Frank Sheridan is her father, a hard fighting mountaineer, opposed to all law which would take from him the right to rule the community known as Little Smoky. Dolores Casinelli has the colorful part of a flaming gipsy beauty, who upsets the pretty romance between the ranger and his sworn enemy's daughter. The picture is declared to be replete with action and physical encounter offered by the influence of a dual romance and heightened by a suspense ending.

"Gunning" Month Interests

Many Play Dates Are Reported from Branch Offices; Plans to Surprise

PLAY dates for Wid Gunning Month, the tribute to their chief which is being put across during January by the exchange and home offices sales staff of Wid Gunning, Inc., are being reported in large numbers from the branches, according to a statement by one of the corporation officials here.

"We find that the exhibitors of the country haven't forgotten the time when Wid Gunning was sales manager of the Eclair Company and Warner's Features," it was said, "and that they are all willing to help the success of his company not only because they remember how fair he was to them in those old days, but because they are sure that any picture on which Wid puts his stamp of approval is going to be a sure fire box office picture. They remember that all his life Wid has laughed at the hokum with which other companies have surrounded their product, and that what he has had to say has been facts, straight from the shoulder.

"Every day we are rising to a higher pitch of enthusiasm about Wid Gunning Month because of the aid exhibitors are giving us in putting it across.

"We don't mean to say that all our sales force has to do it to sit around with its feet on desks shaking contracts out of envelops. The film business isn't quite as easy as that these days, even for Wid Gunning. But we do find that exhibitors are keen about Wid Gunning pictures, and that when they find they can join in the organization's tribute by piling up January play dates, they do so.

"We are making some plans for Wid Gunning Month which will be a surprise to the industry when they are announced in a few days, and which will add further impetus to this sales drive. The managers are coming through 100 per cent, and their enthusiasm is not forced down from the home office sales department, but is spontaneous.

"The welcome which the public gave this week to the opening of Charles Dicken's "Our Mutual Friend" at the Lyric shows that Wid made no mistake when he arranged for the distribution of this 'perfect movie.' Many big first run houses will still be playing 'Our Mutual Friend' in January and practically all of the country's larger second run houses will show it during Wid Gunning Month. An unprecedented demand too is developing for prints of Lois Weber's spectacular picture, 'What Do Men Want?' during January, and it may be necessary for us greatly to increase our original supply of prints. The exploitation possibilities of this picture, together with the compaign which has been out-lined by our Exploitation Department has made an especial appeal to exhibitors."

"His Nibs" Press Book Ready

Unusual Features in Aid Issued by Exceptional on New Feature

THE press book to be issued in connection with the exploitation prepared for "His Nibs" has been carefully compiled at the office of the Exceptional Pictures Corporation, working with "His Nibs" Syndicate, Inc., the organization which will distribute the picture.

This press book is said to be unique in many of its outstanding features, each of them specially prepared with an idea of helping the exhibitor put the pictures across in the biggest possible way. Opening the book is a strong editorial by Alexander Beyfuss, president of Exceptional Pictures, and addressed to the exhibitors. From there the book swings at once into practical helps. The story on Charles (Chic) Sale is not an exaggerated publicity yarn, but a sincere and interesting feature that can be lifted by exhibitors and used as a newspaper story.

One of the great special articles that will aid toward capacity houses is from the pen of Epes Winthrop Sargent, the exploitation editor of the Motion Picture World, and was prepared by Mr. Sargent through the courtesy of that publication.

For aids on Prologue and Lobby display, Exceptional Pictures invited Mr. Howard B. McLellan, the Exploitation Editor of Exhibitor's Trade Review, to prepare a page, which was done through the courtesy of Mr. McLellan's publication.

After a page of advice on how to best use the newspaper publicity section, and another on what the big showing at the Hotel Astor taught, there is an article on "Putting over 'His Nibs' to Music," by James C. Bradford, who prepared the musical synopsis for the "His Nibs" Press Book, and who personally directed the orchestra when the picture was shown at the Hotel Astor Ballroom.

In addition, there are features on how to program the picture; on the new and special accessories, and a double-spread page on the advantages of advertising with booklets, teasers, and by mail. This spread contains a teaser and follow-up campaign.

Papers Devote Space to "The Four Seasons"

On Sunday, December 4, the motion picture sections of the Philadelphia Record, the Baltimore American, the Syracuse Post-Standard, the Indianapolis Star, the Minneapolis Journal and the Louisville Herald are carrying a beautiful page in rotogravure on "The Four Seasons," the magnificent nature-feature produced by the Kineto Company of America.

The page is illustrated in good taste and carries in addition a story stating that the Urban-Ditmars contribution to motion pictures has been one of the worth while things of the year.



Bertram Grassby in Irvin Willat's "Fifty Candles," released by Hodkinson

Finis Fox Completes Initial Feature

Finis Fox has made his debut as a producer with a "Man's Law and God's," a five-reel feature which is now in the hands of the Rothacker-Aller Los Angeles plant. Mr. Fox now has finished cutting the picture, and the laboratory is working on the print for a Los Angeles pre-review. "Man's Law and God's" is a gripping story of the Canadian frontier, replete with action and heart interest; and Jack Livingston, who is starred, plays the part of the corporal of the Northwest Mounted Police. Ethel Shannon plays the feminine lead. Anthony Korman was the camera man and Mr. Fox, who wrote the story, was behind the megaphone. Mr. Fox was a scenario writer for Metro for three years. Among later pictures, for which he is responsible, are Charles Ray's "Scrap Iron," and "Isobel."

Critics Commend New Wm. Fox Star

General trade and newspaper comment on "Cinderella of the Hills," the recent Fox release starring Barbara Bedford for the first time in her screen career, has offered material evidence for the justification of the promotion of the actress to a stellar position, claims Fox. Praise for the histrionic efforts of the new star has been universal and predictions of a rosy future have been abundant. Her entrance as a star was made under the direction of Howard M. Mitchell, who will also direct her next vehicle, scheduled for release in January.

Huntly Gordon Lead in Cabanne Special

Huntly Gordon, well known leading man, is playing the principal role in the new Christy Cabanne special for Robertson-Cole, tentatively titled, "Women of Conquest," work upon which is progressing rapidly at the Metro studios in New York.

Gordon, who has been playing leading roles in pictures for the past five years, was selected for the principal role by Director Cabanne after a number of other prominent leading men had been interviewed.

Neilan Pays Tribute to "Hail the Woman"

THE policy of co-operative criticism, adopted on the West Coast by producers whose pictures are distributed by Associated First National Pictures, Inc., brought from Marshall Neilan the declaration that "Hail the Woman," Thomas H. Ince's forthcoming special production "is indeed an achievement for the motion picture world."

Mr. Neilan was among the group of Los Angeles picture notables who attended the recent presentation of "Hail the Woman" at the Beverly Hills Hotel. Mr. Neilan's letter reads in part:

"While I rejoice in the thought that this wonderful photoplay is a great personal accomplishment for you at the same time I cannot help but say that the production represents even more than this to our industry in general, for it is indeed an achievement for the motion picture world.

"It is a photoplay that every woman in the land should see and entertainment that every man and youth will enjoy."

Big Demand for Lloyd's "Sailor Made Man"

Associated Exhibitors declare in a statement issued last week that such interest has been aroused by the announcement of the release of Harold Lloyd's "A Sailor-Made Man" on December 25th, that a hurry call has been issued to the Pathe Laboratory for advance prints. The statement declares that while the home office of Associated Exhibitors realized the heavy demands which would be made by the exhibitors to secure "A Sailor-Made Man" as a Christmas week offering, they hardly anticipated the tremendous number of inquiries which have been received. They state that the great success of Lloyd's "Never Weaken" brought forcefully to the exhibitors the realization that "A Sailor-Made Man," which is in four reels, would provide a record breaking feature attraction for the holidays. They further declare that this production will be sold only as a feature and must be made the main attraction in every theatre where it is shown.

"Silver Sheet" Issued on "Hail the Woman"

"Silver Sheet," the house organ of Thomas H. Ince studios, published in the interest of productions created by Thomas H. Ince for distribution by First National exchanges, has just been issued.

The current edition deals with "Hail the Woman," the forthcoming Ince special, although a part of the book is devoted to "The Cup of Life" and "Mother O' Mine."

"Silver Sheet" consists of twenty pages and art cover, is printed on coated paper and circulates among exhibitors.

Otis Skinner with Exceptional

EXCEPTIONAL PICTURES announces this week that they will present on the screen "Mister Antonio," starring Otis Skinner. Mr. Skinner, who is one of the greatest personalities of the screen, and who has endeared himself to millions of photoplay fans throughout the world through his artistic characterization of "Hadji, the Begger of Bagdad," has been persuaded by Alexander Beyfuss to appear again, this time as "Tony, the Organ-Grinder," in one of his most successful plays, "Mister Antonio."

"Even greater than the value this announcement has in the up-building of Exceptional Pictures," announced that company, "which since its inception scarcely two months ago has made energetic strides toward the fore of producing organizations, is the fact that it will serve as a step forward for the entire industry. It means that motion pictures is about to accomplish another of the really worth-while things which are needed to make solid its foundation as one of the arts.

"'Mister Antonio' means not only a film; it will bring with it the artistry of one who can help to elevate the standard of the screen; one who will call forth patronage to the motion picture theatre that could not be brought otherwise. It will lend dignity, art and accomplishment to the silent drama, and it will



Otis Skinner who will appear in "Mister Antonio," for Exceptional Pictures

add to the roster of those whom the industry must look to for the big things of the future—the name of one of America's greatest authors, Booth Tarkington.

"In making this announcement," Mr. Beyfuss continues, "We feel that it will demonstrate once more that every step we shall make will be a definite advance in the industry for Exceptional Pictures. In bringing Mr. Skinner to the screen again we want to be considered only as the agency in associating him with the art of motion pictures—we need him and others like him for the good of all—that producing may become more creative; that the distributor may give to the exhibitor, for his public, a product of a higher standard, thus assuring the patronage which will not only mean financial success for everyone, but carry motion pictures nearer the goal for which they are striving."

Otis Skinner is more than a personality; he is part of the foundation of the art of the modern theatre. Successful in the highest degree, he is beloved throughout the entire country for himself, and for the type of artist for which he stands. Known in practically every city and hamlet in the country, he has continued to sweep aside precedents established, by appearing in the smallest towns for one, two and three night stands. That is why the public knows him and honors him as America's foremost remantic actor. This popularity, so well-deserved, will lend tremendous appeal to his motion picture of "Mister Antonio."

The sincerity of purpose established in the progress which Exceptional Pictures has accomplished in its each individual step is once more demonstrated in the acquisition of Otis Skinner, and "Mister Antonio."

"The Need of Better Pictures"

By Jesse L. Lasky

IT is now several years since the slogan, "Fewer and better pictures" was adopted among producers and in the main I feel that most of them have tried to live up to the ideal thus expressed.

But I do not believe that any of us have fully succeeded. True, we are making better pictures than we made a few years ago. I may say for example that Paramount Pictures are very fine pictures generally speaking. But they can be better. That is the crux of the matter.

Not only must pictures be better—they must be so much better that there will be no necessity of trying to convince the public of the fact. The pictures must speak for themselves and in terms so emphatic that even the dullest eye and mind will appreciate their quality. This is essential for the simple reason that unless pictures are produced with a positive insistence upon superior quality, they will ultimately find themselves without an audience and the producer will be like Othello, "with occupation gone."

More than ever before are audiences discriminating. This is not just an expression—it is the truth as I happen to know very well indeed. The exhibitor has to present something that is a decided attraction before he can hope to fill his house. Not merely a sensation—it must be good, good in quality, good in story material, cast, direction, production presentation. There is no single element in the art and industry from the start to the finish, from scenario to theatre, which cannot stand some advancement almost daily. And this advancement is imperative if the business is to retain its past popularity.

Motion pictures are made, they are sold, they are witnessed. If they are not good they will not sell. The public must be attracted. This cannot be done by flamboyant advertising, by "booster" methods, by mere promises without fulfillment. There must be truth behind every promise and it must be carried out.

We are living in an optimistic world, despite the many causes for possible pessimism. People are inclined in this country to be optimistic and this very characteristic has carried us through many vicissitudes. I do insist, however, that no amount of optimism will enable producers to continue successfully in business if they do not heed the handwriting on the wall and make better pictures—not merely talk better pictures.

So far as we are concerned, Paramount Pictures are going to be better all the time. They've got to be. It isn't a case of merely hoping for the best—we have to know in advance that we are making better photoplays, that every story is filled with the material that people demand, that the best stars and directors, the finest settings, the most perfect technique are all applied to the end that exhibitor may be able to fill his theatre and send his audiences away satisfied with what they have witnessed.

We believe that every picture produced as a Paramount Picture for future release approximates at least the ideal we have set—but we realize fully that by next month, or next year we shall have advanced that goal post several miles and be striving for something still finer. However, we cannot see further than this and must hope that we are at least a measure or two ahead of even the exacting public's demands.

In every instance in our forthcoming picture the most strenuous effort has been made to secure material that could not be surpassed. Following this, the directors were accorded every facility, fine casts, fine settings. Not every class, perhaps, will like every picture, but I think that in every picture there will be a special appeal to a wide enough audience to insure individual success. No one can please all of the people all of the time.

But we are not pausing here Unless we progress, we stagnate. With stagnation comes dissolution. That must not be. It is up to the producer. He is the man to make the motion pictures better and better and better. If he fails in his task failure is the order all along the line.

And there can be no such word in our lexicon.

Pathe Short Subject Releases for Dec. 11

PATHE EXCHANGE, INC., announces that "Trapping the Weasel," the latest of the series of "Adventures of Bill and Bob," is featured among the five short subject features scheduled for release the week of December 11th. "The Conceited Donkey" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

"Red Courage" is the title of the twelfth episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchinson. "Look Pleasant, Please" is the current reissue one-reel comedy starring Harold Lloyd. The spectacled comedian is supported by Bebe Daniels and "Snub" Pollard.

"Sink or Swim" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. Pathe Review No. 133 presents an all-star series of subjects of widely diversified nature.

Pathe News, Nos. 100 and 101, give the important current events throughout the world photographed by the Pathe cameraman. Topics of the Day, No. 137, presents bits of wit and humor culled from the world's presses.

Delegates Urged to See "The Four Horsemen"

Recommendation that the delegates to the Disarmament Conference view the picturization of "The Four Horsemen of the Apocalypse" as a stimulus to the realization of limitation of war equipment is made in the editorial columns of the Evening Tribune, Albert Lea, Minn. Metro Pictures quotes the editorial in part as follows:

"We only wish that the delegates from the various countries who are to sit in the disarmament conference at Washington, could be induced to see 'The Four Horsemen' before the meeting is called to order."

Stevenson and Bennison with Realart

Confirming what is already popular knowledge oncerning the revival of film production in Los Angeles, not only are the members of the local residing actors' colony busily at work, but their numbers are being augmented by the arrival of many prominent players from the Eastern studios.

Listed among these are Charles A. Stevenson, and Louis Bennison. Mr. Stevenson arrived last week at the Realart studio where he will assume an important character role in the next Wanda Hawley production. Mr. Bennison is due to arrive the latter part of this week to assume the male lead in the same picture.



Carmel Myers, who is co-starred with Wallace MacDonald in the new Vitagraph serial, "Breaking Through"

Conway Tearle Picture to Be Ready Soon

One of the six pictures scheduled to reach the screen with Conway Tearle starring is "A Wide-Open Town," based on a story sold to Myron Selznick by Earl Mitchell, a dramatic actor who devotes some of his leisure to authorship of scenarios and novelettes. During the latter days of Selznick's operations in Fort Lee, N. J., Ralph Ince directed the production and the finished product was shown last week to the Selznick organization in the home-office projection room.

Ralph Ince is declared to have given the story an illuminating presentation. The gambling-house scenes are vividly acted by large delegations in surroundings authentically picturing a "joint" in full operation. Harry Tighe, Claude Brooks, Daniel Hayes and James Seeley are prominent in Mr. Tearle's support.

"Lulu Bett" on Screen Beats Novel and Play

"At more than one point the picture, 'Miss Lulu Bett,' improves upon both book and play. By such work as this Paramount is doing a serivce not only to the screen but to fiction and the drama."

This is the statement made by Zona Gale after seeing William de Mille's production. Miss Gale, it will be recalled, not only wrote the book, which is one of the most widely read works of fiction of recent years, but later dramatized it so perfectly as to win the Pulitzer Prize of $1,000 for the best play of the year.

"Our Mutual Friend" a Xmas Attraction

First run houses are making special arrangements to show Charles Dickens' "Our Mutual Friend" during Christmas week, according to a statement from Wid Gunning, Inc., distributors of this picture.

"Dickens and Christmas are indelibly associated in the public mind and exhibitors know this," says the statement. "For that reason big houses are anxious to get play dates on this film for the holiday week. Their managers are planning to play up the author, and this reproduction of his well-known masterpiece in their holiday advertising."

"Fifty Candles" to Be Released Next Week

"FIFTY CANDLES," the Irvin V. Willat production based on Earl Derr Biggers' story of the same name, which was recently made for W. W. Hodkinson Corporation, was given a final O. K. by Hodkinson officials this week and will be released next week for distribution through the new Hodkinson exchanges.

"Fifty Candles" is a mystery story and is said to be one of the most unusual narrative ever adapted for the screen. The action of "Fifty Candles" takes place in Honolulu, Shanghai and San Francisco.

The cast for "Fifty Candles" includes Marjorie Daw, Bertram Grassby, Dorothy Sibley, Edward Burns, George Webb, William Carroll, Wade Boteler and Ruth King.

"Rip Van Winkle" Wins First-Run Bookings

About twenty-five first-run houses have booked "Rip Van Winkle," a Hodkinson release, for Christmas Week engagements. "Rip Van Winkle" is a Ward Lascelle Production featuring Thomas Jefferson, son of the immortal "Joe" Jefferson.



A scene from "Don't Tell Everything," a Paramount picture

Universal to Abandon Main Title Line-Up

Universal announces that it will discard its old main title line-up in favor of a more interesting and up-to-date introduction. In the future Mr. Laemmle promises a new kind of opening in its big pictures. Each picture will present its own problem and will be treated by an expert just as the making of a musical score or the designing of a prologue.

Betty Blythe Cast for Rex Beach Picture

Betty Blythe has left Los Angeles and is now en route for New York in response to an offer to appear in the production of a Rex Beach story, which will be released by United Artists.

HOLIDAY LEADERS





We are offering very novel and attractive Holiday Leaders for CHRISTMAS and NEW YEAR

Animated
Refined
Artistic

Place your order at once to insure prompt delivery. The price is within your reach. Write or wire for particulars.

Watch this space next week for additional designs.

F.A.A. Dahme
Inc.
220 W. 42 St.
New York City

Hattrick's Vigilance Saved Delay

R. V. Anderson, news sales manager of the International News Reel Corporation, has been flooded with letters and telegrams from exhibitors during the past week, voicing appreciation of International's speedy service in distributing news reel pictures of the Unknown Soldier ceremonies at Washington on Armistice Day.

It has come to light that the vigilance of E. B. Hatrick, general manager of the International News Reel Corporation, saved all news reel companies a delay of many hours in the trans-continental shipment of the Armistice Day news films. The Government mail plane was forced to land near Harrisburg, Pa., because of a heavy storm and obtained permission to have the news reels transferred from the mail plane to the Pennsylvania express train then nearing Harrisburg. His speed saved the day and the news films reached Chicago Sunday morning.

Joe Farnham to Write Buckeye Titles

A contract has just been entered into between the Buckeye Pictures Corporation, through their director, J. A. Fitzgerald, and Joe Farnham, who is to write the titles for the twenty-six single-reel Sunset Comedies, which are now being produced in Youngstown, Ohio, featuring Billy Gilbert. These films are being state-righted by J. Joseph Sameth, of the Forward Film Distributors, Inc., and the first six should be ready for screening towards the middle of December.

Arthur F. Beck to Film Leah Baird Series

Arrangements have been completed by Arthur F. Beck, president of the Leah Baird Productions, to produce a series of six features starring Miss Baird and to be released by Associated Exhibitors, Inc.

The first of the series, "Don't Doubt Your Wife," which was completed at the Thomas H. Ince Studios last week, is being rushed through the laboratories to meet an early release date which has been arranged by Arthur S. Kane, of Associated Exhibitors. The picture will be accorded a special exploitation and publicity campaign to be inaugurated the first of the year.

"Theodora" Scoring in Six Big Cities

"Theodora," Goldwyn's Italian spectacular film, is in its eighth capacity week at the Astor theatre, New York, where its run will be continued indefinitely. In Chicago it is running at the LaSalle theatre, in Pittsburgh at the Pitt theatre, in Cleveland at the Colonial theatre, in Detroit at the Michigan theatre and in the Shubert theatre in Boston.

Inn each case "Theodora" is showing at the $2 top scale and is doing bigger business than almost any theatrical atraction, the Goldwyn home office declares.

"Fightin' Mad" Scores Hit in New York

"FIGHTIN' MAD," the two-gun romance of the big outdoors which Metro releases for William Desmond Productions scored a hit with Broadway audiences at its premiere at the Rivoli where it is being shown this week. This picture, adapted from the original story of H. H. Van Loan, is a fast action film of love and adventure, and its popularity with the Rivoli audiences proved the appeal that pictures of this kind have for patrons restricted to city life.

William Desmond, as the hard-riding hero is supported by a notable cast which includes Virginia Browne Faire, Rosemary Theby, Doris Pawn, Joseph J. Dowling, William Lawrence, Emmett C. King and Jack Richardson. Joseph J. Franz directed "Fightin' Mad." It was produced under the personal supervision of Robert Brunton, and photographed by Harry A. Gersted.

McGowan Production is Offered by Playgoers

One of the biggest productions among the Playgoers Pictures features is "The Ruse of the Rattler," a Herald production starring J. P. McGowan, which will be released December 4th. Playgoers declare that it is comparable in story and in treatment with William H. Hart's Western features, and that it is one of the best outdoor offerings of the day. The most important female role is entrusted to Lillian Rich.

"The Ruse of the Rattler" was directed by J. P. McGowan. It is in five reels, and was taken from the original story by Anthony Coldewey.

3 First-Runs in Pittsburgh for Goldwyn

Goldwyn pictures are this week showing in first runs in three theatres in Pittsburgh. The Katharine Newlin Burt western melodrama, "The Man from Lost River," directed by Frank Lloyd, is having two simultaneous first run showings at the Blackstone, the regular Goldwyn first run house in that city, and at the Regent theatre of which Rowland Clark is manager.

Goldwyn's Italian spectacle, 'Theodora," is in its third week at the Pitt theatre where it is showing at the $2 top scale of prices.

Pioneer Announces Its Scheduled Releases

The scheduled releases of the Pioneer Film Corporation include "The Crimson Cross" with Vandyke Brooks, "Beyond the Crossroads" with Ora Carew, "The Leech" with Claire Whitney, "A Millionaire for a Day" with Guy Empey, and several other productions now nearing completion.

Perret's Latest Picture Coming Soon

According to a cabled announcement received at the American offices of Leonce Perret, 220 West 42nd Street, the French director, has practically completed his latest screen production, "L'Ecuyere," "The Horsewoman," an adaptation from the novel by Paul Bourget, with an international cast, and will have it ready for presentation here early in January.

Madame Perret, who is now in France with her husband, will personally bring the film over late this month.

Jackie Coogan Starts New Production

Jackie Coogan started his third big production this week. Space has been released in the Brunton studios. The title of the new Coogan production is "Nobody," and Jackie will appear in the same old clothes that he made famous in "The Kid." An excellent supporting cast is being selected, and on the list of players are the names of Wallace Berry, playing an important role opposite Jackie, Gloria Hope, who has just completed an important part in Frank Lloyd's production, "The Grim Comedian," and Eddie Gribbon. Others of equal note will be selected at once.

Like "My Boy," the third Coogan film is an original story and Jerome Storm has complete charge of direction.

Actress Changes Name to Avoid Confusion

Lillian Walker, the classic English beauty who portrays the part of Stella Daintry in "Love's Boomerang," the Paramount picture John S. Robertson has just finished in Europe, has changed her name officially to Lillian Douglass.

—and in Washington



where the biggest men in the world are in conference

H. M. Crandall

has booked Lewis J. Selznick's masterpiece

"A MAN'S HOME"

for the

Metropolitan Theatre

"The Sheik" Continues to Break Records

THE breaking of records by George Melford's production, "The Sheik," goes on apace, according to information supplied by the Paramount home office. Among the telegrams received by S. R. Kent is one from George P. Endert, branch manager at Seattle, as follows:

"The following wire received from Spokane: "'The Sheik' a riot. For first time in history of Spokane it was absolutely necessary to call out police to handle crowds. Packed to capacity all day. Signed, R. A. Grombacher, Liberty Theatre." "'The Shiek' opened here at Strand to bigger business than opening day of 'Anatol,' despite pouring rain. Look for this picture to break all house records."

C. C. Wallace, branch manager at Washington, D. C., wired as follows: "'The Sheik' broke all previous box office records at Moore's Rialto Sunday under inclement weather conditions by over one thousand dollars. Monday's record also shattered by a thousand. Public unanimous in praise."

Cleans Up with "Sting of the Lash"

"The Sting of the Lash," an R-C Picture starring Pauline Frederick, made a clean-up for the Glenwood theatre, Brooklyn. Phillip Pfeiffer, Jr., treasurer of the theatre, in a letter to Charles R. Rogers, general manager of distribution for R-C Pictures, writes:

"I wish to commend and congratulate R-C Pictures on the very excellent business Pauline Frederick in 'The Sting of the Lash' has done for me Sunday, Monday and Tuesday, November 13, 14 and 15.

"I stopped selling tickets each day of the showing and it will interest you to know that I played 'The Sting of the Lash' close to 3,000 admissions last Sunday, and the balance of the run was equally as good."

Wallace Reid to Be in New Auto Story

"Across the Continent" is to be Wallace Reid's next Paramount Picture, and Philip E. Rosen, who has just completed "The Champion," in which Mr. Reid stars, will again direct.

In this picture the star returns to his old love—the automobile, and in the transcontinental tale by Byron Morgan, written originally for the purpose and also adapted by the author, Reid will have plenty of fine chances to demonstrate his prowess at the steering wheel, it is stated. All kinds of thrills and unexpected twists and turns will be introduced and of course the love element will be strongly presented.

Record for Matinee Receipts Set on B'way by "The Lotus Eater"

DESPITE the hardship of inclement weather, motion picture fans stormed the Capitol theatre Sunday afternoon in such numbers to see "The Lotus Eater," a John Barrymore production directed personally by Marshall Neilan and released by Associated First National, that a new record for matinee receipts was established in the Broadway cinema palace, according to word from the First National home-office.

The matinee receipts were $6,315, which are said to be the largest by far in the history of the palace; and less inclement weather would have augmented that figure to a considerable degree.

The elements likewise are held accountable for the fact that the records for a single day's receipts did not fall before the onslaught of the house's patrons. However, Sunday's receipts were only $310 below the totals established by "Passion," another First National attraction, which is the holder of the record.

Sunday's total attendance was 17,547, with receipts of $11,473. "Passion" brought in $11,783, during one day of its prosperous run almost a year ago.

Although the weather was not propitious for record breaking, it had no effect on the thousands who could not resist the lure of a John Barrymore picture, directed by Neilan and titled by George Ade. This unprecedented combination of talent was responsible for the long queues of men, women and children who stood in front of the house all afternoon and late in the night, waiting patiently for their turn at the box office.

The general comments of approval current throughout the house, were echoed by the reviewers for New York newspapers the following day. They hailed it as a refreshing departure from the "usual run of pictures" and lauded Director Neilan's daring in ignoring the conventional standards in the production of this unusual story—the work of Albert Payson Terhune.

Censor's Ban Is Criticised

Women Writers See "One Arabian Night" at Cincinnati Screening

A STATEMENT from the First National home-office declares that the action of the Ohio board of censors in banning "One Arabian Night" from the screens of the state was criticized last week by more than a hundred members of the Newspaper Women's Association of Ohio, who were given a private showing of the picture through the courtesy of Roy H. Haines, manager of the First National exchange at Cincinnati.

The occasion was the annual convention of the organization. Following the showing, many of them expressed their appreciation of the picture and declared that they could not understand why it had been barred by the censors. They assured Mr. Haines that if the women writers could be of any assistance in their respective towns to get the picture passed, they would do all in their power to help.

The showing of "One Arabian Night" was effected through the efforts of Miss Myrtle Miles, photoplay editor of the Cincinnati Times-Star and member of the committee arranging the convention. During the discussion of the plans for entertaining the delegates, Mr. Haines offered to show them any picture in the exchange vaults and the committee chose "One Arabian Night," because it had been shown in no other city in the state, and therefore would be welcomed by the visiting newspaperwomen. The censor ban was placed on the picture following a week's showing in Cincinnati, and interest in the attraction was high.

The private screening took place Saturday afternoon, Nov. 12, immediately following the luncheon of the organization, and the picture was exhibited with appropriate music arranged for by the First National exchange.

Ray Short Features Ready

First Three Revivals Are Announced to State Right Buyers

THE first three of the two-reel features starring Charles Ray of the series which has been secured for release to the States Right market, are now ready for release according to an announcement this week from Joe Brandt.

These pictures which are known as "modernized versions" are being re-edited and furnished with special art titles and the first three are now announced as up-to-date and of present-date short feature calibre in every way.

The first release on the series is "African Love," which brings to exhibitors a colorful tale of the African desert, and in addition to the name of Charles Ray, who is starred, that of Louise Glaum, who plays opposite him. "African Love" is a modernized version of "The Renegade" and was directed by Charles Swickard.

It is Mr. Brandt's intention to add all the variety possible to the series and the second release will be of a type differing entirely from the first in that it is a story of a different kind. With this end in view he has chosen for the second release "Saved from the Depths," a modernized version of "Shoal Light," a tale of the sea—in which Ray is supported by the popular character actor, Joe J. Dowling, and Estelle Allen playing the ingenue lead. In this picture Ray plays a young sea captain. Scott Sidney directed this picture.

Third in order for release on the series is "After the Storm," which offers to exhibitors an opportunity to secure a two-reeler with Charles Ray.

Fox Releases "Last Trail"

Is Booked by Leading Theatres; Shows Spectacular Flood Scenes

FOLLOWING closely the story of the pioneer West in the film t adaptation of "The Last Trail," written by Zane Grey and produced as a super-special feature by Fox Film Corporation, the photoplay version of the novel was released November 27 and has already been booked for showings in leading theatres throughout the country.

Zane Grey's "The Last Trail" is the fifth of that author's widely read stories to be produced for the silver screen by Fox, and presents Murice Flynn, the newly named star and former Yale football captain, in the leading male role. The other four Zane Grey stories—"The Rainbow Trail," "Riders of the Purple Sage," "The Last of the Duanes," and "The Lone Star Ranger"—have featured William Farnum. It was because of Flynn's remarkable portrayal of the youthful and courageous engineer in "The Last Trail" that he was created a Fox star. Subsequently he appeared in his first real starring vehicle, "Bucking the Line," which critics have praised universally and which was released to the public some weeks in advance of the special's release.

The closeness with which the story of "The Last Trail" is followed is not strange, in view of the fact that all Zane Grey's stories contain sufficient stirring situations and strongly drawn characters to meet the most exacting demand of picture producers. And according to reviews voicing the opinions of prominent literary critics at the time of the book's publication, "The Last Trail" is a high note in the scale of Zane Grey's fiction efforts.

Numbered among the truly big scenes in this super-production is the flooding of a mountain valley. To create this startling incident, which constitutes the big climax of the Fox special, necessitated the erection of a town in a California valley and the construction of a formidable concrete dam high up in the hills. More than 500,000 gallons of water were pumped from a river below to the reservoir, to produce the flood, it is declared by Fox, and eleven days were consumed in the pumping.

IT'S COMING FAST!

Wid Gunning Month

1922 JANUARY 1922

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Lots of Surprises! See the nearest Wid Gunning Exchange NOW!

—and in Cincinnati



where they need full houses to make them forget the empty kegs

ASCHER BROS.

have booked the Lewis J. Selznick triumph

"A MAN'S HOME"

for the

Capitol Theatre



Three scenes from "Our Mutual Friend," the latest Wid Gunning, Inc., feature now playing at the Lyric theatre, New York

M.P.T.O.'s Official Reel to Be Distributed by Hodkinson

THE "Official Urban Movie Chats" of the Motion Picture Theatre Owners of America will be distributed through the W. W. Hodkinson Corporation.

This announcement was issued during the week from the headquarters of the Hodkinson organization, following a conference between Sydney Cohen, president of the Motion Picture Theatre Owners of America; Charles Urban, president of the Kineto Company of America, and W. W. Hodkinson, president of the W. W. Hodkinson Corporation.

As has been briefly announced before, this weekly one-reel release will deal with miscellaneous subjects of general interest. It will, in a sense, partake somewhat of the character of a film magazine, in which there will be a freedom of editorial comment and discussion never heretofore attempted on the screen. An editorial board consisting of leading editors of the trade press will, in all probability, be strengthened by the early addition of leading educators, publicists and writers of international reputation, insuring a consistently interesting series of releases beginning January 15.

Negotiations leading to the production of these "Movie Chats" have been carried on for some weeks with Mr. Cohen by Harry J. Shepard, general manager of the Kineto Company of America, in behalf of his corporation, and their plans as ultimately developed call for one of the most notable series of short productions ever attempted.

Pittsburg F.I.L.M. Club Elects Officers

At a special meeting of the F. I. L. M. Club of Pittsburgh, the following officers were elected for the ensuing year: James Hommel, Realart branch manager, president; Nat Barach, Goldwyn, vice-president; Howard Gross, S. & S., treasurer.

"Our Mutual Friend" Opens

New York Press Is Enthusiastic in Its Greetings

CHARLES DICKENS', "Our Mutual Friend," heralded as "the perfect movie," was given its New York premiere by Wid Gunning at the Lyric theatre Monday evening.

A distinguished audience, made up of practically all the leading figures in the industry as well as city, state and federal officials and prominent people in the city's social and business life, witnessed the opening according to advices from the Gunning offices.

The marked pleasure of the first audiences was reflected in the enthusiasm with which the New York reviewers received the picture.

"It is Dickens transferred from the pages of the book intact to the screen," said Harriette Underhill of the Tribune. "How any actors, without the guidance of the author himself, managed to achieve such perfect portraits of the Dickens characters is more than we can understand. The characterizations were marvellous and the applause attested that they were duly appreciated. Any lover of Dickens need not be afraid to see the picture. We will guarantee satisfaction."

"The film is beautifully done and will give rare pleasure to the lovers of Dickens," said Helen Rockwell in the Telegraph. "The acting is perfection and every character distinctive. The spirited Belle is exquisitely portrayed by Catherine Reese, the daintiest, prettiest little actress we have been permitted to see of late. She is going to have no difficulty in becoming a real favorite in this country. All of the characters are the most realistic lot that have been transferred to celluloid. Each is an individual and each a rarity. To miss the film is doing one's self an injustice. If you glance from the screen for a moment you've missed something of supreme importance. Fine detail, picturesque settings and excellent photography mark the picture. It is all fresh and charming and superior in every way. The acting alone is well worth the price of admission. Many of the subtitles have been taken from the original and are singularly good."

The Evening Telegram said: "The many lovers of Dickens, and in fact anyone who likes a good story of a melodrama with just enough touch of humor to smooth away unpleasant details, should not miss the channce of seeing "Our Mutual Friend" which was presented by Wid Gunning last night at the Lyric theatre to a large and appreciative audience. It was a literary classic and an achievement seldom seen on the screen. It is a mystery story from the beginning to end which grows on one as the details are unfolded. In the picturization the story has lost none of its fascinating features. One would think, after seeing the screen version, that way back in 1860, when moving pictures were not dreamed of, Dickens had in mind the adaptation of his novel to the films, for it fits to the screen as well as, if not better than to the book. Until the very end of the story Mr. Gunning has succeeded in maintaining the mystery so well kept by the author."

The Evening Mail said: :"The Dickens atmosphere has been excellently brought to the silver sheet. The cast is uniformly excellent. In Catherine Reese, American audiences are introduced to an extremely piquant charming young woman who is a delight to the eye," while Peter Walton is an upstanding hero. But the honors of the film must be accorded to Bertram Cross in his delineation of the villainous old Silas Wegg, the one-legged literary man, with Charles Wilkins as Mr. Venus running him a close second. However, all the characters are extremely well-drawn."



"Handle with Care" to Go via Ass'd. Exhibs

Mr. Ray Rockett, president and general-manager of the Rockett Film Corporation of Los Angeles, who has been in New York for the past few days, left for the Coast on Thursday of this week. Before his departure, Mr. Rockett announced that he had completed negotiations for the distribution of his new five-reel comedy drama, "Handle With Care," with Associated Exhibitors, Inc. It is understood that Associated will release it early in the year. The cast includes Grace Darmond, Harry Myers, William Courtleigh, James Morrison, Landers Stevens, Harry Todd, Ruth Miller and Eugenie Ford.

It was directed by Phil Rosen, and reports from the Coast have indicated that "Handle With Care" is an unusually clever comedy-drama founded upon a satire of married life, written by Chas. Belmont Davis.



A scene from the holiday photoplaylet especially prepared for programs during the holiday season by National Screen Service, Inc.

Selznick to Offer "Conceit"

Second Special to Follow "Man's Home" to Be Sent to Branches

WITH "A Man's Home" booming along to success, the second of the "Selznick Supreme Six" specials to be made during the 1921-22 season is soon to be sent out to the branches. The picture is "Conceit" from the Munsey Magazine story by Michael J. Phillips, and there is every reason to believe that the trade will accept it with enthusiasm equal to that shown for "A Man's Home."

"Conceit" has been made with the same careful attention which the production crew, under the direction of Vice-President Myron Selznick, gave to the earlier Anna Steese Richardson story. There has been no rush in its preparation. Weeks and months have been given to every detail and the final processes of editing, cutting and tilting have been attended to with a care which has given the finished picture the polish and perfection of a diamond of the first water.

With the Selznick field crew working on "A Man's Home," it is inevitable that the question will at once present itself as to just how the second special compares with the one already released—one which is proving its merit in new and more wonderful ways as each day passes. The comparison cannot be carried far for the reason that "A Man's Home" and "Conceit" are entirely different in their subject matter.

Like the "Man's Home" story the idea worked out in "Conceit" strikes very close home to all types of theatregoers. The story has to do with the embarrassments, difficulties, and tragedies in everyday life which are brought about by the "conceit" of a man who has little regard for the viewpoints of others. The chief sufferer is his wife who believes in him despite his many unkindnesses and hopes and prays for his regeneration which is finally brought about in a highly dramatic manner.

The "Conceit" cast includes William Davidson, Hedda Hopper, Maurice Costello, Betty Hilburn, Warren Cook, and Charles Gerard. These names support the statement that the cast will mean a great deal at box offices throughout the country. Mr. Davidson is perhaps best known for his work in support of Elaine Hammerstein in a number of her best pictures.

—and in Philadelphia



where they certainly know how to "ring the bell"

The Stanley Company

has booked the splendid Selznick production

"A MAN'S HOME"

for the

Stanley Theatre

Field Carmichael Joins Wid Gunning, Inc.

Field Carmichael has joined the sales staff of Wid Gunning, Inc. and as special home office representative will for the present make his headquarters in the Denver exchange.

Mr. Carmichael is widely known in the industry. He has been connected with the Sells-Floto Circus with Pathe and Fox Film Corporation.

Bebe Daniels in New Role

Realart Star Plays Orphan Girl Heroine in "Nancy from Nowhere"

IT will be a new Bebe Daniels, announced Realart, who will appear in "Nancy from Nowhere," the latest starring vehicle of this star. In this picture Miss Daniels will appear *sans* beauty for a short time, the story calling for the role of a grimy heroine.

In the story of the little orphan girl, Bebe Daniels portrays a wistful, shy and pathetic bit of humanity and Realart announces that it is one of the best things which she has ever done, her work ranging from comedy, for which she is particularly noted, to dramatic heights, and all sympathetically and convincingly shown.

Grace Drey and Kathrene Pinkerton in collaboration wrote the story from which Douglas Doty evolved the scenario. Miss Drey was a former soprano of light opera fame and has a keen sense of dramatic value.

In "Nancy from Nowhere," which Realart confidently expects will be one of Miss Daniels' most notable successes, they have surrounded her with an unusually good cast. Supporting her as a leading man is Edward Sutherland.

"Nancy from Nowhere" was directed by Chester M. Franklin, who it will be remembered produced "You Never Can Tell," Miss Daniels' first starring picture. The camera work is that of George Folsey, his first Pacific Coast picture since leaving the former Realart studios on Long Island. Fred Strickley assisted Mr. Franklin.



Bebe Daniels, Realart star, appearing in "Nancy from Nowhere"

Harold Lloyd Reissues One a Week

Owing to the demand from exhibitors all over the country for a weekly release of the Harold Lloyd one-reel comedies, Pathe announces this week that it will adopt this policy of release beginning with the first of the second series.

Quality Film Printing

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American Film Company produces film printing surpassed by none and equalled by very few laboratories in the world. The quality could not be higher!

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1.—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2.—REPUTATION. Gained in 10 years of experience.
3.—RESPONSIBILITY. A concern of strong financial standing.
4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by city of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

Achievement Films Inc.

The Power Within

Story by Robert Norwood

Pathé Distributors



A picture as invigorating as the salty winds of the sea.



The Power Within

What is the power within?

It is the secret force which enables a man to dominate and control conditions; to be master of his own fate and captain of his own soul.

"The Power Within" is a picture that thrills and inspires. It has the force and the power that a picture, book or play must have to LIVE.

To see it is to book it; have it screened for you at the nearest Pathe Exchange.

Pathé
Distributors



"The Power Within" Is New Pathe Feature

A FEATURE picture called "The Power Within" and made by Producer-Achievement Films, Inc., has been announced by Pathe for release on December 18th. The picture is said to reveal qualities similar to those which gave "The Miracle Man" its remarkable hold on the emotions of screen patrons. It is explained, however, that the spiritual element which largely actuates the central figure in this photodrama and enables him to win a signal victory over his entirely selfish and subtle enemy, enhances, rather than diminishes, the force of a story of intensely human quality. The picture was produced by Producer-Achievement Films, Inc.

The story of "The Power Within" is by Robert Norwood. Harry C. Carr wrote the scenario, and the production was directed by Lem F. Kennedy. The principals in the cast are: William H. Tooker, Nellie Parker Spaulding, Pauline Garon, Robert Bentley, Robert Kenyon and Dorothy Allen.

Sol Lesser Returns to West Coast

Sol Lesser left New York City for his Los Angeles headquarters this week, after having spent the better part of a month in Manhattan. Mr. Lesser, in addition to having a strong hold on the Jackie Coogan productions and arranging the future distribution plans for the Coogan series, is vice-president of the West Coast Theatres, Inc., a chain of over fifty motion picture houses in Southern California. His associates are Abe and Mike Gore and Adolph Ramish, all three being on the Coast at the present time.

Mr. Lesser spent a good portion of his time in executive meetings of the Associated First National Pictures, Inc., but found time enough to obtain many new and novel ideas for presentations in his string of houses in the West.

Many Advance Bookings on "Light in the Clearing"

Based on the favorable reviews accorded the T. Hayes Hunter Production, "The Light in the Clearing," projected last week at the invitation showing in Aeolian Hall, first-runs on this latest Hodkinson release have already been set in many of the key cities, according to an announcement this week from the W. W. Hodkinson offices.

The Princess theatre in Denver, Savoy theatre in Syracuse and Victory theatre in Providence have booked "The Light in the Clearing" by wire. Two of the large western circuits are negotiating for the productions, while arrangements are practically completed, it is declared, with one of the largest circuits in the cast.

"U" Serial in Record Demand

UNIVERSAL reports that its new "thrills-from-history" serial, "Winners of the West," has already been booked in more than 2,800 theatres. This record booking has taken place within thirty days from the release of the first episode. The serial, called a "continued feature" by Universal, is written around the Gold Rush days of '49 and the adventures of Capt. John C. Fremont.

Sales experts of the Universal organization predict that the first of the year will see the Art Acord serial booked in almost all serial-showing theatres, as well as in many houses which heretofore have not used chaptered photo-plays. The number of non-serial houses which already have booked "Winners of the West," is said to reach well into the hundreds.

Letters of commendation have been received by the hundred regarding the new style serial, the Universal home office reports. These not only come from editors, school principals and other educators, but from exhibitors who are crowding their houses with the serial. The following examples of exhibitor-approval are shown by Universal as evidence of the money-getting qualities of the "historical serial."

W. H. Weber, manager of the Echo theatre, in Great Bend, Kan., wrote:

"Just a few lines to let you know that the serial, 'Winners of the West,' is without a doubt the best serial that I have ever run. It is a serial that is far different to anything else that has ever been produced. It is one that pleases the old and the young alike, and I was agreeably surprised to see how our local schools got behind this serial. The photography is excellent, the story consistent. In fact, there is none of the impossible stuff.

"I am now on the fifth episode of this serial and am breaking all records. My only hope is that other serial producers will follow Universal's idea in giving us serials of this type. It is a sure remedy for a sick box office."

Mr. Joe Koehler, manager of the Tompkins Theatre Company of Colorado Spring, Col., wired to Universal for permission to show the opening episode of "Winners of the West" in two theatres instead of one, because his crowd was too large to get into one house. Here is what he wired:

"Owing to limited seating capacity, of our Liberty theatre, moved 'Winners of the West' for Saturday morning matinee to our Americ theatre. We may have done wrong but how in the devil would we have put eight hundred and nineteen kids and two hundred and eleven adults in the Liberty's four hundred and fifty seats. 'Winners of the West' is a winner."

Louis P. Kramer, Universal field man for "Winners of the West" in the Ohio territory, reports that he has yet failed to find a place where the newspapers, the women's clubs and the school authorities will not work with him in boosting the serial. He has obtained unprecedented co-operation in such towns as Akron, Galion, Wooster, Bucyrus, East Liverpool and Warren.

Prompted by the nation-wide response to a clean, censor-proof and historically educational serial, Universal now is about to start production on a new "thrills-from-history" chapter-play.

Due to the fact that 1921 is the fifty-year anniversary of Henry M. Stanley's famous expedition into the heart of Africa, in search for Dr. Livingstone, the new serial will be written around that expedition. Its title will be "With Stanley in Africa." A cast now is being selected, and Universal's corps of experts are busy gathering accurate data on the Stanley expedition, so that it may be reproduced accurately as to costumes, customs, and incidents. Much of this material is being obtained directly from London where access is being had into the archives of the famous explorer, Livingstone. It is expected that George Walsh will play a leading role in this new serial.

"The Great American Picture"

That Is Name Given "Get-Rich-Quick Wallingford"

OFFICIALS of Cosmopolitan Productions and Famous Players-Lasky Corporation view the volume of bookings of "Get-Rich-Quick Wallingford" as indicating that the exhibitors of the United States are recognizing this comedy drama as "the great American picture." Cosmopolitan Productions feels that "Get-Rich-Quick Wallingford" is something more than a fine photoplay: "It is an expression of American art and American manners, wit and ingenuity that will ineradicably inscribe itself in the annals of native achievements," is the sentiment of Cosmopolitan.

Hugo Riesenfeld was one of the first of those identified with the screen to recognize this glowing American quality in the production. This, according to Cosmopolitan, induced him to book it for two weeks in two of his theatres simultaneously—the Rialto and Rivoli, in which houses it will be presented Sunday, December 4th. This Broadway booking is considered by the producer and distributor as fine a tribute to the picture as could be accorded it.

The claim is made for "Get-Rich-Quick Wallingford" that it is essentially and typically American, that it portrays types found only within the confines of the forty-eight states, and that its plot is so bound up wih the national temperament that it is impossible to conceive of the story taking place elsewhere than in an American small town.

Battlesburg, the town in which "Get-Rich-Quick Wallingford" has its setting, is a typical American town. It is the scene of frenzied finance of the most modern variety. Its people "fall" for J. Rufus Wallingford's grandiose schemes to make them all fabulously wealthy. In this they reveal the national character.

Wallingford himself is the breezy, inimitable and irresistible promoter known to everyone. He, too, is unmistakably American. His schemes flourish beyond his wildest dreams, and here again we have a situation that is of our own soil and traditions. Finally, the promoter's rise from his shady status to the position of the leading citizen of the town that he has transformed into a metropolis is a metamorphosis seen time and again in our cities and towns. Wallingford's birth and breeding cut no figure with Battlesburg. His vision, energy and business acumen have won wealth for him and Battlesburg citizens, and that is enough to establish him as their greatest man.

"Get-Rich-Quick Wallingford" has, besides, much to commend itself to the exhibitor. First of all, J. Rufus Wallingford is a familiar and well-beloved character. Again, it is a Cosmopolitan Production, directed by Frank Borzage, who directed "Humoresque." Another point is the extensive advertising and publicity campaign conducted by Cosmopolitan Productions to pave the way for the profitable presentation of the production.

—and in Milwaukee



where nothing but the best can take their minds off their troubles

ASCHER BROS.

have booked the first of the Selznick Supreme Six

"A MAN'S HOME"

for the

Merrill Theatre

Screen Fans Vote Lloyd Favorite Comedian

Any who doubt the standing of Harold Lloyd as a popular screen comedian of this country, are referred to the contest staged by Motion Picture Magazine, with its circulation of 350,000 fans, in which Lloyd has made a runaway race for the honors of "leading comedian." Lloyd also was selected for a place on the "ideal cast."



A scene from Rex Ingram's production, "Turn to the Right," a Metro picture

Metro Week Proves Success

7300 Houses Take Part in Drive; Substantial Increase Over 1920

SEVENTY-THREE hundred motion picture theatres in the United States and Canada took advantage of the second annual Metro Week to increase their profits, figures compiled by Metro Pictures Corporation reveal. This is a substantial increase over the number of houses which last year exhibited, for a period of seven days only, only Metro productions and releases. This year's Metro Week extended from November 20 to 27.

Metro regards the surpassing of last year's record as of particular moment in the fact of the diminution of business in the motion picture industry during the last several months. A considerable number of theatres have closed, and still more have reduced their schedules, some from two features to one; and others have retrenched in equally radical manner. The astonishing success of the second Metro Week is construed by the Metro officials to be proof of the reliable attraction of Metro pictures.

William E. Atkinson, general manager of Metro, declared:

"The exhibitor has come to know that when he picks up a Metro contract he picks up in business. Given opportunity to lay the foundations of the season's success, it is not unexpected that he seize the opportunity of getting financial momentum by turning on the power of Metro plays for a solid week."

The subscription to Metro Week was not localized. New York was as receptive a subject as the smallest village in the country. The feature attraction during the week at the Rivoli Theatre, Forty-ninth Street and Broadway, was "Fightin' Mad," whose booking date had been set ahead from December 5.

The Rex Ingram productions, "The Four Horsemen of the Apocalypse" and "The Conquering Power;" special productions starring Bert Lytell, Viola Dana, and Alice Lake; and the new series of S-L (Arthur Sawyer and Herbert Lubin) Pictures starring Gareth Hughes were quickly picked out of the movie corral and set to work proving their pulling power.

Hodkinson Producers Busy

Several Productions Near Completion; Ballin Starts Feature

DIRECTOR EDWIN L. HOLLYWOOD will finish shooting a number of New York exteriors this week for Irene Castle's forthcoming Hodkinson release, "The Rise of Roscoe Paine," and next week will take Miss Castle and the principals in the cast down to Cape Cod for a few exteriors of cranberry bogs and Cape Cod coastline. The following week the company will return to the Estee Studios to resume work on interiors.

"The Young Painter," third in the series of Triart Great Master productions, another Hodkinson release, will be completed next week at the Jackson studios in the Bronx, New York. The production is being made under the direction of Dramatic Director Herbert Blache and Art Director Lejaren a Hiller. Mary Astor, Pierre Gendron and Walter Petri are the featured players.

Work on "The Luxury Tax," the forthcoming Hugo Ballin Production, was started last week at the Jackson studios in the Bronx, New York, but Director Ballin took advantage of the clear weather in the later half of the week and moved out to Long Island for several exteriors. The entire action of the story takes place in and around New York. Mabel Ballin, wife of the producer, has the leading role.

"Cameron of the Royal Mounted," a story of the Canadian Northwest, which Ernest Shipman will present through Hodkinson, is being cut and titled and will be ready for release in December.

Goldwyn's Coming Releases

"The Sin Flood" and "Doubling for Romeo" on List Due Early in 1922

GOLDWYN'S third group of fifth-year-pictures, to be released early in the new year, will be of extraordinary interest, according to an advance statement of Goldwyn concerning its first pictures for 1922. Just which pictures, and how many, will be included in this group has not been decided upon, but it is more than likely that "The Sin Flood" and "Doubling for Romeo," with Will Rogers in the stellar role, will be the outstanding productions.

Other Goldwyn pictures, now completed or in the editing and titling stages, from which the rest of the third group pictures will be selected include:

Rupert Hughes' new picture, "The Wall Flower," with Colleen Moore, Richard Dix, Gertrude Astor, Tom Gallery and many others.

"Grand Larceny," by Albert Peyson Terhune, directed by Wallace Worsley, with a cast including Elliott Dexter, Claire Windsor, Roy Atwell, Tom Gallery.

"The Glorious Fool," by Mary Roberts Rinehart, directed by E. Mason Hopper, with Helene Chadwick and Richard Dix featured.

"His Back Against the Wall," by John Frederick, with Raymond Hatton in the leading role. Rowland V. Lee directed it. In the cast are Virginia Valli, Shannon Day, Will Walling, Virginia Madison and others.

"The City Feller," by Julien Josephson, directed by William Beaudine, with Cullen Landis and Patsy Ruth Miller in the leading roles.

"What Ho! The Cook!" Gouverneur Morris' Chinese fantasy, with Jack Abbe and Winter Blossom in the leads, directed by Rowland V. Lee.

"Yellow Men and Gold," by Gouverneur Morris, directed by Irvin Willat, with Helene Chadwick and Richard Dix featured.

"Sent for Out," Rupert Hughes new Irish picture, directed by Alfred Green, with Colleen Moore and Ralph Graves in the leads.

"The Blind Bargain," formerly called "The Octave of Claudius," by Barry Pain, directed by Wallace Worsley, with Lon Chaney and Jacqueline Logan in the principal roles.

"Hungry Hearts," from Anzia Yezierska's stories, directed by E. Mason Hopper, with Bryant Washburn and Helen Ferguson.

"Remembrance," the new Rupert Hughes picture, which the author is directing, and in which Claude Gillingwater, Kate Lester, Patsy Ruth Miller and Cullen Landis play the chief roles.

Will Payne Added to Realart Authors

ONE of the latest additions to Supervising Director Elmer Harris' growing staff of authors who have identified themselves with Realart is Will Payne, novelist and short story writer.

Not only has Mr. Payne written many novels which have reached a large circulation, but his short stories have been looked for by the magazine reading public. Realart will soon have an announcement to make regarding his first original story for one of their stars which he has already started, in co-operation with Fred Myton who has been assigned to write the scenario."

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HALLROOM BOYS COMEDIES

featuring SID SMITH and JIMMIE ADAMS

so he knows that his patrons pack his house if you give 'em Hallroom Boys Comedies to laugh at.

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FEDERATED FILM EXCHANGES of AMERICA, INC.

Discounts Talk of Hard Times

First National Submits Reports on Issues of Past Months

THAT the pessimistic predictions, current a few months ago, of impending business paralysis are being proved empty imaginings of calamity howlers is the contention of First National. In a statement issued during the week from the First National home-office, the records of some of the First National attractions, released during the past several months, are recited to demonstrate that business has been generally prosperous wherever "good pictures" have been showing. "The mediocre picture is the backbone of the pessimists' argument," declares the First National statement, which follows in part:

"'The Kid,' Chaplin's sensational six-reeler production, was shown on November 5 at the Gem theatre, Olean, N. Y., for a return engagement, and shattered both the box office and attendance records. 'Shoulder Arms,' one of his older pictures, broke the attendance records to pieces during a third run at the Scenic, of Sioux City, Ia., whose manager, Morris Smith, wrote: 'Chaplin is an A-1 favorite with my patrons.'

"'The Idle Class' was shown October 20-22 at Thielen's Majestic, Bloomington, Ill., and turned the same trick. Manager A. G. Schade eliminated his usual three-act vaudeville bill to star the two-reel comedy. The picture was likewise shown for seven days at the Mary Anderson theatre in Louisville, Ky., resulting in the biggest week of the season for this house. And there was such a demand for it in Scottsbluff, Neb., that W. H. Ostenberg, Jr., manager of the Orpheum, inaugurated a 10 A. M. matinee to accommodate the night shifts of the sugar factory in the town, and was rewarded with a packed house.

"The Kid" pulled big; broke recent box office and attendance records, reported Albert Deutsch, manager of the Standard at Lorain, O. Fine box office receipts characterizes its showing at the National, in Cincinnati, O., Nov. 10 and 11 according to Mrs. Emma Shakespeare, the manager. 'A Day's Pleasure' elicited good attendance; good box office receipts from Manager William Eppstein of the Strand, Laredo, Tex.

"Constance Talmadge's 'Woman's Place,' during October broke attendance records in two theatres, the Luna, at Lafayette, Ind., and Forrest's in Boonville, Ind.

"'Bits of Life,' a Marshall Neilan production, broke the records of the New Alhambra, Canton, O., Nov. 6 to 9; and brought good box office receipts to the Strand, Cincinnati, O.

"The Rialto, of Glens Falls, N. Y. is cherishing some new house records, due to the showing there of 'Scrap Iron,' Charles Ray's epic of the prize ring. This picture likewise set up new records in the Crescent, Pontiac, Ill., Nov. 3 to 5. Anent it W. K. Richards, manager of the New Royal, Findlay, O., remarks 'Business was big.'

"'The Child Thou Gavest Me' is another picture which is meeting with instantaneous success in all parts of the country. Attendance records equaled; box office receipts splendid, epitomizes the results of its showing at the National, Cincinnati, O., while W. L. Newberry, manager of the Alhambra theatre in Los Angeles writes; 'It went over with a bang. Business mounted steadily. A very pleasing picture. Give us some more such pictures and we won't kick.' And the verdict of the Boulevard theatre, also in Cincinnati, was: 'Box office receipts better than usual normal; stood them up in line every night.'

"Good attendance at all shows summarizes the showing of 'Playthings of Destiny' at the Grand, Jonesboro, Ark., and 'good box office receipts' at the Orpheum, Cincinnati, O.

"The gist of reports on other First National attractions follows:

"'Salvation Nell,' Crescent theatre, Pontiac, Ill., 'excellent box office receipts; S. R. O. on second night;' Thielen's Majestic, Bloomington, Ill., 'excellent box office receipts.'

"'The Cup of Life,' Jewel, Fremont, O., 'set new marks for the prevailing period of depression, both as to attendance and box office receipts;' Boulevard, Cincinnati, O., 'fine box office receipts.'

"'One Arabian Night,' Walnut, Cincinnati, O., 'exceptional business, considering business conditions;' Strand, Milwaukee, Wis., 'better than average business.'

"'Two Minutes to Go,' Princess, Sioux City, Ia., 'very nearly broke attendance and box office records; played to capacity from 3 o'clock opening to late close.'

"'The Girl in the Taxi,' Empress, Owensboro, Ky., 'did splendid business.'

"'The Oath,' Empress, Owensboro, Ky., 'good business.'

"'Nomads of the North,' Majestic, Streator, Ill., 'excellent receipts.'"



Jacqueline Logan, Goldwyn star

Over the Hill" Named One of the Year's Best

"OVER THE HILL," the Fox super-special, was named by five out of six prominent men associated with the industry in their selections of the ten best productions for the year ending August 31. "A Connecticut Yankee in King Arthur's Court," another Fox special, was voted for by two of the six selectors.

The list of men who made the selections are William A. Johnston, editor of Motion Picture News; Arthur James, editor of Moving Picture World; Joe Dannenburg, of Wid's Daily; James O. Spearing, picture critic of the New York Times; Tom Hamlin, Motion Picture Journal, and P. S. Harrison, of Harrison Reports.

Robertson's Company Off for Spain

John S. Robertson and his company is now in Spain, where he is ming exteriors for Maurice ewlett's novel, "Spanish Jade," r. Robertson's next picture for aramount. The company, besides r. Robertson, included, Mr. and rs. David Powell, Evelyn Brent, ho will appear as Manuela; rank Stanmore, Lionel d'Aragon, ameramen Roy Overbaugh and rs. Overbaugh, Jos. Rosenthal id Major Charles H. Bell.

Madrid will be official headquarrs and a good deal of the actual ooting, it is anticipated, will be done in Seville and the surounding district.

owland Buys European "Film Sensation"

Cable advises from Richard A. owland, president of Metro Pictures Corporation, this week anounced that he has purchased, for stribution by Metro early in 1922, ie motion picture sensation of urope. The message read:

"Bought and will bring back film nsation of Europe."

The purchase, it is understood, as made in Paris

"What Do Men Want?" Moves to B'way

"WHAT DO MEN WANT?" The Lois Weber picture which Wid Gunning, Inc., has been presenting at the Lyric theatre in New York, was moved to the Broadway theatre on Monday because of the opening of the Gunning release. "Our Mutual Friend," at the Lyric.

"What Do Men Want?" will play the Broadway for a week and will be shown in all the other Keith houses in Greater New York during the next few weeks. The success of the Lyric showing was reflected in the crowds which turned out for the showing at popular prices at the Broadway.



Marie Prevost with her leading man, Tom Gallery, in her new Universal picture, "A Parisian Scandal"

—and in Los Angeles



where every exhibitor has a "mission" to get the very best for his "movie wise" patrons

ALEX. PANTAGES

has booked the Selznick production that has set all America talking

"A MAN'S HOME"

for the

LOIS THEATRE

ONE ARTIST LIVES SEVEN CHARACTERS



Jessen's Studio News by Wire

FIRST NATIONAL

Louis B. Mayer is finishing this ek "The Woman He Married," rring Anita Stewart, under the rection of Fred Niblo. Dal Claw- n is at the camera.

Frothingham is editing "The an Who Smiled."

Neilan is taking the last scenes r "Penrod" this week. The oduction has four child stars; esley Barry, Baby Betty Mont- mery, Sunshine Sammy Morri- n and Gordon Griffith.

The formal preview of "Molly " was held at the Mission thea- recently.

Eddie Cline has completed a eaton comedy titled "The Pale ice."

Henry King, director of Richard rthlemess, is here to make ar- ngements for the filming of the xt subject.

John M. Stahl is casting for One Clear Call." Henry Walthall to play the lead.

INCE

A production titled "Jim" has en completed. The final scenes re taken at Reno. John Griffith ray is the director and the lead- g roles are played by Milton lls, Marguerite De La Motte, and hn Bowers.

Work is being rushed on "The ottentot," starring Douglas Mac- an with Madge Bellamy and aymond Hatton to make it an rly January release.

Lambert Hillyer is casting for a entucky mountain story, "The rotherhood of Hate."

Joseph Franklin Poland has com- eted the continuity for "The ooden Spoil" from a novel by ictor Rousseau.

J. Parker Reid is producing Pawned" by Frank Packard. Ir- n Willat is directing and John ower and Edith Roberts head an l-star cast.

METRO

The revised cast for "Stay Home," an S-L production starring Gareth Hughes under the direction of George D. Baker includes Grace Durmond, Bartine Burkett, Herbert Heyes, Victor Potel, Nelson McDowell, Edwin Wallock, Tina Medotti, Harry Lorraine, Albert Breig, Sidney Dalbrook, Stanton Heck, William Brown.

The Maxwell Karger production "Hate," starring Alice Lake includes Conrad Nagel, who was borrowed from Lasky, Harry Northrup, Charles Clary, and John Ince.

In production are "The Prisoner of Zenda," and "The Five Dollar Baby."

Andree Tourneur is playing opposite Bert Lytell in "the Phantom Bride."

UNIVERSAL

The cast for "Blarney," under the direction of Hobart Henly, starring Rawlinson, includes Gertrude Olmstead, George McDaniels, Frankie Lee, Edward Jobson, Walter Perry, William Welsh, Al McQuarrie, and Fred Kohler.

Miss Dupont's "The Golden Gallows" was filmed under the direction of Paul Scardon. The cast includes Jack Mower, Edwin Stevens, Douglas Gerrard.

"The Triple Cross," a Northeast Police story, starring Art Accord, is being directed by Albert Russell.

Lee Moran, affiliated with the Century Comedy Company, is now producing at the Century studio.

"Slippery Tongue" is to be the next Frank Mayo subject.

HERE AND THERE

Finis Fox gave a trade pre-view showing of "Man's Law and God's" at the De Luxe theatre on November 25th. Jack Livingston and Ethel Shannon play the leads in an all star cast. The story is of the romantic melodramatic type laid in the Northwest.

The Lowry Tuttle Productions has been organized to film a series of twelve two-reel specials. The first "Reddy Brant" has been indorsed by the Boy Scouts organization. Gene Lowry is the general-manager of the company. W. C. Tuttle will write the screen stories. Gordon Griffith will be featured in the productions.

Betty Blythe is now en route for New York to play in a Rex Beach story.

Arthur F. Beck is on the way to New York for a conference with the officials of Associated First National Pictures concerning the release of Leah Baird features.

Hampton Del Ruth is to make a series of comedy dramas for Robertson-Cole. Alta Allen, a former Mack Sennett girl, will be featured.

F. E. Adams, managing director of the Provincial Cinematograph Theatres, Ltd., of London, and a party of four are here visiting the studios and theatres.

ROACH

The Pollard comedy "Years to Come" and Parrott's "Pay the Cashier," have been shipped.

Keene Thompson is a new member of the scenario staff. He will collaborate with Charles Parrott.

Harold Lloyd will make five comedies next year. One will probably be in six reels.

VITAGRAPH

Lucilee Carlisle has returned from New York to be the lead for Larry Semon.

O. N. (Babe) Hardy and Myrtle Reedes of Atlanta, Ga., were married on Thanksgiving day.

It is reported that Antonio Moreno is next to play in a serial.

Duncan is preparing the script for his next production.

Jimmy Aubrey has started a comedy under the working title "The Interloper."

LASKY

Cecil DeMille was given a farewell party at the studio and a surprise farewell at the station by all members of the producing organization as he departed for New York last Wednesday accompanied by Mr. Lasky and William DeMille, who had just arrived from New York. Paul Iribe, a Lasky art director, is accompanying Mr. Cecil DeMille to Europe.

The Betty Compson subject, temporarily titled "The Noose" is in production under the direction of William Taylor.

"Across the Continent" is the temporary title of the next Wallace Reid subject by Byron Morgan to be directed by Philip Rosen. Production begins December 5th.

Al Green has been engaged to direct Tom Meighan in "The Proxy Daddie." Olga Printzlau wrote the continuity.

Sam Woods is beginning "Beyond the Rocks," by Elinor Glyn, starring Gloria Swanson, this week. The continuity is by Jack Cunningham.

FOX

Director Emmett J. Flynn will leave for New York this week with the "Count of Monte Cristo," an eleven reel special.

Director Lynn Reynolds has a company of sixty on location at Truckee, taking snow scenes for "Arctic Trails," starring Tom Mix, with Eva Novak in a leading role.

Bernard Durning will direct Dustin Farnum in a new untitled picture.

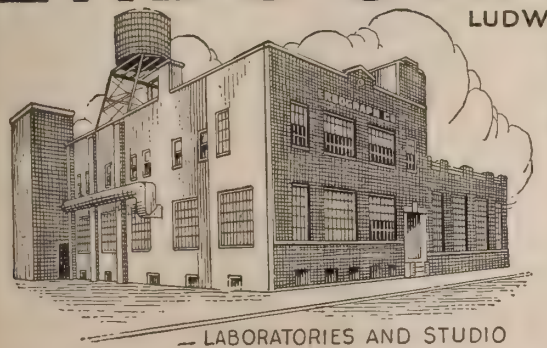
UNITED STUDIOS

Directors Jean Hersholt and Eliot Howe will complete the Hampton production from Zane Grey's story "Wildfire" within a week. This will be Hampton's first Goldwyn release. It features

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NEW YORK CITY

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

MAY

Feature	Star	Distributed By	Length	Reviewed
Bob Hampton of Placer	James Kirkwood	First National	7 reels	May 14
Call From the Wild	Special Cast	Pacific Film—S. R.		
Call of the Blood	Special Cast			
Cheated Love	Carmel Myers	Universal	5 reels	May 28
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Coincidence	Special Cast	Metro	5 reels	May 21
Colorado Pluck	William Russell	Fox	6 reels	May 28
Courage	Naomi Childers	First National	6,244 ft.	
Divorce of Convenience	Owen Moore	Selznick	5,000 ft.	
Don't Leave Your Husband	William Desmond	Federated Film	6,200 ft.	May 7
Gilded Lies	Eugene O'Brien	Selznick	5,500 ft.	May 21
Good Women	Rosemary Theby	Robertson-Cole	6 reels	May 21
Highest Bidder, The	Madge Kennedy	Goldwyn	5 reels	May 14
His Greatest Sacrifice	William Farnum	Fox	5,200 ft.	May 14
Home Stretch	Douglas MacLean	Famous Players	5 reels	May 14
I Am Guilty	Louise Glaum	Associated Prod	6 reels	May 7
It Can Be Done	Earle Williams	Vitagraph	5 reels	May 14
Lavender and Old Lace	Marguerite Snow	Hodkinson	5 reels	May 7
Lure of Egypt, The	Claire Adams	Pathe	5 reels	May 21
Miracles of Manhattan	E. Hammerstein	Selznick	5,000 ft.	May 14
Peck's Bad Boy	Jackie Coogan	First National	5 reels	May 7
Reputation	Priscilla Dean	Universal	7 reels	May 14
See My Lawyer	Roy T. Barnes	Robertson-Cole	6 reels	May 14
Seven Years' Bad Luck	Thelma Percy	Robertson-Cole	5 reels	May 7
Traveling Salesman	Roscoe Arbuckle	Famous Players	5 reels	May 7
Wallop, The	Harry Carey	Universal	5 reels	May 14
Wild Goose, The	Mary McLaren	Famous Players	5 reels	May 21
Wolves of the North	Herbert Heyes	Universal	5 reels	May 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Beach of Dreams	Edith Storey	Robertson-Cole	5 reels	June 11
Beautiful Gambler	Special Cast	Universal	5 reels	June 11
Beyond Price	Pearl White	Fox	5 reels	May 21
Big Town Ideas	Eileen Percy	Fox	5 reels	May 28
Black Panther's Cub	Florence Reed	Equity Pic.—S. R.	7 reels	June 11
Boys Will Be Boys	Will Rogers	Goldwyn	5 reels	May 28
Butterfly Girl, The	Marjorie Daw	Pathe	5 reels	June 4
Charge It	Clara Kim. Young	Equity Pic.-S. R.	6,900 ft.	June 11
Cold Steel	Special Cast	Robertson-Cole	6 reels	June 4
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Get Your Man	Buck Jones	Fox	5 reels	June 4
Girl from Nowhere, The	Elaine Ham'rstein	Selznick	5 reels	
Gypsy Blood	Poli Negri	First National	6 reels	May 21
Heart Line, The	Leah Baird	Pathe	6 reels	June 4
Home Stuff	Viola Dana	Metro	5 reels	June 18
Idols of the North	Dorothy Dalton	Famous Players	5 reels	May 28
If Women Only Knew	Robert Gordon	Robertson-Cole	6 reels	June 4
Keeping Up With Lizzie	Enid Bennett	Hodkinson	5 reels	May 21
King Queen Joker	Sydney Chaplin	Famous Players	5 reels	June 11
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Last Card, The	May Allison	Metro	5 reels	June 4
Lessons in Love	Constance T'lmdge	First National	5 reels	June 18
Live and Let Live	Harriet Hammond	Robertson-Cole	6 reels	June 4
Lost Romance, The	Conrad Nagel	Famous Players	7 reels	May 28
Love's Penalty	Hope Hampton	First National	5 reels	June 4
Lure of the Orient, The	Special Cast	Aywon Film—S. R.	6 reels	May 28
Man of the Forest	Special Cast	Hodkinson	6 reels	May 28
Man Tamer, The	Gladys Walton	Universal	5 reels	June 4
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Rider of the King Log	Frank Sheridan	Pathe	7 reels	May 28
Ridin' Romeo	Tom Mix	Fox	5 reels	June 11
Road to London, The	Bryant Washburn	Pathe	5 reels	June 11
Sacred and Profane Love	Elsie Ferguson	Famous Players	5 reels	April 30
Salvage	Pauline Frederick	Robertson-Cole	5 reels	May 28
Scarab Ring, The	Alice Joyce	Vitagraph	5 reels	June 4
Scrambled Wives	Marguerite Clark	First National	6 reels	June 4
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Sham	Ethel Clayton	Famous Players	5 reels	May 28
Sheltered Daughters	Justine Johnston	Realart	5 reels	May 28
Silver Car, The	Earle Williams	Vitagraph	6 reels	June 4
Snow Blind	Russell Simpson	Goldwyn	6 reels	June 4
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Ten Dollar Raise, The	Peter B. Kyne	Associated Prod.	6 reels	May 21
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Two Weeks With Pay	Bebe Daniels	Realart	5 reels	June 4
Two Wise Wives	Louise Calhern	Famous Players	6 reels	June 4
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Whistle, The	William S. Hart	Famous Players	5 reels	April 9
White and Unmarried	Thos. Meighan	Famous Players	5 reels	June 11
Wise Fool, A	James Kirkwood	Famous Players	6 reels	June 11
Wom. God Changed, The	Seena Owen	Famous Players	6 reels	June 4

JULY

Feature	Star	Distributed By	Length	Review
Appearances	Special Cast	Famous Players	5336 ft.	July
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July
Big Town Round Up	Tom Mix	Fox	5 reels	July
Broken Doll	Special Cast	Associated Prod	5 reels	June
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July
Carnival	Special Cast	United Artists	6 reels	July
Children of the Night	William Russell	Fox	5 reels	July
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July
Devotion	Hazel Dawn	Associated Prod	5 reels	July
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July
Face of the World	Special Cast	Hodkinson	6 reels	July
Foolish Matrons	Hobart Bosworth	Associated Prod	5 reels	July
Golden Snare	Special Cast	First National	6 reels	July
Greater Profit	Edith Storey	Robertson-Cole	4200 ft.	July
Heart to Let	Justine Johnston	Realart	5249 ft.	Aug.
Home Talent	Ben Turpin	Associated Prod	5 reels	June
I Am Guilty	Louise Glaum	Associated Prod	5312 ft.	May
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July
Kiss, The	Carmel Myers	Universal	5 reels	July
Land of Hope	Alice Brady	Realart	4964 ft.	July
Live Wires	Edna Murphy	Fox	5200 ft.	July
Love Time	Shirley Mason	Fox	4800 ft.	July
Man Who, The	Bert Lytell	Metro	6 reels	
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June
Money Maniac, The	Special Cast	Pathe	5 reels	July
Over the Wire	Alice Lake	Metro	5 reels	July
Salvation Nell	Pauline Starke	First National	5 reels	July
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July
Straight From Paris	Buck Jones	Fox		July
Such a Little Queen	Constance Binney	Realart	4942 ft.	July
Ten Dollar Raise	Special Cast	Associated Prod		May
Thunder Island	Edith Roberts	Universal	4279 ft.	June
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft.	July
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Big Game	May Allison	Metro	5 reels	
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft.	Aug. 1
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Dangerous Toys	Special Cast	Federated—S. R.	7 reels	
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 1
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod	7 reels	July 3
Great Moment, The	Milton Sills	Famous Players	6,372 ft.	Aug.
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft.	July 3
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug.
Luring Lips	Gladys Walton	Universal	5 reels	July 3
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 3
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft.	Aug.
Mystery Road, The	David Powell	Famous Players	5 reels	Aug.
Old Nest, The	Mary Alden	Goldwyn	7,889 ft.	July 1
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct.
Pilgrims of the Night	Lewis Stone	Associated Prod	5 reels	Aug. 3
Playthings of Destiny	Anita Stewart	First National	6,200 ft.	
Rainbow Trail	William Farnum	Fox	6 reels	
Remorseless Love	E. Hammerstein	Selznick	5,000 ft.	Aug. 2
Shams of Society	Barbara Castleton		6 reels	Aug. 1
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 3
Singing River	William Russell	Fox	5 reels	Aug.
They Shall Pay	Special Cast	Pathe	5 reels	
Trip to Paradise	Bert Lytell	Metro	5,800 ft.	Aug. 2
Wealth	Ethel Clayton	Famous Players	5,141 ft.	July
Wedding Bells	C. Talmadge	First National		Aug. 2
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 1
What's Your Reputation Worth?	Corinne Griffith	Vitagraph		April 1
Who Am I?	Special Cast	Selznick	5,000 ft.	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 18
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 28
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 21
Bar Nothing	Buck Jones	Fox		Oct. 22
Beating the Game	Tom Moore	Goldwyn	5058 ft.	Sept. 17

(Continued on page 3079)

Feature	Star	Distributed By	Length	Reviewed
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Famous Players	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Courage	Naomi Childers	First National	6 reels	
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft.	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft.	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft.	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Infamous Miss Revell	Alice Lake	Metro	5 reels	Sept. 10
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft.	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft.	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
Bill's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 5
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	
Conquering Power, The	Special Cast	Metro	7 reels	July 16
Courage	Naomi Childers	First National	6 reels	
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
God and Evil	Lucy Doraine	Warren		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Handcuffs or Kisses	Elaine Hammerstein	Selznick	6 reels	Oct. 15
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
Accuse	Special Cast	United Artists	8 reels	
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Lefty Flynn	Bert Lytell	Metro	6 reels	
Lily from Longacre, The	William Russell	Fox	5 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
Oh: Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peer Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Quenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rainbow, The	Alice Calhoun	Vitagraph	5 reels	
Rue of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Sage Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Silent Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Sleigh Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson		7 reels	

Feature	Star	Distributed By	Length	Reviewed
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Steelhart	William Duncan	Vitagraph	5 reels	Sept. 24
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	
Speed Girl, The	Bebe Daniels	Realart	6 reels	
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
Virginia Courtship, A	May McAvoy	Realart	5 reels	
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Dr. Jim	Frank Mayo	Universal	5 reels	
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Fightin' Mad	William Desmond	Metro	5 reels	Nov. 12
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Fountain of Youth	Special Cast	Graphic—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	
Hush Money	Alice Brady	Realart	6 reels	
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 12
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	
The Idle Rich	Bert Lytell	Metro	6 reels	Nov. 12
Ladies Must Live	Special Cast	Paramount	7 reels	
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	
Love Never Dies	Special Cast	First National	7 reels	
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Man of Stone, The	Conway Tearle	Selznick	5 reels	
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	
Possession	Special Cast	R-C	6 reels	Nov. 12
Riding With Death	Buck Jones	Fox	5 reels	
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	
Silent Years	Special Cast	R-C	5 reels	
Sin of Martha Queed, The	Special Cast	Associated Exhib.		
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Tol'ble David	Rich. Barthelmess	First National	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	
What Do Men Want?	Special Cast	F. B. Warren	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	
Bashful Suitor, The	Special Cast	Hodkinson	5 reels	
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	
Conceit	Special Cast	Selznick		
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		
Duke of Chimney Butte	Fred Stone	R-C		
Eden and Return	Doris May	R-C		
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	
Fifty Candles	Special Cast	Hodkinson		
First Love	Constance Binney	Realart	5 reels	
Flower of the North	Henry B. Walthall	Vitagraph		
Get-Rich-Quick Wallingford	Special Cast	Famous Players		
Golden Gift, The	Special Cast	Metro		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		
Little Minister, The	Betty Compson	Famous Players		
Love Charm, The	Wanda Hawley	Realart	5 reels	
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Miss Lulu Bett	Special Cast	Famous Players		
Morals	May McAvoy	Realart		
No Defense	William Duncan	Vitagraph		
Paste Board Crown, A	Special Cast			
Peacock Alley	Mae Murray			Nov. 26
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		
Prince There Was, A	Thomas Meighan	Famous Players	5 reels	Nov. 26
Princess Virtue	Marie Prevost	Universal	5 reels	
Rigoletto	Special Cast	Romayne	6 reels	
Sea Lion, The	Hobart Bosworth	First National		
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	
Sin Flood, The	Special Cast	Goldwyn		
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	
Whatever She Wants	Eileen Percy	Fox	5 reels	
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

Comedy and Short Subject Release.

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
Afraid of His Wife		Educational	1 reel	
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assault and Flattery		Educational	1 reel	
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Bakery, The	Larry Semon	Vitagraph	2 reels	June 11
Bang	Lloyd Hamilton	Educational		
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	
Between the Acts	Larry Semon	Vitagraph	2 reels	April 30
Blacksmith, The	Buster Keaton	First National	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Broom	Billy Quirk	Reelcraft	2 reels	
Bride and Gloom	Monty Banks	Federated	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Devilish Romeo		Fox	2 reels	
Dew Drop Inn	Larry Semon	Vitagraph	2 reels	
Dizzy Dumbells	Art Bates	State Rights	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Detective	Johnny Jones	Goldwyn	2 reels	June 18
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Fall Guy, The	Larry Semon	Vitagraph	2 reels	
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
For Land's Sake		Educational	2 reels	
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Greenhorn, The	Lloyd Hamilton	Educational	2 reels	May 28
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hey Rube	Bobby Vernon	Educational	2 reels	May 28
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold Your Breath	Chas. Dorety	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
In for Life	Viora Daniels	Educational	2 reels	Aug. 6
It's Your Move		Educational	1 reel	
Just in Time		Educational	2 reels	June 25
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Man vs. Woman	Dorothy Devoe	Educational	2 reels	June 18
Meet the Wife	Sid Smith	Federated	2 reels	
Money Talks	Henry Murdock	Educational	1 reel	May 28
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mr. Fatima	Eddie Barry	Educational	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Stop Over	Snub Pollard	Pathe	1 reel	July 23
Nothing Like It	Dorothy Devore	Educational	2 reels	Aug. 6
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Oh Buddy	Neal Burns	Educational	2 reels	Aug. 6
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
On Their Way	Eddie Boland	Pathe	1 reel	Sept. 10
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Roman Romeos	Lyons & Moran	Universal	2 reels	May 21
Saving Sister Susie		Educational	2 reels	
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
Say Uncle		Educational	1 reel	
School Days	Larry Semon	Vitagraph	2 reels	
Scrappily Married	Harry Gribbon	Educational	2 reels	July 2
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
See America Thirst	Cissy Fitzgerald	Producers Secu		
She Sighed by the Sea Side	Ben Turpin	Associated Prod	2 reels	June
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct.
Simple Life	Larry Semon	Vitagraph	2 reels	
Singer Midgets Scandals	Slim Somerville	Fox	2 reels	July 9
Single Handed	Edgar Jones	Pathe	2 reels	June
Skipper Treasure Garden	Special Cast	First National		June
Small Town Stuff	Al St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 2
Snookey's Blue Monday	Snookey	Educational	2 reels	July 3
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept.
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept.
Snookey's Wild Oats	Snookey	Educational	2 reels	July
Society Dogs	Brownie (Dog)	Universal	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Sportsman, The	Larry Semon	Vitagraph	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept.
Standing Pat	Teddy Sampson	Educational	1 reel	July 3
Stealin Home	Harry Sweet	Universal	2 reels	Sept.
Stick Around	Ernest Truex	Pathe	2 reels	
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 1
Sweet Revenge	Thornton Edwards	Educational	1 reel	June
Take Your Time	Earl Rodney	Educational	1 reel	June
Their Dizzy Finish	Sid Smith	Federated Film	2 reels	June
Three Good Pals		Fox	2 reels	June
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 1
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 1
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
What a Whopper	Snub Pollard	Pathe	1 reel	Aug. 6
Why They Love Cave Men		Celebrated Players		
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adventures of Tarzan (Serial), Elmo Lincoln		State Rights		
American Badger (Bill and Bob Series)		Pathe	1 reel	July 23
Andy and Min (Cartoon)		Celeb. Play. Film	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor		Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Big Mystery (Mutt and Jeff Cartoon)		Federal	1 reel	
Biology—the Microscope and Its Use (Educ.)		National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Boy Scouts of America (Topical)		Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers		Vitagraph		
Cairo in Egypt (Kineto Review)		Urban	1 reel	July 9
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)		Educational	1 reel	
Combatting the Elements (Novelty)		Kineto Review	1 reel	
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Creation (Sacred Films)			4 reels	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones.		Pathe	2 reels	
Cyclone Smith's Vow (West. Drama)		Universal	2 reels	Sept. 24
Day with the Giants		State Rights		
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Do or Die (Serial), Eddie Polo		Universal	2 reels	May 21
Down in Dixie (Scenic)		Kineto Review	1 reel	
Dreams Come True (Educational)		Educational	1 reel	
Eden of the Pacific (Scenic)		Prizma	1 reel	Sept. 3
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Feathers (Scenic)		Selznick	1 reel	Aug 13
Great American Authors (Kineto Series)				Nov. 19
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex	1 reel	Sept. 24
Hitting the Spots (Scenic)		Educational	1 reel	May 28
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Sanchi		Pathe	2 reels	
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi'des.	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	

(Continued on page 3096)

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

How an Eleven-hundred Seat House Was Renovated at Small Cost

$3,200 Was All It Cost This Manager to Redecorate His Theatre

By Noble Hearne

We are never so perfect that we cannot sometime learn something. That fact was never more emphatically impressed upon me as when I undertook to thoroughly renovate the Frolic theatre, San Francisco. In fact, I must confess that I rather surprised myself in discovering what could be accomplished with a sum less than one-third of the cost I at first thought would be the very lowest necessary to put the house in good condition.

Four months ago I assumed charge of the Frolic, with the view of putting the house in condition, as at that time it was essential that a number of repairs be made. This experience of mine, I am sure, will be interesting to other exhibitors, particularly those who are compelled to watch their expenditures closely.

I was asked by the owners of the theatre to make an approximate estimate on the cost of cleaning up the house and making only the most needed improvements. I went into the matter, as I then thought, very thoroughly and placed the lowest possible figure upon each item. The best I could do was $10,000, and I presented this estimate. The proposition was promptly turned down and I was advised that the owners did not care to make such an outlay, for the time being at least. I was advised to eliminate a number of items and send in another estimate.

Then I asked for $3,000, which was granted. This sum seemed extremely meager for the amount of work absolutely necessary to whip a house seating 1,100 people into proper shape. It must be admitted that this work I had cut out for myself seemed Herculean when it is considered that the theatre was badly in need of new carpets, drapes, repainting, new electric fixtures, an ornamental fountain, new uniforms for ushers and other attendants and hundreds of other small items too numerous to mention.

To cut a long story short, I was able to practically entirely renovate the theatre for an actual cost of $3,200. I accomplished this by eliminating all former bids I had received and, to use a common phrase, "shopped" around until I secured the articles I needed at prices within the range of my "purse." It was trying and hard work, but I feel now that the end justified the means.

Exhibitors, Attention!

When Noble Hearne took charge of the Frolic theatre, San Francisco, he was asked by the owners to make an estimate of what it would cost to put the house in condition. His figure was $10,000. The proposition was turned down, and Mr. Hearne set to work to cut down the cost. In this article which he prepared at the request of this department, he tells just what each item cost him in his renovating the Frolic. All the designing, from the lighting in front of the house to the costumes of the ushers, was done by Mr. Hearne. His experience will be a great help to any manager who has a similiar problem confronting him—Tech. Ed.



View I—Exterior of the newly renovated Frolic theatre, San Francisco. The fountain is of green and red lights, giving the effect of water running over the bowl. The design of the lighting decoration was by Noble Hearne. The blue sign lamp is new and is a main part of the scheme

My first interest was for carpets and drapes. I realized that these two items would cost more than anything on my list and I wanted to get them out of the way before taking up all the other necessities.

Accordingly I visited the large stores as well as the small ones. Finally I sold a small concern, in the office equipment business, the idea of branching out into the theatre-furnishing business. I pointed out to this firm the fact that they could not secure a better "show window" for their business than the theatre. My argument was that their first effort should be made in a theatre prominently situated as the Frolic and that the house would look so much better than it has for years, their contribution to the general effect would be bound to sell goods for them. The idea went over in great shape.

For the drapes I used plain heavy monks cloth with a six-inch black fringe at the bottom.

I paneled the inside foyer behind the rear row of seats and allowed plenty of fold which set the panel off much better than would have been the case had the drapes been used sparingly.

The work accomplished can be more intelligently understood by describing the costs of the various sections of the house from the photographs. The illustrations show some of the sections of the house before the work of renovating had been completed.

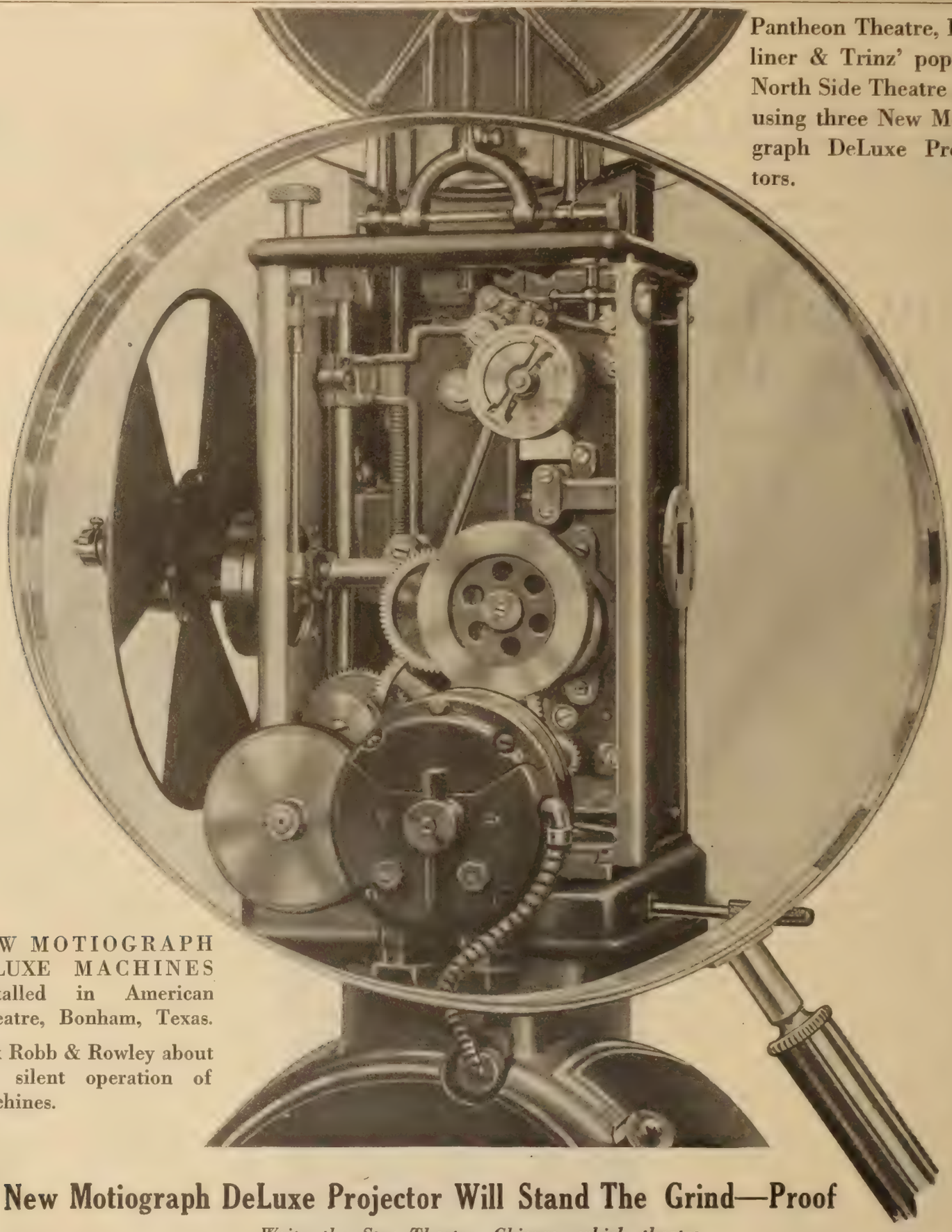
The Main Auditorium: (See View II.) This auditorium is in stone effect, secured by using heavy plaster squared off in stone effect and tinted. Cost: $210.

Drapes on stage: Ordinary scenic cloth, worked with gold paint. Cost: $62.

Flowers in boxes are artificial, with small white lights concealed in handles: Cost of two: $15.

Note parchment screen about walls. Cost: $2.50 each or total $10.

(*Continued on page* 3083)



Pantheon Theatre, Lubliner & Trinz' popular North Side Theatre now using three New Motiograph DeLuxe Projectors.

NEW MOTIOGRAPH DeLUXE MACHINES installed in American Theatre, Bonham, Texas.

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View II—Main auditorium of the newly equipped Frolic theatre. The walls are painted to give a stone effect, they are tinted natural colors. Black and white striped carpet was used throughout the house. The entire place was decorated in soft tones and no attempt was made at gaudy decoration.
View III—Lobby of the newly equipped Frolic

How an 1,100 Seat House Was Renovated

(*Continued from page* 3081)

Balcony Landing, looking down the stairs: (See View V.) Electric fixtures cost complete $4.50. Note the wood-beam effect and the stone effect of the plaster walls.

New Theatre for Rochester

Interests representing Harold P. Dygert, of East Rochester, have purchased a building on East Main street, Rochester, N. Y., and will enlarge the edifice into a motion picture theatre. The auditorium of the house will be reached by means of a glass arcade twelve feet in width extending through the center of the building for a distance of sixty feet, entering into the theatre lobby. Stores on either side of the arcade will have entrances opening directly to it. The house will have a width of forty feet and will be one hundred and thirty feet deep. It will contain all modern equipment.

Balcony Landing: (See View VI.) Note plain fixture and stone effect.

Another view of Inside Foyer, looking toward balcony stairs: (See View VII.) The drapes shown are the style used throughout the theatre. A splendid idea can be gained of the high grade of Wilton velvet carpet of gray color. This carpet was the most expensive item and was used throughout the theatre. Cost of carpet: $950.

Inside Foyer: (See View IX.) I wish to call attention to the simple but effective drapes of ordinary monks cloth, with heavy black braiding, used on the long panels. The ceiling is of striped plaster with gold tints. All woodwork around mirrors painted in imitation of walnut. Cost: $450. Note stone effect carried out by painting. Cost of painting: $150.

Outside Foyer or Court: (See View XI.) The fountain is of cement, but has marble effect. Cost installed: $75. Artificial flowers on wall are imitation climbing roses. Cost: $60. Ferns about fountain are natural. The two benches shown were made to order. There are two electric fixtures, one of which is shown; both are of heavy brass casting and very attractive. They were purchased from a second hand dealer. Cost: $80. Note the Wilton carpet, the cost of which was included above. The walls of plaster in stone effect. Cost: $125.

(*Continued on page* 3086)

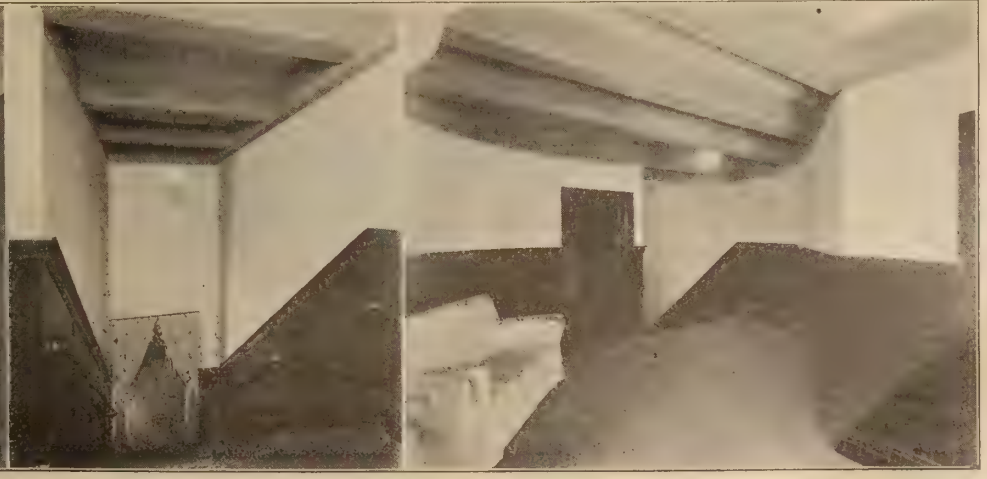
With Kansas City Theatres

A. M. Eisner, former secretary of the Motion Picture Theatre Owners of Missouri, has purchased the Strand, one of Kansas City's leading suburban houses, and will remodel and redecorate the theatre.

The American theatre of Kansas City, owned by George Arkins, was reopened last Saturday, after being remodeled and redecorated. Joe Rosenberg, formerly with Pathe, has been made manager of the house.

The Highland theatre, a suburban house of Kansas City, has been sold by Frank Aigren to A. J. Bohrer.—*True.*

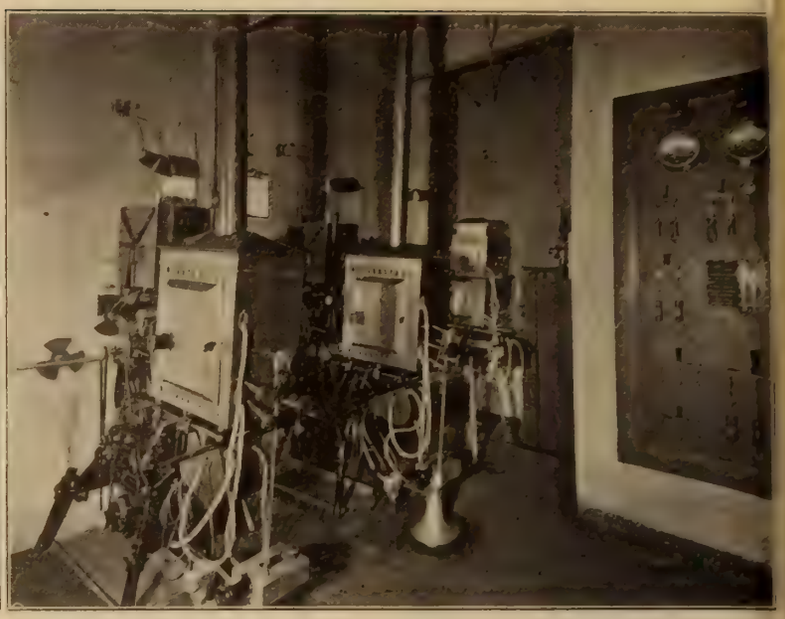




View IV—Section of the interior of the Frolic showing condition before renovation was made. View V—Stairway looking down to foyer. Note the simple design. The stone effect is carried out throughout the Frolic. View VI—Landing above stairs halway to balcony



The California theatre, Los Angeles, showing electrical display



The Power's equipped projection room of the California

California Theatre, Los Angeles, Possesses a Model Projecting Room

The California theatre, located at Main and Eighth street, Los Angeles, is a house that boasts of its projection equipment. The projection room, which is in charge of Chief Projectionist Frank Hardhill, is located on the main floor of the theatre. It measures nine by eighteen feet and has a twelve-foot ceiling. It is constructed of tile and plaster with a crete floor.

The equipment consists of two Powers' six projectors, a Powers' double stereopticon, two Crescent spot lamps, Enterprise arc controls, Moon magnetic speed indicators, Weaver auto-dowsers, and a Hooker enclosed rewind with automatic cut-out switch.

The booth is kept cool at all times by fresh air intakes in the floor and hot air exhausts in the ceiling. The projection is connected with all parts of the house by the Western Electric system of intercommunicating phones. A signal system is used to connect with the stage and orchestra pit, low voltage lamps being used to eliminate all buzzers.

A picture fourteen feet six inches by nineteen feet six inches is projected on an Argus crystal bead screen through Snaplite lenses. All resistance is kept in a small room built in one corner of the projection room. This room has its own system of ventilation. On one side of this room is built the panel switchboard, installed so that the back of the board is accessible.

Canadian Chain Opens Another House

Messrs. Jule and J. J. Allen of Toronto, operating one of the greatest chains of moving picture theatres in the world, extended their interests recently by the opening of the new Allen's Palace theatre, Calgary, Alberta, a city in which they had made their real start as substantial theatre magnates more than 12 years ago, with the building of picture houses in the Canadian West until the opening of the Calgary Allen theatre in 1913. Their Western activities had been preceded by the operation of a number of store shows in Ontario, starting with the "Theatorium" in Brantford in 1906.

The Allens have virtually returned to Calgary for the construction of the Palace theatre after placing new and beautiful moving picture theatres in 21 different cities, the chain comprising upwards of 50 houses at present. The new Palace seats 1,968 people on two floors and occupies a site measuring 100 by 130 feet. The contractor was Mr. A. McDonald, who had already built six large theatres in Canada for important theatre interests. The architect was Howard Crane of Detroit who, too, has designed many houses.

The manager of the Palace is Joe Price who, for three years was manager of the Calgary Allen theatre and who was a newspaperman and athlete in Calgary and Edmonton previously. The assistant manager is Major Ed. Malhiot, former newspaperman and soldier with lengthy record of service. Before the war, Malhiot was the manager of the Hippodrome of Edmonton, Alta. The musical director of the Palace is Herbert G. Copley who had been in charge of music at the Allen, Calgary, for seven years. Messrs. A. C. Foster and Phil Barbour, holders of first class Provincial licenses, are the projection machine operators of the fine new theatre.

The Palace, which is equipped with a Hillgren & Lane pipe organ, was formally opened by the presentation of "Dangerous Curve Ahead" and the comedy, "She Sighed by the Sea Side," by Mack Sennett. Orchestral features included the playing of the Overture from "William Tell" with a screen depiction of the storm and special electrical effects, and a musical prelude to the film attraction. The house was formally dedicated by local civic officials and the management was showered with messages of good will.

The latest of the Allen houses was practically made in Canada, much of the material and equipment as well as practically all labor going into the structure being Canadian. The structural steel was made in Winnipeg by the Dominion Bridge Company; the Sirocco fans were supplied by the Canadian Sirocco Company, Limited, Calgary and Windsor, Ontario; the reinforcing steel and lath were provided by the Trussed Concrete Steel Company, Calgary, and the 1,350 barrels of cement were supplied by the Canada Cement Company, Limited, Montreal.

Other maetrials and fittings were supplied or installed as follows: Marble and tile, by Flesher Tile and Marble Co., Calgary; ventilators installed by S. S. Clarke of Calgary; grand piano by Heintzman & Company, Calgary; furniture, carpets, drapes, paintings, etc., provided and installed by the Hudson's Bay Company; interior decoration by T. Jagmin of Detroit; plumbing by F. H. Lepper & Company, Calgary; ornamental and plain plastering by J. Davidson, Calgary; fireproof doors, metal ducts and entrance marquee built by Western Steel Products, Limited, Calgary; ornamental iron work and fire escapes were constructed by the Union Iron & Foundry, Limited, Calgary; interior woodwork was done by Cushing Bros., Calgary; small hardware was supplied by Marshall-Bevers, Limited, Calgary; the lumber was provided by the Revelstoke Sawmill Company, Limited, Revelstoke, British Columbia; artificial flower decorating was done by the Floral Decorations Company, Calgary, while the plaster material was shipped form Manitoba by the Manitoba Gypsum Company, Limited, Winnipeg.—Gladish.

Kansas Changes

The following new houses, proposed new houses and changes in management have been announced in the Kansas City territory recently:

Home theatre, Hutchinson, Kas., purchased by Fred Savage; Crystal theatre, Ottawa, Kas., owned by W. Millington, is being enlarged and extensively improved; New Star theatre, Wichita, Kas., now under management of J. H. Cooper, being enlarged and will be re-named the New Kansas; new theatre, Bentonville, Ark., being constructed by Hammond Bros.; Royal theatre, Bentonville, Ark., is being constructed by M. J. Kilbourn; Grand theatre, Greenfield, Mo., sold by Mrs. H. Howard to C. B. Hudson; new theatre, Osawatomie, Kas., being constructed by H. Carson; new theatre, Siloam Springs, Ark., being constructed by E. C. Robertson.—True.

Memo for the Note Book
of
Owners, Managers and Projectionists

SUBJECT—VISIT HOME OF POWER'S PROJECTORS



When in New York visit factory of the Nicholas Power Company 90 Gold Street, New York. Largest plant in the world devoted to the manufacture of professional projectors. Note workmanship and materials which enter into the making of Power's Projectors. Learn why Power's service is more than a mere guarantee. The Nicholas Power Company assures a cordial reception and an interesting visit

HOME OF POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



View VII—View of the foyer looking toward the balcony stairs. The draperies are the kind used throughout the entire theatre. View VIII—View of the foyer of the Frolic before the renovation took place. View IX—Foyer looking toward entrance at far right. The mirrors are framed with black walnut. Black and white striped carpet, monks cloth with six inch black fringe. Color is soft purple, green lights are used

How an 1,100 Seat House was Renovated

(*Continued from page* 3083)

I designed Spanish costumes for the girl ushers. These were of black velvet with black satin sashes and red bandannas. These costumes stand out in striking contrast to the general treatment of the theatre, and add color to the decorative scheme. The cost of the costumes was but twenty dollars each.

The itemized costs I have presented here cover within $650 of my entire expenditure. The balance of the money was spent in arranging the lobby and box office, all of which is most effective. The ceiling of the lobby is of the stone effect and carries out the effect of the decorative scheme. The ceiling is arched and studded with electric lights, giving a brilliant and even lighting effect.

The general effect of the lobby is changed with each picture and its scenic effect is suggestive of the theme of the feature.

The above is not, of course, included in the cost of the remodeling or renovating the theatre. The balance of the money not itemized was used for various items, such as touching up various parts of the house, installing a number of canary birds and cages and the hundred and one things always found necessary in completing a house of amusement.

I am mighty pleased with the results I have secured for the money I have spent and I truly hope my experience will assist some other manager who is confronting a problem such as I was compelled to tackle.

Loew Opens Buffalo House

The new Loew State theatre at Buffalo opened recently. Al Beckerich, former manager of the Olympic theatre on Lafayette Square, and now manager at the Cataract theatre, Niagara Falls, N. Y., was at the head of the State. The house, which has a seating capacity of three thousand, is one of the most elaborate in the Loew chain. Marcus Loew presided at the opening ceremonies. He brought a carload of stage and screen celebrities with him. Mayor Buck turned the key of the city over to Mr. Loew and a parade, in which local clubs participated was held. Terry Turner, of the Loew publicity forces, is in Buffalo, arranged the opening ceremonies.

The new State has entrances on both Main and Mohawk streets and has an elaborate electric display over each marque. Every modern bit of equipment has been installed. The interior was dazzling in its brilliance. The dome was in the form of a sunburst of lights, over 1,800 bulbs being used in this one feature of the decorative scheme.

The balancy is mammoth in size and the stage is also unusually large. The policy of the house will be week run pictures and vaudeville.—*Taylor.*

Enlarge Watertown House

The Olympia theatre, Watertown, N. Y., a 2,100 seat house owned by Papayanakos Brothers, is now being remodeled. A new screen, 18 by 22 feet is being installed in place of a smaller one which has served up to the present time.—GRANT.



View X—Through the door at the right can be seen the court approaching the foyer of the Frolic before the house was redecorated. View XI—Court approaching foyer of the San Francisco house. The woodwork is of old Mission antique oak. The rear wall is decorated with artificial climbing roses. The ferns about the fountain are natural. The heavy wooden benches are typical of the simplicity of the entire decorative scheme

Any film will print a shadow and a high-light—it's the tones in between that give the positive its quality.

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Has the long scale of gradation—the reproductive quality that registers all the delicate halftones of the softest or the most brilliant lightings. It carries quality through to the screen.

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EASTMAN KODAK COMPANY
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Many New England Houses Have Installed Mazda Projection

Mazda projection!

The mere statement "Mazda Projection" causes many exhibitors to throw up their hands. They condemn on hearsay. Probably they are justified, judging from the early experiments of three to five years back.

How many theatres are now using Mazda projection? Probably you will estimate about 300 and believe that you are stretching it at that, yet there are over 1400 General Electric Mazda Adapter Units in use today. In New England alone, there are more than 400 installations. Yes, and some of them over two years old. Many others are one year old.

I visited twenty-five such houses picked at random with R. L. Hosmer, Mgr., Eastern Theatre Equipment Co., Boston, Mass., and the managers and operators in every case said they were satisfied.

For several months past the News has been receiving inquiries regarding Mazda projection. To be frank most of the letters on Mazda were written with the assumption that it was a failure and had been dropped.

At the present writing there have been installed in New England over 400 G-E Mazda projection outfits. They are seemingly an unqualified success.

The Mazda lamp house we are acquainted with. The secret of the success of this new Mazda projection on the part of the General Electric Company is their new adapter, wonderful control apparatus, their condenser lens and lamp setter. Without these Mazda projection is not a bit better off than it was three years ago.

Wonderful things have been accomplished in this direction. The control end has been developed to a point that appears to be perfect. The outfits have been working under nearly every conceivable condition. But all depends on this new adapter, the control apparatus, the condenser lens and lamp setter.

Many will agree with me that Mazda projection works fine in some places, say where you have a short throw and a small angle and only under these conditions. I witnessed beautiful Mazda projection where the throw was 146 feet and the angle was 26 degrees.

Last month, with Mr. Hosmer, I spent two afternoons and evenings visiting theatres in Massachusetts that were equipped with G-E Mazda adapters. I am going to tell you as near as I can remember exactly what I saw and give the name of the theatre and the town.

In Lynn, Mass., I stopped at the Comique, a 750 seat house. They were using the standard 900 watt Mazda outfit with the G-E Mazda adapter and control apparatus. The screen was a 12 foot Mazda-lite screen. The throw was 60 feet and the angle 5 degrees. The picture was excellent. When we glanced at the ammeter it read 29. The projectionist was not even using 30 amperes, he not finding it necessary.

The Dreamland theatre in Lynn was the next stop. This was also a 750 seat house. The picture was fine. The manager was loud in his praise of his equipment. Visiting the projection booth I found they were only using a 600 watt Mazda lamp with the new Mazda adapter and control apparatus. The ammeter registered 20 amperes. The screen was a 12 foot 5 inch Gold Fibre. The throw was 53 feet and the angle 8 degrees.

We motored from Lynn to Malden, Mass., there visiting the Orpheum theatre. The picture was surprisingly good and it was projected on a plain white cloth. He had a 12 foot picture; 65 foot throw with a 12 degree angle. The manager of this house said he had been boasting to all his exhibitor friends that he got a better picture using only thirty amperes than some of them obtained using 75 to a hundred amperes.

The Medford theatre in Medford was our next stop. Here the Mazda adapter and control apparatus was responsible for a most excellent picture projected upon a white cloth at 110 feet and also upon a Crystal Bead screen at 117 feet. This was a combination vaudeville and movie house and the white cloth screen was dropped from the flies whereas the Crystal Bead screen was mounted upon the rear wall of the house. The angle was 13 degrees and the size was 15 feet. The Medford seats 1200.

In Cambridge, Mass., I visited the Harvard, a 1000 seat house. They projected with Mazda equipment a 14 foot picture, 90 feet to a plaster wall. Even with this poor screen surface they were obtaining a surprisingly clear picture from their Mazda equipment.

A picture 16 feet 3 inches with a throw of 115 feet was witnessed in the Allston theatre, Allston, Mass. This is a 1200 seat house. The angle was 13 degrees and a Gold Fibre screen was in use. The picture here was excellent. The manager and operator were very loud in their praise of the results accomplished and reported that there was considerable saving since they had used the new G-E Mazda adapter and control apparatus.

In Boston I witnessed the projection of some Prizma color films at the Park theatre, a first run house. These pictures projected on a Gold Fibre screen 14 feet by 6 inches with an 86 foot throw and a 23 degree angle, left nothing to be desired. There was a soft pleasing effect to the picture. Every detail was clearly defined and in the front seats one could enjoy the presentation without the eye strain that so often results from close proximity to the screen.

The Modern theatre, another first run house in the same city, gave me an opportunity to test the picture both from a position close to the screen and from the back of the balcony, 123 feet away from the picture. In either position the movie fan could enjoy the picture, obtaining all the details without any strain whatsoever upon the eyes. The picture was 13 feet 6 inches and was projected 98 feet to a Gold Fibre screen. The angle of projection was 22 degrees.

The Criterion at Roxbury, Mass., demonstrated how bright it was possible to keep a theatre using Mazda projection. In this house it was possible to read a program during the presentation of a picture. The walls were decorated with a deep red which with the many lights that were burning gave a tinted effect to the general lighting scheme. They were projecting a picture 93 feet to a 13 feet 6 inch Mazdalite screen. The manager was greatly pleased with the wonderful results he was obtaining since installing the new G-E Mazda adapter.

I again witnessed excellent results with Mazda projection on a plaster wall in the Magnet theatre at Dorchester, Mass., where they had a throw of 96 feet and an angle of 6 degrees.

The Codman Square theatre in Dorchester was the best example of what is possible to accomplish with G-E Mazda adapters. This is a 2200 seat house. They were presenting "The Old Nest" at the time I visited the theatre. The projection booth is located in the top and back of the balcony, 146 feet from the screen. The angle of projection is 26 degrees and the picture 17 feet 7 inches in width. I do not believe that if another exhibitor witnessed the projection he would note that Mazda was being used. The picture was all that was to be desired, the detail being clear and distinct from all parts of the house. The screen in this case happened to b a Gold Fibre. In talking to Mr. J. Francke, mar

Judging from what I saw in Massachusett with Mr. Hosmer and from what I have hear from other theatres in other parts of the coun try and in the vicinity of New York, I predic that G-E Mazda adapters will take a prominer place among projection apparatus.

Complete Rialto, Hood River, Ore.

The Rialto, a theatre building erected at a cost of $25,000 by George W. Thompson and M. E. McCarty, pioneer merchants, will soon be ready in Hood River Ore., for occupancy. The structure wil be occupied by A. S. Kolstad who has been in the Hood River theatre business for a number of years and who will continue operation of his Liberty Theatre. Furniture and equipment of the house, it is stated, will cost approximately $15,000. While the new theatre will be equipped primarily for motion picture shows, its capacious stage will enable it to present traveling road shows.—*Allen.*

Open New Supply House Branch

The announcement of the opening of the new branch of the Independent Movie Supply Company, Inc., at 42 Orange street, Albany, N. Y., is made by W. H. Rabell, president of the company. The branch will be under the management of George J. Hallett.

Dixie Theatres Keep Lucas Busy

Many orders for the installation of complete equipments have been placed within the past few weeks with the Lucas Theatre Supply Company of Atlanta, Ga., the distributor of Simplex projectors and other well known products throughout Dixie.

Foremost among these is the new $250,000 Lucas theatre, Savannah, Ga., a theatre representing a real advance, not only in mere seating capacity, but in its architecture, decorations, in distinctive elegance and the luxury of its apppointments. A battery of Simplex projectors have been installed in the projection room.

Contract has also been secured for two Type "S" Simplex projectors, opera chairs and other equipment to be installed in the new theatre being erected by Lightner and Bro., at Raleigh, N. C. According to reports, this theatre will be of the most modern type and will be devoted to the colored population of Raleigh and vicinity.

Simplex projectors, opera chairs, scenery, lighting fixtures, lobby display and other equipment have been installed by Lucas in the theatre at Deland, Fla., owned by the Deland Amusement Company, as well as the new Anderson theatre at Gulfport, Miss.

Keith to Erect House in Cincinnati

Rumors that a fine new motion picture house is to be built in Cincinnati were verified this week by Ben L. Heidingsfeld, Cincinnati attorney, representing the Keith interests. According to a statement made by Mr. Heidingsfeld the Keith interests have had under consideration for some time the erection of such a theatre, with an approximate seating capacity of 3,600.

"We have secured an option on the property owned by the Famous Players-Lasky Corporation, which is an L-shape proposition surrounding the Wiggins Block, at Fifth and Vine streets," Mr. Heidingsfeld stated. "We hope to conclude all of the preliminary negotiations very shortly."

It is stated that the new property will have involved an investment of approximately $2,000,000 when the theatre is completed. George L. Rapp, of the firm of Rapp & Rapp, architects, Chicago, was in the city a few days ago, at which time plans for the new theatre were submitted and carefully gone over.

There will be an office building in connection with the theatre, having a frontage of 120 feet on Vine street and of 60 feet on Fountain Square. The main entrance to the theatre will be from Fountain Square.

The firm of Rapp & Rapp designed the Palace theatre and building in Cincinnati and the new Keith theatre in Dayton, Ohio.—Beutel.

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New Automatic Ticket Machine Has Many New Improvements

Some twelve years ago the Automatic Ticket Selling and Cash Register Company, now the Automatic Ticket Register Corporation, first started to market a ticket selling device. The machine at that time was operated by foot power, it being necessary for the cashier to press a foot lever in order to issue from 1 to 5 tickets.

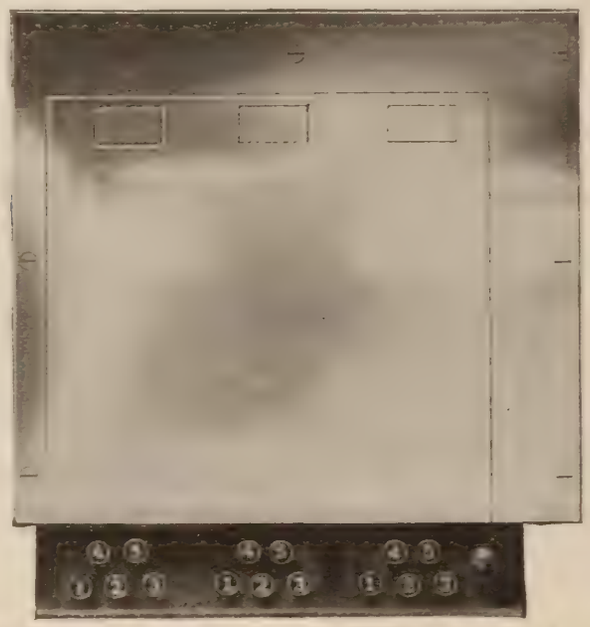
Despite the labor required in using this machine, there was quite a demand for it, due to the desire of theatre owners for protection for their cash receipts and more speed in taking care of their patrons.

Users, however, were anxious to obtain an automatic machine which would require no labor, and some three years later the first motor-driven ticket selling machine was placed on the market by the Automatic Ticket Register Corporation.

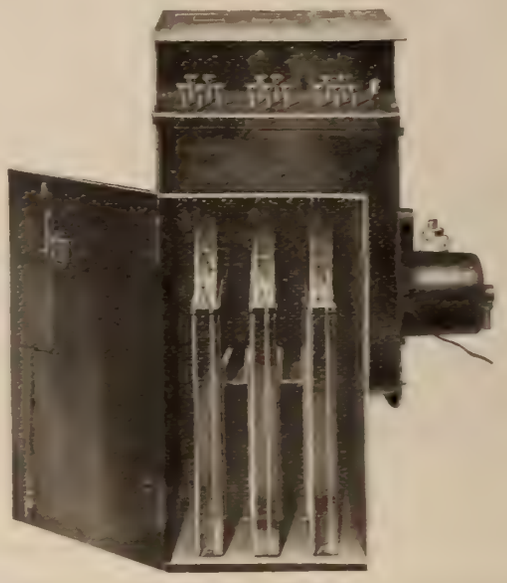
Since that time thousands of these machines have been installed throughout the world and have been installed in theatres, large and small, everywhere, and today, most every up-to-date theatre is equipped with some kind of ticket selling device.

Due to the small amount of space in the average box office, it has been necessary always to build ticket selling machines compactly, and for that reason, they have heretofore been of light construction. Many years of experience developed the fact that ticket selling machines were put to much harder use than the average mechanical device, and with this idea in mind, the Automatic Ticket Register Corporation took steps to design a ticket machine which would be compact in the amount of space occupied,

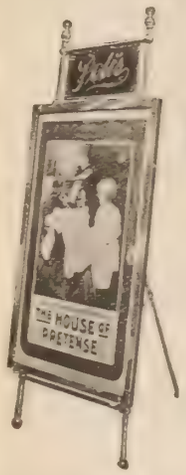
(Continued on page 3092)



Top of the new 1922 model ticket selling machine, showing the keys



View from operators side of new automatic ticket machine, showing magazine door open



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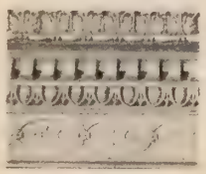
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New Automatic Ticket Machine

(*Continued from page* 3090)

but of much heavier construction.

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The new type 1922 model ticket selling machine has one master mechanism with parts built strong enough to stand a heavy strain for many years, and for the various units required, there is a selecting device connected with the keyboard, which permits tickets for various prices to be issued from separate slots as heretofore.

In designing the new type machine, they have also eliminated all keys from the change counter, so that the cashier now has unobstructed use of it for making change—the keys used in issuing from 1 to 5 tickets, instead of being on the counter are now in the back of it and slightly below the surface.

All of the new type machines are supplied completely equipped with Robbins & Myers motors specially built. The Automatic Ticket Register Corporation has received compliments from far and wide on its latest achievement.

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Music and the Picture

Broadway's Score for "Peter Ibbetson"

Inspired by an Interview With Hugo Riesenfeld

THE musical score to "Peter Ibbetson," which Dr. Hugo Riesenfeld has prepared for his Criterion Theatre program is a standard for film presentation.

The music casts the desired atmosphere and at the same time achieves the goal of all carefully arranged accompaniments—rarity.

According to Dr. Riesenfeld this quality cannot be underestimated. If the film shows a Spanish dancer, it is the orchestra's cue to break out with the Habenera from "Carmen," in a casually prepared score. This is not one hundred per cent effective. The Habanera is familiar to all. It calls up memories of Geraldine Farrar, Calve, and The Victor Talking Machine. A hundred irrelevant ideas obtrude, and the spell of the picture is seriously threatened.

In "Peter Ibbetson," Dolores the Spanish dancer, comes into the hall. What is the musical accompaniment? Not the Habanera. Not a familiar gypsy song that everybody sang in school, but the comparatively unknown Havanaise of Saint-Saens. It does not take a musician or connoisseur to recognize the Spanish suggestiveness of the air. It is unmistakeable. Yet not one out of a hundred in the audience will associate it with some past experience.

This policy was carefully and painstakingly maintained in preparing the "Ibbetson" score. To suggest Eighteenth or early Nineteenth Century France, excerpts from the Cours La Reine scene from Massenet's "Manon" were used at the opening of the picture.

The central theme of the story is "dreaming true." There are thousands of songs in every family song-book about dreams. But Mr. Riesenfeld used a Reverie by Claude Achille Debussy, a classic in its way, for creating an atmosphere of ethereal loveliness. This work is unknown to nearly all except the musical congnoscenti, and then not to half of them. Yet the effect of the phrase was as sure as William Tell's shot at the apple. Every human fibre responds to soft flute tones and wide, open, harmonies.

One air that has excited comment, is the motiv of the old Colonel Duquenois, played by George Fawcett, Jacques-Dalcroze, originator of a system of bodily culture, found this old Napoleonic air which he calls "La Vosgienne." It has probably never been heard in America before. The theme is played whenever the Colonel appears.

How many Irish airs do the public know? Everybody knows at least a dozen. Yet Percy Grainger's unmistakably Irish "Molly on the Shore" is a novelty outside of the concert halls. This rollicking air accompanied the London prize-fight episode.

When Peter returns meditatively to his room such a forgotten air as the largo from Rossini's "Otello" was revived.

Mid-way between title and finish the love theme is introduced. Peter encounters Mimsi at the opera. The orchestra plays the haunting "Vision Fugitive" from Massenet's "Herodiade." The theme is re-introduced whenever Mimsi and Gogo meet again.

It was necessary to break the sustained action of the last episode with relief scenes in an orphanage. Karl Komzak's "Marschen"—light kindergarten fairy tale stuff—was used.

The string of themes is aided by certain stock pieces of orchestral-writing, such as a specially written agitato to denote excitement, a few bars of rumbling dissonances to indicate suspense, or a few measures of bells to cast a ghostly spell. These are procured from music publishers.

The manipulation of the themes gives "Peter Ibbetson" the effect of a well constructed opera. The use of theme per person or a theme for every mood is sound musicianship. It is the principle upon which that master of operas Richard Wagner worked.

At the end of the picture, when events move in rapid succession certain measures from the phrases are re-heard. This arrangement has the effect of a swift summary. The action ascends rapidly. A dream of Mimsi flashes through Peter's mind. The orchestra returns to the "Vision Fugitive," only to blend with Shubert's Misterioso, the theme of Peter's exile, and then into the kindergarten music as the picture dissolves into the orphanage. Soon every mood in the picture is brought to a focal point at the peak of the action which culminates in Peter's death.



This cut shows the newly organized ensemble, whose first presentation at the Circle theatre, Indianapolis, was titled "Landing of the Pilgrims"

Leide Renews Contract

Enrico Leide, conductor of the forty-piece concert orchestra of the Howard Theatre, Atlanta, has renewed his contract for the year of 1922, much to the delight of the musically inclined, of the city.

Mr. Leide came South in December, 1920, as Musical Director and Producing Manager at the Howard. In July, 1920, when the theatre did not show the pleasant profit which the owners felt they had a right to expect, Director Leide was advanced to full charge of the entire theatre, on a sort of probationary management. The fact that he has signed a new contract for the coming year is ample proof of his success as Managing Director.

He has inaugurated a number of new ideas which have made a hit, among them three-minute prologues, or, as he calls them "atmospheric preludes." The people of the South are unaccustomed to prologues, and Director Leide feels that more than three minutes gives the audience time to become restive.

Another innovation which has proved successful is that of Grand Opera overtures. Manager Leide believed in them, and has persisted in offering them, until he has won the unqualified support of the civic organization, the Woman's Club, the Atlanta Music Club, and other organizations whose good-will means so much to a theatre like the Howard.

Circle of Indianapolis Organizes Stock Ensemble

During Thanksgiving Week, the newly organized Circle Theatre, Indianapolis, ensemble, a company of fifty voices, presented its first number, a symbolic portrayal of the landing of the Pilgrims, staged under the title of "Landing of the Pilgrims."

W. Hurley Ashby, art director of the Circle, designed an elaborate stage setting for the initial presentation of the Ensemble, with spectacular lighting effects, which resulted in much commendation from the local press as well as from the patrons of the theatre.

Arnold Spencer, choral director of the Indiana College of Music, has been appointed instructor of the Circle Ensemble. The Ensemble will be presented regularly on the Circle program.

Silvers to Specialize on Picture Scores

Louis Silvers who has gained a reputation as a talented composer of musical scores by the orchestrations he has compiled for such pictures as "Way Down East," "Dream Street," "Peacock Alley" and "Silas Marner" has associated himself with the Jesse Smith Enterprises where he will devote himself exclusively to writing scores for motion pictures.

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber) 5
Love, Hate and a Woman (Grace Davison) 5
Dangerous Paths (Neva Gerber) 5
The Girl From Porcupine (Faire Binney) 5
Devil-Dog Dawson (Jack Hoxie) 5
The Star Reporter (Billie Rhodes) 5
A Motion to Adjourn (Daw-Stewart) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little) 15 episodes
Nan of the North (Ann Little) 15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man 4
Never Weaken 3

FEATURES

The Sin of Martha Queed (Mayflower-Mary Thurman).
Nov. 20—Anne of Little Smoky (Playgoers) 5
Nov. 13—Father Tom (Playgoers) 5
Oct. 23—Tropical Love (Playgoers) 5

ASSOCIATED PHOTOPLAYS

Too Much Married (Mary Anderson) 5
Crossing Trails (Pete Morrison) 5
Ghost City (Helen Holmes) 5

AYWON FILM CORPORATION

The Master of Beasts
The Better Man (Snowy Baker) 5
Western Firebrands (Big Boy Williams) 5
Fidelity (Special Cast) 5
Lure of the Orient (Jack Conway) 6

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty
Jan.—Any Night
Dec.—Ashes

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Nov. 6—The White Mouse (Selig-Rork drama) 2
Dec. —Fresh From the Farm (Christie-Bobby Vernon) 2
Nov. 13—Saving Sister Susie (Christie comedy) 2
Nov. 13—A Rural Cinderella (Punch comedy) 2
Oct. 30—A Nick-of-Time Hero (Campbell comedy) 2
Nov. 6—Seeing Greenwich Village (Sketchograf) 1
Nov. 20—Old and New England (Bruce scenic) 1
SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Jan., 1922—His Nibs (Charles (Chic) Sale)
Jan., 1922—Jungle Adventures (Martin Johnson)

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(January Releases)
Just Around the Corner
Kent Free (Wallace Reid)
The Romance Booster (Will Rogers, Lila Lee)
Fool's Paradise (Cecil De Mille)
The Lane That Had No Turning (Agnes Ayres)
Love's Boomerang (Ann Forrest)
The Law and the Woman (Betty Compson)
Three Live Ghosts (Geo. Fitzmaurice Prod.)
(December Releases)
The Little Minister (Betty Compson)
Miss Lulu Bett (Wm. de Mille)
Under the Lash (Gloria Swanson)
White Oak (William S. Hart)
The Last Payment (Pola Negri)
Don't Tell Everything (Special Cast)
Exit the Vamp (Ethel Clayton)
A Prince There Was (Thomas Meighan)
(November Releases)
The Call of the North (Jack Holt)
The Sheik (Geo. Melford Prod.)
The Bonnie Briar Bush (Donald Crisp Prod.)
Ladies Must Live (Betty Compson)
Enchantment (Marion Davies) 7

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES
Nov. 27—Santa Fe—The City Different 1
Nov. 20—Rural Java 1

FIRST NATIONAL EXCHANGES

Penrod (Wesley Barry)
The Lotus Eater
Slippery McGee
The Half Breed
All For a Woman (Special Cast)
The Invisible Fear (Anita Stewart)
Wife Against Wife (Whitman Bennett Prod.)
Tol'ble David (Richard Barthelmess)
Alf's Button (Special Cast)
Her Social Value (Katherine MacDonald)
Greater Than Love (Special Cast)
The Infidel (Catherine MacDonald)
The Sea Lion (Hobart Bosworth)
Hail the Woman (Ince)
Love Never Dies (Vidor)
The Silent Call (H. O. Davis)
Molly O (Mack Sennett-Mabel Normand)
The Wonderful Thing (Norma Talmadge)

BUSTER KEATON COMEDIES
The Pale Face 2
The Boat 2
The Blacksmith 2

FOX FILM EXCHANGES

SPECIALS
Footfalls
Shame (Special Cast)
Thunderclap (Special Cast)
Over the Hill (Special Cast)
A Connecticut Yankee (Special Cast)
The Last Trail (Special Cast)
Queen of Sheba (Special Cast)

FEATURES
Perjury (William Farnum)
The Devil Within (Dustin Farnum)
The Primal Law (Dustin Farnum)
The Rough Diamond (Tom Mix)
Desert Blossoms (William Russell)
Jackie (Shirley Mason)
Queenie (Shirley Mason)
Whatever She Wants (Eileen Percy)
The Last Trail
The Jolt (Walker-Murphy)
Riding with Death (Buck Jones)
Bucking the Line (Maurice (Lefty) Flynn)

SERIALS
Fantomas (20 episodes)

COMEDIES
The Happy Pest (Sunshine) 2
Love and War (Sunshine) 2
A Perfect Villain (Sunshine) 2
One Moment Please (Sunshine) 2
The Chauffeur (Clyde Cook)
The Toreador (Clyde Cook)

MUTT AND JEFF CARTOONS
Dec. 25—Bony Parts
Dec. 18—Getting Ahead
Dec. 11—The Stolen Snooze
Dec. 4—Fast Freight
Nov. 27—A Messy Christmas
Nov. 20—The Village Cut-Ups

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922
SECOND GROUP OF GOLDWYN PICTURES
The Sin Flood
Oct.—Pardon My French
Oct.—The Grim Comedian (Lloyd)
Oct.—A Poor Relation (Will Rogers)
Oct.—Be My Wife (Max Linder)
Oct.—The Night Rose
Oct.—Poverty of Riches (Barker)
Oct.—The Man from Lost River (Lloyd)

GRAPHIC FILM CORP.

A Bride's Confession (Rita Jolivet)
The Fountain of Youth

HODKINSON CORP., W. W.

Feb. 12, 1922—Hope (Triart Pictures Corp.)
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.)
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.)
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.)
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions)
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.)
Nov. 20—The Light in the Clearing (T. Hayes Hunter Prod.)

KIPLING ENTERPRISES

The Lone Hand
The Midnight Riders
Outlawed
The Battling Kid

KREMER FILM FEATURES, VICT.

(Released on States Right Basis)
The Stampede (Texas Guinan)
I Am the Woman (Texas Guinan)

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray)
Partners of the Sunset (Allene Ray)

METRO PICTURES CORP.

Jan., 1922—The Prisoner of Zenda
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes)
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)
Dec. 12—The Hole in the Wall (Alice Lake)
Dec. 5—Turn to the Right (Special Cast)
Nov. 28—The Hunch (S.-L.—Gareth Hughes)
Nov.—Fightin' Mad (William Desmond) 5
Nov.—The Idle Rich (Bert Lytell) 6

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)
The Lotus Blossom
The Four Seasons (Urban) 4

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell) 5
The Able Minded Lady (Henry B. Walthall) 5
The Call From the Wild (Frankie Lee) 5
The Fatal 30 (Special Cast) 5
The Impossible Boy (Special Cast) 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

FEATURES
Dec. 18—The Power Within 6

SERIALS
The Yellow Arm
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)
Hurricane Hutch
(Fifteen Episode Serial—Starring Charles Hutchinson)

SHORT SUBJECTS
Roping the Black Panther (Major Allen Scenic)
Cupid, Registered Guide (Holman Day Prod.)
Dangerous Dollars (Holman Day Prod.)
Dec. 18—The Wolf and the Kid (Aesop's Fables)
Dec. 11—The Conceited Monkey (Aesop's Fables)
Dec. 4—The Fly and the Ants (Aesop's Fables)
Nov. 27—The Frogs That Wanted a King (Aesop's Fables)
Nov. 20—The Woman and the Hen (Aesop's Fables)
Nov. 13—The Owl and the Grasshopper (Aesop's Fables)
Dec. 11—Trapping the Weasel Bill and Bob series)
Nov. 13—A Day in the Wilds (Bill and Bob series)
Nov. 13—The Heart of Doreon (Tom Santschi dramas)
Oct. 30—The Spirit of the Lake (Tom Santschi dramas)

(Continued on page 3096)

COMING RELEASES

(Continued from page 3095)

COMEDIES

The Bashful Lover (Ernest Truex) 2
Stick Around (Ernest Truex) 2
Little, But Oh My (Ernest Truex) 2
Dec. 18—Shake 'Em Up (Snub Pollard) .....
Dec. 11—Sink or Swim (Snub Pollard) .....
Dec. 4—The Hustler (Snub Pollard) .....
Dec. 4—The Pickaninny (Sunshine Sammy) .....
Nov. 27—The Joy Rider (Snub Pollard) .....
Nov. 20—Penny in the Slot (Snub Pollard) .....
Harold Lloyd Reissues .....

NEWS REELS

Sundays—Topics of the Day .....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber .....

PRODUCERS SECURITY CORP.

When Dawn Came 6
Diane of Star Hollow 6
The Right Way 8
The Soul of Man 7
Squire Phinn 5
Welcome to Our City 5
Mr. Bingle 5
Mr. Potter of Texas 6
Trail of the Law 5
The Man Who Paid 5
Irving Cummings Series 2
Cissy Fitzgerald Series 2

REALART PICTURES CORP.

Homespun Vamp, A (May McAvoy) .....
First Love (Constance Binney) .....
The Love Charm (Wanda Hawley) .....
Morals (May McAvoy) .....
Dec.—A Virginia Courtship (May McAvoy) .....
Nov.—Her Face Value (Wanda Hawley) .....
Nov.—Hush Money (Alice Brady) .....

R-C PICTURES CORP.

Billy Jim (Fred Stone) .....
Dec. 25—Eden and Return (Doris May) .....
Dec. 11—At the Stage Door (Cabanne) .....
Dec. 4—Duke of Chimney Butte (Fred Stone) .....
Nov. 27—Silent Years (Gasnier) .....
Nov. 20—Possession (Special) .....

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson) 7

FRANK BRAIDWOOD SERIES

The Frame Up 2
The Sheriff of Campo 2
The Western Thoroughbred 2
Arizona Ranger 2
Wolves of the Camp 2
The Cattle Rustlers 2

AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

Lone Hand Wilson 5
Ranger and the Law 5
Witches' Lure 5

SELZNICK (LEWIS J.) ENT.

The Way of a Maid (Elaine Hammerstein) .....
Chivalrous Charley (Eugene O'Brien) .....
The Man of Stone (Conway Tearle) .....
Dec. 15—Conceit .....

REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES

SERIALS

The Whirlwind .....

TIFFANY PRODUCTIONS, INC.

Peacock Alley (Mae Murray) .....

UNITED ARTISTS CORP.

Nov.—The Iron Trail (Rex Beach Prod.) .....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Dec. 12—Cheated Hearts 5
Dec. 5—Princess Virtue (Marie Prevost) 5
Nov. 28—Dr. Jim (Frank Mayo) 5
Nov. 21—False Kisses (Miss Du Pont) 5
Nov. 14—The Millionnaire (Herbert Rawlinson) .....
Nov. 7—Conflict (Priscilla Dean) 7

SERIALS

Terror Trail .....
(*Eighteen Episodes—Featuring Eileen Sedgwick*)
Do or Die .....
(*Eighteen Episodes—Starring Eddie Polo*)
Winners of the West .....
(*Eighteen Episodes—Starring Art Accord*)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim) .....
Oct.—No Woman Knows (Special Cast) .....

COMEDIES

A Monkey Bell-Hop (Jewel) 2
P. D. Q. (Lee Moran) (Jewel) 2
Robinson's Trousseau (Jewel) 2
Get Rich Quick Peggy (Century) 2
A Nervy Dentist (Century) 2
Heart Breakers (Star) 1
Ice Box Pirates (Star) 1
Line's Busy (Star) 1
An Oil Can Romeo (Rainbow) 2
Won by a Nose (Rainbow) 2

UNIVERSAL WESTERNS

Old Dynamite 2
A Blue Jacket's Honor (Jack Perrin) 2
A Woman's Wit (Eileen Sedgwick) 2
Fair Fighting (Art Accord) 2
Call of Duty (Larkin-Hill) 2

NEWS AND MAGAZINE REELS

Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

FEATURES

A Guilty Conscience (Antonio Moreno) .....
The Prodigal Judge (Jean Paige) .....
Flower of the North (Henry B. Walthall) .....
No Defense (William Duncan) .....
Lucky Carson (Earle Williams) .....
The Single Track (Corinne Griffith) .....
The Rainbow (Alice Calhoun) .....

COMEDIES

The Sawmill (Larry Semon) .....
The Messenger (Jimmy Aubrey) .....

SERIALS

Breaking Through .....
(*Starring Carmel Myers and Wallace MacDonald*)
Fighting Fate .....
(*Fifteen Episodes—Starring William Duncan and Edith Johnson*)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon) .....
Ashamed of Parents (Special Cast) .....
School Days (Wesley Barry) .....

SERIALS

Miracles of the Jungle ..... 15 episodes

MONTY BANKS COMEDIES

(*One released every month*)

WID GUNNING, INC.

Nov.—The Old Oaken Bucket .....
Nov.—What Do Men Want .....
Nov.—Our Mutual Friend .....

POST NATURE SERIES

(*One Every Two Weeks*)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks) .....
Hell's Border (Wm. Fairbanks) .....
Fighting Hearts (Wm. Fairbanks) .....

SHORT SUBJECTS

(Continued from page 3080)

Feature	Star	Distributed By	Length	Reviewed
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's See the Animals (Educational)		Kineto Review	1 reel	May 21
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Long Live the King (Mutt and Jeff Cartoon)		Fox	1 reel	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chat No. 40 (Educational)		Urban-Nat'nal Ex.	1 reel	Sept. 24
Movie Chat Nos. 49 and 56 (Scenic)		Urban	1 reel each	June 25
Movie Chat No. 52 (Educational)		Urban	1 reel	July 16
Movie Chats, Ninth Series		National Ex.	1 reel	Sept. 17
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor		Pathe	2 reels	Sept. 10
Naturalist's Paradise, The (Scenic)		Kineto Review	1 reel	May 28
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
Old and New England (Scenic)		Educational	1 reel	
Old Moose Trails (Scenic)		Educational	1 reel	
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Panama (Scenic)		Kineto Review	1 reel	
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Policeman and the Baby, The (Drama)		Educational	2 reels	
Polo (Educational)		Educational	1 reel	
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sheriff of Mojave, The (Wes. Dr.), T. Sanchi		Pathe	2 reels	June 3
Skipping the Pen (Cartoon)		Affiliated Distr.	1 reel	July 9
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stratford on Avon (Scenic)		Hepworth	1 reel	June 25
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Swat the Fly (Educational)		Kineto Review	1 reel	June 11
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Texas of the Mounted (Drama)		Texas Guinan	2 reels	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac.	2 reels	July 2
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel	
Valley of Ten Thousand Smokes (Scenic)		Educational	1 reel	
Vegetarians (Educational)		Kineto Review	1 reel	
Venice (Scenic)		Kineto Review	1 reel	June 25
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel	June 18
Yellow Arm, The (Serial), Juanita Hansen		Pathe		June 2

Feature Subjects of Short Length

"The Battle of Jutland"
(Educational—Two Reels)

IN "The Battle of Jutland," Educational has an ingenious offering which because of its historical value, its authentic revelation of the greatest sea battle in the history of the world, and the fact that it is painstakingly presented after three years of research is certain to find a response everywhere. There is no doubt that it is entitled to share a feature position on any exhibitor's program because of its many qualities. With flashes of the huge warships, belching their smoke, driving through the churning waters and sending tons of powder into the enemy—with these flashes supplemented by a bird's-eye view of an ingenious map whereby the spectator is afforded an authentic account of the maneuvering of the ships—it stimulates one to the keenest suspense.

Really one feels like crying out—"Bravo!" You catch the thrill of being an actual observer without the danger of being an actual participant. This map is presented with the ships apparently controlled by some magnetic or electric process. And the sponsors have taken the trouble to verify this battle. They have pieced together the logs of the various commanders and the other evidence of the participants. The very fact that it is genuine enhances its value as a record which will enter historical data. Educational has not played the British side nor the German side. It has simply exposed facts.

The German ships are depicted in white, the English in black. There is no confusion. You watch Schneer and Hipper enter the trap set by Beatty and Jellicoe and Hood. You watch this huge chess game of war with a background of water. And ships go down. The Germans are out-maneuvered but make the sanctuary of their mined harbors owing to the blackness of night and the low visibility of early dawn. And one point which this picture will encourage is that it will stimulate every keen spectator to become an amateur strategist. It is an inspiring number, make no mistake about it. It demands feature position, and if not given it is liable to walk away with the honors after all.—*LAURENCE REID.*

"Stolen Glory"
(Campbell Comedy-Educational—Two Reels)

TWO dogs, a monkey, a precocious youngster identified as Coy Watson, Jr., an equally precocious little girl who acts as foil, a couple of grown-ups for the sake of atmosphere, provide the "props" for "Stolen Glory," a Campbell animal comedy being released by Educational. The director, Frank Griffin, has employed a deal of ingenuity in thinking out the various details. It has shown much study on his part. The youngster in the opening scene has employed the canines to help him catch a fish. One dog acts as the official hammock pusher while the boy shouts his orders, the other plays the nimrod. There is some good comedy here. But the real appeal comes in the rescue of the little girl whose pony has run away.

The youngster follows in pursuit and it happens that a news cameraman has snapped the rescue. The boy is rewarded by the girl's parents and taken to the picture house to see the offering. He feels himself pretty much a hero until a subtitle informs that the real rescue will now be presented. And the monkey and dog have entered the theatre for the purpose of showing up the boy. The animals performed the real rescue, although the boy assumed the credit. "Stolen Glory" will make a lot of friends. The Watson youngster is a likeable lad and the animals seem almost human.—*LAURENCE REID.*

"Love and Doughnuts"
(Mack Sennett Comedy-First National)

THERE is a deal of comic ingenuity expressed in this Mack Sennett opus which introduces the trick-eyed Ben Turpin carrying on in a bakery. It is slapstick but of a new, surprising kind. One would think that the ever faithful pie would come in for considerable bombardment, but Sennett has used other tricks. Ben is grinding out doughnuts much after the inventive scheme employed by Rube Goldberg. To test the "sinkers" he puts them on a bar above his head and uses them as flying rings. There is a deal of dough used in carrying the plot along. And Phyllis Haver enters the picture to play a real character part. Is Sennett going to make a Louise Fazenda out of her? Anyway it is rich fun to watch Turpin and his company putting over the high jinks in the bakery, delicatessen and finally in the fashionable restaurant. There are any number of new gags and stunts and the comedy had a Sunday audience at the Rivoli laughing continuously from the moment that the cross-eyed comedian appeared. Length 2 Reels. — *LAURENCE REID.*

"The City"
(Post Nature—Scenic—Wid Gunning, Inc.)

A SERIES of tinted views—long shots, medium shots, close-ups—have been collected around New York which presents it as something else than a money mart, a theatrical center, a hustling, bustling commercial city. The cameraman has sought out the beauty spots and found them. He has placed his camera to catch silhouettes against a darkened sky. The Woolworth tower, the sky-line from the Jersey shore, the pinnacle of the Municipal Building,—these are caught in shadow effects and from various angles and the result is highly picturesque. A winter scene in Van Cortlandt park or Central park is exceptionally rich and gives to the spectator the idea that the charm of the country is right here in the midst of a throbbing metropolis if he would look for it. The majesty of the Hudson, the awe-inspiring views of the mighty bridges which span the East river and connect New York with Brooklyn—these are a part of this interesting canvas. It shows the city beautiful—with a different kind of beauty—a massive, rugged, unique, original beauty. "The City" is a fascinating number.—One Reel.—Lawrence Reid.

Two Aesop's Fables
(Pathe—2/3 Reel Each)

PAUL TERRY has animated two of the venerable Aesop's wheezes for the entertainment of the public. One is entitled "The Cat and the Monkey," the other is known as "The Fox and the Goat." The cat and monkey story features a tabby encouraging the chatterer of the forest and zoo to do his bidding. This influence for good or evil precipitates a line of adventure which is amusing to say the least. One of the funny flashes presents them hanging on a fast moving train. The moral brought down from the archaic period is "Don't be a catspaw."

The "Fox and the Goat" takes up the character of the two animals, the former being revealed in all its craftiness, the other showing itself as exceedingly simple. The fox chases a duck and falls into a well from which there is no escape until he urges the goat to jump in and thus making a getaway by standing upon the animal's back and leaping out. It is a clever cartoon filled with snappy touches. The moral? Well, it is one of the favorite bromides of all time. It is "Look before you leap."—*LAURENCE REID.*

"A Rural Cinderella"
(Punch Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

THIS comedy has a high sounding cast, including such names as Louise Fazenda, Jack Duffy, John Henry, Jr., and Chester Conklin. These manage to use their comedy tricks in a familiar story of a country slavey who has two lovers (both burlesque types) and a mischevious baby brother. The latter, of course, is John Henry, who shows up well and is allowed some gags that will win him sure-enough laughs. The action shifts to a rural masquerade ball, and the Cinderalla theme is burlesqued, with a number of varied gags added.

It should be sufficiently entertaining for any program, which does not demand a straight situation comedy. While nothing daring or spectacular is attempted, the action keeps up a good pace.—*MATTHEW A. TAYLOR.*

"Old and New England"
(Bruce European Scenic—Released by Educational Exchanges, Inc.)

ROBERT BRUCE goes in for comparisons in this scenic. English pastures and pastoral scenes vie with the beauties of Massachusetts. British architecture is contrasted with American, and a New England village, with its broad Main street, its high-steepled meeting house, and its wide-verandaed houses, follows on the screen a scene of a typical English village. The fact that in many instances the titles are omitted adds to the interest. The audience will endeavor to guess which scene is of England and which of New England.—*MATTHEW A. TAYLOR.*

"Let's Go to the South Seas"
(World Wanderings Series—Released Through Educational Exchanges—One Reel)

HERE is a colorful scenic picturing a portion of the globe that is never lacking in romantic appeal to the American public. The audience is taken to Samoa, a land of green forests bone white beaches, and the turquoise blue Pacific. They are shown the intricacies of the building of Samoa houses. Bamboo and cocoanut trees supply the material and grass is used for roofing. Natives are shown at their native dances. It is more of a travelogue than a scenic although the ending shows a shot of the native village and the beach which would be difficult to equal for pictorial beauty.—*MATTHEW A. TAYLOR.*

"OUR MUTUAL FRIEND"
(Wid Gunning, Inc.)

Highly Interesting Picture Made From Dickens' Classic

ADAPTING Dickens to the screen is not the easiest task in the world. The great fiction writer wrote in terms of plots and counterplots and a rich assortment of characters, and in his more elaborate stories he invariably wove a mass of detail—all of which was relevant to some point of action or characterization. So the adaptor of a Dickens story is confronted with exceptional difficulties to make the script faithful to the original.

Whoever is responsible for "Our Mutual Friend" deserves praise of the highest order. He has taken the salient episodes, the moving incidents and fashioned them into a highly interesting picture—a picture which reveals clearly defined characterization, some samples of quaint humor, and bits of incident—which flow along through a plot and several counterplots, releasing a fine breath of sentiment, captivating charm, suspensive melodrama, eloquent atmosphere and what must be regarded as exceptional photography. Truly this last mentioned quality must command special attention by itself. The lighting is soft, yet the most insignificant article in the farthest space of the background is brought out in bold relief. And this photography is consistently fine throughout.

The lovers of Dickens are not going to be disappointed. All of those who have loved the little "spitfire," Bella Wilfer, her patient, uncomplaining father, John Harmon, who masqueraded as Handford and Rokesmith, the lawyers, Wrayburn and Lightwood, Peg-leg Wegg, that quaint old bounder, the picturesque Rogue Riderhood, Gaffer Hexam, Gaffer's daughter, Pa and Ma Boffin, and the sly and cunning old skin-stuffer and bone-setter, Mr. Venus—all those who have loved these truly Dickensesque group of characters will realize that the picture has kept faith. They are all here wonderfully humanized. They plot and counterplot—strut through their destinies with the breath of life. So much for the direction and interpretation. The picture unfolds a bit of atmosphere, then a flash of unique melodrama, then a touch of romance is added, to be followed by some quaint humor—all these Dickens characteristics are caught and faithfully presented. The backgrounds are rich and always appropriate. Indeed there is not a slip anywhere.

It's our opinion that the picture is the best that has ever been made from a Dickens story. Those who have never read him are certain to become enthusiastic disciples. The Dickens atmosphere, so important in all his works, saturates this feature and the quaint figures stand out like cameos, so well are they invested with color and imagination. The girl, Bella, is finely played by Catherine Reese, whose Dresden China loveliness suggests eternal youth and romance. The cast has entered into the spirit of the story so that each character is interpreted as Dickens would have it. So book this picture. It is fragrant with romance, unique in characterization, and quaint and colorful in costume and setting. And the photography is exquisite.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Bella Wilfer	Catherine Reese
John Rokesmith	Peter Walton
Eugene Wrayburn	Albert Fenton
Mortimer Lightwood	Elvin Milton
Gaffer Hexam	Peter Anderson
Gaffer Hexam's Daughter	Katherine Casper
Rogue Riderhood	Evan Rostrup
"Ma" Boffin	Joan Nethersole
"Pa" Boffin	Alfred Miller
Mr. Venus	Charles Wilkens
Silas Wegg	Bertram Cross
"Pa" Wilfer	Charles Withey

By Charles Dickens.

PRESS NOTICE—STORY

Charles Dickens' celebrated novel—what is considered by many his greatest contribution to literature, "Our Mutual Friend," is coming to the ———— theatre next ———— as a motion picture. It is a wonderfully fine adaptation that has been made from this classic. All the lovable characters—the quaint figures which Dickens knew so well how to paint—all these people are here moving with life. They find their several niches and proceed to fill them. One may be bent on murder, another may follow the path of intrigue, another may be trustful and search for love, another may attempt to prosper at the benefit of some one less fortunate—but whatever their desires and inclinations—these colorful and quaint people are here. It is a picture which releases a wealth of atmosphere and quaint plot and counterplotting. The photography is exceptional and the cast is splendid. Catherine Reese as Bella is a study in youthful loveliness. She might have stepped out from some old miniature.

PROGRAM READER

Dickens—the greatest fiction writer that ever lived. Dickens—the author of highly colorful plots and atmosphere. Dickens—the creator of David Copperfield, Little Nell, Sydney Carton, Old Scrooge, Fagin, and Bella Wilfer and Rogue Riderhood, lives again on the screen. His greatest story, "Our Mutual Friend," is coming to the ———— theatre next ———— as a photoplay. In this picture are Bella Wilfer and dozens of others—just as lovable or perhaps more quaint or perhaps not so lovely. But they are all there. It is a highly interesting picture. See it.

SUGGESTIONS

Here is your chance to link up with your book-dealer for a Dickens sale. Spread teasers and get out a mail campaign to reach everybody. Get in the readers of Dickens. Stage a prologue with characters grouped in an ensemble wearing the costumes of 1850—crinolines, high beaver hats, etc.

"THE HOLE IN THE WALL"
(Metro)

Atmosphere Is Strong; Melodrama Is Weak

THE fake spiritualists have been exposed before on the screen, and so any indictment of their profession has lost its timeliness. It is not so much the depiction of their nefarious means of livelihood which appeals as it is the gew-gaws and trimmings which provide the atmosphere. The dancing table, the codes and messages, the hidden medium who supplies the seeress with the important facts of the deceased—these are the interesting features of this type of story. "The Hole in the Wall" by the widest stretch of imagination cannot be called convincing. The author has dwelled upon feminine revenge which does not seem genuine in view of the characteristics of the sex.

In introducing the heroine as seeking revenge upon a woman for branding her a thief it strikes us that he has enlarged upon an idea that does not need such extensive treatment. She is railroaded to prison and when at liberty takes up the profession of a fake medium. Her scheme of revenge is to kidnap the child of the wealthy dowager and hold him for ransom or until the woman shows signs of an awakened conscience. The story is bald melodrama and its most unconvincing feature is the attitude of the police. The director has not shown much appreciation for the idea that a police officer will stand for no interference from the press. Yet a reporter takes up the case of running down the spiritualists and discredits the police time and again. The youth is identified as the heroine's long lost sweetheart, and he has come to the temple for the necessary evidence. He is surprised to discover this girl there and is shocked to learn that her psychic powers are unduly keen even when there is no cooperation from an outside source.

The conclusion is hastily constructed and gives very little semblance of truth. The child is restored through the girl compelling the reporter and police to give up the other crooks, and with everybody showing a toleration and forgiving spirit. The story and characterization are highly improbable. The appeal lies in the exposé of the medium. In all fairness there is enough atmosphere and action to discount many of the illogical flaws. But as entertainment it serves no real purpose other than to permit the star to show some emotional talent, Frank Brownlee to do a Lon Chaney portrayal, and the others to act accordingly. May Allison once appeared in a type of story similar to this and it registered as much more genuine, because there was presented a redemption of the seeress who through an awakened conscience stopped trafficking in a beastly enterprise. "The Hole in the Wall" carries some thrills and is well staged.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Jean Oliver	Alice Lake
Gordon Grant	Allen Forrest
Limpy Jim	Frank Brownlee
The Fox	Charles Clary
Deagon	William DeVaull
Mrs. Ramsey	Kate Lester
Donald Ramsey	Carl Gerrard
Inspector of Police	John Ince
Cora Thompson	Claire Du Brey

By Fred Jackson.
Scenario by June Mathis.
Directed by Maxwell Karger.
Photographed by Allen Seigler.

PRESS NOTICE—STORY

A vivid story of the weird world which revolves around a clairvoyant's profession—that eerie world which has been exposed as a means of reaching prosperity through using the gullibility of those in search of spiritual communion—that is, "The Hole in the Wall," which comes to the ———— theatre next ———— with Alice Lake as the star. This is a story by Fred Jackson, the well-known author and playwright, and it gives the star ample oppportunity to flash her talent and personality.

It happens that Jean Oliver is revengeful toward a wealthy dowager and when circumstances permit her to square the account she takes up the profession of a clairvoyant. A newspaper man gifted in running down crime is determined to expose the spiritualists imposing on the gullible pepople endeavoring to get into communication with departed friends and relatives. The girl, Jean, is caught in the trap, but she shows real psychic powers and in the end realizes that her scheme of revenge is entirely wrong. The story is dramatically told and acted with power and persuasion. June Mathis, who adapted "The Four Horsemen," is responsible for the adaptation.

PROGRAM READER

Did you ever have occasion to consult one of the occult individuals who puts you into communication with the dear friends and relatives who have passed over into the other world? Suppose you found that the clairvoyant was a fraud and then suddenly discovered that the spiritualist possessed real psychic power. Would you prosecute? When you come to the ———— theatre next ———— to see "The Hole in the Wall," you will find Alice Lake in a picture which unfolds a deal of real insight into the fake mediums who impose on the gullible people in search of communion. It is a fascinating picture, with Miss Lake contributing an appealing performance. Remember the date—next ————.

SUGGESTIONS

This is one of the medium stories of certain spiritualists who impose on the publi. to gratify their own ambitions to get rich at little expense. Play up that the fake mediums are exposed. Make a play about the story which exposes these mediums and inform your public that the chance is theirs to see how these fakers ply their trade. Make mention that the story unfolds a good plot which builds much action and suspense, and that the picture is interesting from start to finish.

CATCH LINES

She became a fake medium to seek revenge upon another. Then she discovered that she possessed real psychic power. See Alice Lake in "The Hole in the Wall."

"POVERTY OF RICHES"
(Goldwyn)

A Serious Picture, Well Made, With Entertainment Possibilities

"POVERTY OF RICHES" is always entertaining. It is a picture with a theme, developed by a study in contrasts. The theme is a discussion of the childless marriage as compared with the young couple who welcome children even at the sacrifice of financial success. Two families are used to supply the contrasts.

There is little doubt but that the picture is rich in entertainment values despite the fact that its material is so deadly moral that it might have been made into an unconvincing piece of screen preachment. But because it has been developed with remarkable care, the story holds the interest. An attempt to introduce the eternal triangle idea in the end seems a bit incongruous and heightens the suspense only a little. An audience never believes that the wife will be untrue to her husband, although he has crushed her maternal instincts in order to forge ahead to business success.

Following a few introductory incidents the story traces the careers of two newly married couples. Both husbands work in the same industrial plant. One husband adopts as his business creed the doctrine that a successful front makes for real success. So the children never come—they would hinder him—and his wife aids him socially. Power and wealth are his aims. When these are achieved he will welcome a family. The other couple has two children. The husband is tied close to his hearth; he cannot entertain his business associates; his expenses will not permit him to bluff success, which, according to the picture, is necessary to climb to the top of the business ladder. Gradually the childless husband strengthens his hold on success. His life's ambition is almost realized. Then comes the climax—an auto accident, and we are given to understand that his wife can never hope for children. Here is the most dramatic moment—the tragic prospect of a lonely middle and old age for the couple is brought pathetically home. Its lesson is somewhat cloudy, as can be seen, because had it not been for the auto collison, entirely accidently, the family would have had both wealth and children. It is remarkable how cleverly this subject has been treated, both in scenes and in titles. Those who believe that the manner of treatment rather than the subject matter is the criterion of morality will give it the highest moral credentials. There is absolutely no hint of the salacious in the picture.

The four principals are Richard Dix, Leatrice Joy, John Bowers and Louise Lovely, all of whom aid the picture immeasurably by their excellent work. Reginald Barker's direction is perfect in detail and always effective.—*Matthew A. Taylor.*

THE CAST

John Colby.....Richard Dix
Katherine Colby.....Leatrice Joy
Tom Donaldson.....John Bowers
Grace Donaldson.....Louise Lovely
Mrs. Holt.....Irene Rich
Lyons.....De Witt Jennings
Stephen Philips.....Dave Winter
Hendron.....Roy Laidlaw
Edward Philips.....John Cossar
John (in prologue).....Frankie Lee
Katherine (in prologue).....Dorothy Hughes

Directed by Reginald Barker.
From the story by LeRoy Scott.

PRESS NOTICE—STORY

For its feature production on ———— the ———— theatre announces "The Poverty of Riches," a modern drama of modern America, which has already won its reputation as being one of the most powerful and vigorous photoplays to reach the screen in many a month. Adapted to the screen from the story by LeRoy Scott, "The Poverty of Riches" conveys a message—a message sound and clear, human, appealing and puissant.

It is a story of two families—two couples who start their careers on the sea of matrimony at the same time. One amasses wealth; achieves success. To do this meant sacrifice of home, sacrifice of children. It was necessary that they be prominent socially, with no children to hinder their advance to success. Their lot was riches—but riches meant only poverty. The other family never made money—but they had children. Theirs was the riches of poverty. No more stirring or real human picture could have been chosen as a successor to "The Old Nest" and "Dangerous Curve Ahead," previous Goldwyn successes.

The cast is an admirable one, including such players as Richard Dix, Leatrice Joy, Louise Lovely, Irene Rich, John Bowers and DeWitt Jennings. Reginald Barker, a master of his art, directed the picture.

PROGRAM READER

One picture in a hundred. A photoplay which stimulates thought. A production which entertains every minute it is on the screen. Such is "The Poverty of Riches," the Goldwyn production, which will be the feature attraction at the ———— theatre on ————. The story is a simple one, simply told. Two married couples start together along the highway of matrimony. The two husbands are of different characters. One places business success above everything else; the other—children. One achieves success, the other has his children. Which is the richer? Is there poverty in riches? And are there riches in poverty? Which is the happier, the man who denied himself children who would hinder him on the way to business success, or the man who tied himself down to his hearth, letting success slide from his grasp?

"The Poverty of Riches" is a worthy successor to the previous Goldwyn pictures. "The Old Nest" and "Dangerous Curve Ahead." It is a picture you would not want to miss.

"THE LOTUS EATERS"
(Neilan-First National)

Great Vehicle for Star and Excellent Entertainment Too

THE personality of Jack Barrymore, a story that certainly is well out of the ordinary in dramatic ingredients and direction that never misses an opportunity, all contribute in making "The Lotus Eaters" one of the most unusual and entertaining pictures of the season.

It has all the sure-fire audience qualifications: thrills, comedy, suspense, love interest, beautiful scenic locations, plot and numberless likable characters played by a company of carefully selected types.

In the leading role Jack Barrymore is an ideal selection. He acts the part of the esthetic and unsophisticated "Jacques" to perfection, displaying a talent for light comedy, as well as drama, that those who do not remember his first vehicles in the photoplay such as "The Man from Mexico" would scarcely believe possible.

"The Lotus Eaters" is a rather curious combination. It begins with scenes that are orthodox drama, jumps to melodrama and then presents some delightful farce comedy, before becoming a satirical thesis on the faults of modern city dwelling, compared to the simple life on a South Sea island, where money, ambition, power, discontent, jealousy and all the other troublesome things of modern existence were unknown and undesired.

The picture becomes quite fantastic at times in its Utopian idea of an island where various shipwrecked persons find an opportunity for the following of their particular hobbies. There is the European nobleman who always wanted to run a restaurant and couldn't because he was a Count. A former New York Wall street buzzard specializes in salads and is completely absorbed in his new calling. A Broadway bar-keep mixes 'em according to artistic and not financial standards for the castaways, and is happy as a clam because he doesn't have to bother with a cash register.

"Jacques" doesn't indulge any of his own particular hobbies while on the island but he does like the idea, also pretty Colleen Moore so well that after having been able to return to New York and a heartless wife who has transferred her affections twice during his absence, he makes up his mind to make his permanent residence on "Utopia" island.

All in all it is a clever and most pleasing picture, a perfect vehicle for the star and a directorial triumph for Marshall Neilan. Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Jacques Lenoi.....John Barrymore
Mavis.....Colleen Moore
Madge Vance.....Anna Q. Nilsson
Mrs. Hastings Vance.....Ida Waterman
The Dean.....Frank Currier
John Carson.....J. Barney Sherry
Jocko.....Wesley Barry

Adapted from Albert Payson Terhune's story of the same name and personally directed by Marshall Neilan.

PRESS NOTICE—STORY

"The Lotus Eaters," an adaptation of Albert Payson Terhune's story of the same name is the feature photoplay billed for showing at the ———— theatre for ———— days beginning ————.

In the cast, besides the star, John Barrymore, are such players as Colleen Moore, Anna Q. Nilsson, J. Barney Sherry and Wesley Barry. The feature was personally directed by Marshall Neilan and is a fantastic but highly entertaining story of an esthetic young man who becomes a resident of a South Sea island where money, strife, ambitions of a worldly nature, jealousy, etc., are unknown to the inhabitants, all of whom are shipwreck survivors.

The feature has all the sure fire audience ingredients. There are thrills, comedy, heart interest, a pretty love story, suspense and a likeable list of characters, all played by wonderfully selected types. Beautiful scenic locations, fine titles that offer a laugh now and then also add to the picture's entertainment values.

The feature was personally directed by Marshall Neilan and presents Mr. Barrymore in his best role on the silver sheet. The offering screens in seven reels and is recommended as one of the most unusual productions of the year.

PROGRAM READER

A picture that has been hailed as one of the hits of the season, "The Lotus Eaters is scheduled for showing at the ———— theatre for a ———— days' engagement beginning ————.

John Barrymore has the star role in "The Lotus Eaters" that of an esthetic young dreamer who finds a Utopia on a South Sea Island where he is wrecked when a trans-Pacific airship fails to operate as its inventors had expected.

In support of Mr. Barrymore is a strong cast of screen favorites, among whom is Anna Q. Nilsson, Barney Sherry, Colleen Moore and Wesley Barry. The picture was directed by Marshall Neilan and the scenario is an adaptation of Albert Payson Terhune's serial story of the same name.

The feature screens in seven reels and is announced as one of the most unusual combinations of thrills, romance and comedy produced this year.

SUGGESTIONS

Where John Barrymore is popular bill him strong as the star, otherwise give what is certainly an all-star cast equal attention. Anna Q. Nilsson, Wesley Barry, and Colleen Moore certainly have a strong following with your patrons. Make much of the story of "The Lotus Eaters," both from the fame of the author and the dramatic content. You can recommend the picture highly without fear of getting in dutch. In your selling talk stress the comedy angles to be found in the whimsical idea of the inhabitants of the island who are having great times with their hobbies. Promise Barrymore in his most delightful role and mention that Neilan personally directed the production. Lobby displays and prologue numbers should be of the "South Sea" variety.

CATCH LINES

A whimsical, sometimes satirical picture play about a young man who found a Utopia where money, social position, worldly ambitions and strife did not exist and where people lived only happily.

"TOL'ABLE DAVID"
(Inspiration Pictures-First National)

A Favorite Star in a Simple, Yet Powerful Story

RICHARD BARTHELMESS might have started his career as an independent star in a role of super-heroism. He might have shone forth in a society drama, or he might have conquered the world in a "Way Down East" costume, but he preferred to enact a simple, heart-interest drama depicting life among the hardy mountain folk of West Virginia, which for sheer interest and pure entertainment will be hard to equal.

"Tol'able David" was taken from a short story, hence its simplicity of plot. But, while the story is simple and compact, it is strong drama. Joseph Hergesheimer's story characters are faithfully depicted. To supply romance a girl has been written into the story, but there is no essential change in the drama. The producers have been willing to take Mr. Hergesheimer's one idea—the young mountain lad fighting under the sudden responsibility of protecting the living and revenging the dead, and telling it on the screen simply, yet with tremendous power. It is an example of what fine pictures can be made from single-impression short stories, as well as from more complex novels.

"David" is the younger son in the simple living family. He longs to grow up and drive the stage like his older brother. His life is content—he is filled with tense love of everything that constitutes his home. Then the world topples. New neighbors, cruel, fierce characters, lovers of destruction, cripple his brother. His father, about to revenge the blow, dies suddenly. "David's" instinct for revenge is overpowering. The Hatburns ruined his home—his home was the most precious thing in the world. But his mother drags herself through the mud to stop him from his attack. So the unhappy family moves to town. Then David has the opportunity to serve as a substitute driver for the stage. On his way home he loses the mail. A Hatburn has picked it up from the road. He enters into the presence of men who ruined his happiness. To protect the government mail he fires and kills two. The third gives him a terrific beating and the scene is cut just as both hands are reaching for the one revolver. The picture ends as "David," wounded and almost helpless, drives the stage with the mail, into the village.

There are a number of character touches all the way through, and with the West Virginia mountains for a background, naturally the atmosphere is perfect. Excellent performances are given by Marion Abbott, Ernest Torrence and Warner Richmond. Gladys Hulette is the heroine.

Hergesheimer's story works up with sweeping suspense and Director Henry King has made the most of it. There will be few who will not feel the power of it.—Length, 7 reels.—*Matthew A. Taylor.*

THE CAST

David Kinemon	Richard Barthelmess
Esther Hatburn	Gladys Hulette
Iscah Hatburn	Walter P. Lewis
Luke Hatburn	Ernest Torrence
Luke's brother	Ralph Yearsley
Grandpa Hatburn	Forrest Robinson
Senator Gault	Laurence Eddinger
David's father	Edmund Gurney
David's brother, Allen	Warner Richmond
David's mother	Marion Abbott
The Doctor	Harry Hallam
Rose, Allen's wife	Patterson Dial

From the story by Joseph Hergesheimer
Directed by Henry King

PRESS NOTICE—STORY

The ———— theatre announces as the feature for ———— , "Tol'able David," Richard Barthelmess' first appearance as an independent star. Mr. Barthelmess has been seen in "The Love Flower," and "Way Down East" under the direction of Mr. Griffith, and in "Tol'able David" he has made a production with himself as a star. There is no doubt but that Mr. Barthelmess, one of the most likable screen personalities of today, will continue to grow in popularity with this, the first of his new series of features.

"Tol'able David" is a simple story of West Virginia mountaineers, from the pen of Joseph Hergesheimer. It first appeared in the "Saturday Evening Post," and has since been published in book form and conceded to be one of the best of this gifted author's works. Barthelmess plays the part of a young mountain lad upon whose shoulders is suddenly cast new and heavy responsibilities. It is a picture of profound interest, of sweeping suspense and powerful dramatic scenes. Seldom has a picture so filled with genuine heart interest and true human characters reached the screen. For those who look for the evolution of the motion picture to the plane where it will have all the charm and yet all the simplicity of the world's foremost short stories, "Tol'able David" will be a delight. The picture will be shown for ———— days beginning ———— .

PROGRAM READER

A story of the Virginia hills—of a boy of the mountains who longed to grasp the manhood that was still years ahead of him; who ambitioned only to carry the government mail on stage across the rugged hills. A tale of the most vivid reality and sweeping dramatic power, rich in human characterizations, irresistible in the sweetness of its appeal. Such is "Tol'able David," Richard Barthelmess' starring picture which will be seen at the ————. The star of "Way Down East" and other Griffith productions now comes forth in this picture, adaptped from the "Saturday Evening Post" story from the pen of Joseph Hergesheimer. Few pictures which have reached the screen this year that have its force and its power. Richard Barthelmess has a new sort of role and a better role than ever before in his screen career. The attractive young star—typifying the manly American youth—plays the part of a simple-living American mountain lad. In the supporting cast are a number of capable players. The picture was directed by Henry King.

"Tol'able David" will be shown at the ———— theatre for ———— days beginning ———— . We call it, we really believe it, one of the greatest dramas to reach the screen during the year.

"THE CALL OF THE NORTH"
(Paramount)

Jack Holt Stars in Entirely Satisfactory "Outdoor" Picture

GOOD judgment has been shown in selecting this Steward Edward White novel for the screen, but the choice of Jack Holt for the lead is not so certain to win commendation. He does not quite ring true in his characterization of the Canadian trapper. He is a bit debonair and conventional. But the minority who will notice this in regard to Mr. Holt will pass it by and thoroughly enjoy this "outdoor" production. There is romance in the locale, a lonely trading post of the Hudson Bay Company in the wilds of Canada. There is a fascination to picture audiences when they see the simple rugged life of the traders and trappers. And this story contains interest and well sustained suspense.

The story develops in an interesting fashion, with not a few excellent exterior shots to beautify the production. The plot material concerns the tyranny of the Factors of the Hudson Bay Company, who were originally invested with supreme authority in their territory and who even to-day, in the more remote sections, are practically absolute. Into this country comes a "free trader"—one who dares to compete with the Company. The Factor captures him, fires his post, and demands that he cease to buy and sell furs independently. The alternative is "the long traverse." This is a trick of the Factors when they seek to do away with a man. He is denied food and arms at the trading post and sent alone into the snows. Perhaps Holt here shows an unconvincing amount of sang froid in the face of all this threatened danger. It is the girl—the daughter of the iron-hearted Factor, who gives him the rifle to save him on his long "journey of death." But he is re-captured before he has obtained his start. Then follows the climax. The Factor is for immediate punishment, despite the fact that his daughter loves the victim, when he discovers that the hero is the son of a man he wronged years ago. Repentance of the villain is never a very satisfactory solution for a drama, but in this case it fits in logically and satisfactorily.

The final shot shows a "brigade" of canoes, floating down the river. Hero and heroine are going to the Southland. The scene, which is the duplication of one earlier in the picture, is pictorially exquisite. The canoes are against a primitive background and a rugged settlement. Holt's first starring vehicle should be well received. It has all the fascination of an "outdoor" picture, and besides a neat, novel and well-sustanied plot.—*Matthew A. Taylor.*

THE CAST

Net Trent	Jack Holt
Virginia Albret	Madge Bellamy
Galen Albret	Noah Beery
Achille Picard	Francis McDonald
Graham Stewart	Edward Martindel
Elodie Albret	Helen Ferguson
Louis Placide	Jack Herbert

From the novel by Stewart Edward White and the play by George Broadhurst.
Directed by Joseph Henabery.
Scenario by John Cunningham.

PRESS NOTICE—STORY

"The Call of the North," the feature picture which will be the attraction at the ———— theatre on ————, is the latest Paramount picture starring Jack Holt. This popular screen star is seen as a Canadian trapper in the north country, in a story that is virile and fast-moving and powerful in its drama. It is adapted from the novel by Stewart Edward White and the play by George Broadhurst.

The picture takes the audience to the fur country where the Hudson Bay Company, the great fur-trading organization, rules supreme. "Free traders," men who dare to compete with the company, are routed out by fair means or foul. But there is one "free trader" who dares to buy and sell his own pelts in open defiance to the tyrannical Factor, the local leader of the Hudson Bay Company. The clash between them is inevitable. "The Call of the North" is one of those pictures which carry the imagination of the spectator into the very heart of the country it is picturing. This feature was filmed against a rugged mountain background which adds greatly to its artistic beauty.

Jack Holt is supported in this picture by a splendid cast including Madge Bellamy, Noah Beery, Francis McDonald and Helen Ferguson. Joseph Henabery directed the picture. "The Call of the North" will be shown for ———— days beginning ————.

PROGRAM READER

The ———— theatre on ———— will offer a new picture starring the popular Paramount star, Jack Holt. It is entitled "The Call of the North." Mr. Holt has been seen in the past in a number of Paramount pictures, always playing a leading role. As a result of his work and the popularity which he has won, he is now a star in his own right. "The Call of the North" gives him an auspicious start. It is a vigorous, virile screen story adapted from the novel by Stewart Edward White and the play by George Broadhurst. It is a story of the trappers in Canada, and the powerful Hudson Bay Company which endeavors to stifle all its competitors by fair means or foul. There is adventure, vivid realism and beautiful romance in the story, and a background of beautiful rugged mountain scenes which greatly enhance the picture. Mr. Holt is supported by a cast including Noah Beery, Madge Bellamy, Francis McDonald and Helen Ferguson.

SUGGESTIONS

Here is a new star who already has a large following because of his work as a lead in many past features. He is by no means unknown, however, and has a goodly following. A tie-up with a local furrier seems possible, either a window display or a street character being practical. The original pelts are necessary of course. The window display should represent a trapper's cabin surrounded by snow, with the furs hung around, and the trapper sitting near the dying fire. A similar prologue might be arranged with apprpopriate music. The story has

"DUKE OF CHIMNEY BUTTE"
(Andrew J. Callaghan-R-C Pictures)

Conventional Western With Fred Stone in a Breezy Role

LOOKING at this picture for any signs of originality or any characteristic punches one is apt to be disappointed. Looking at it for its comedy values, its breezy characterization and one is apt to be entirely satisfied. It carries a star who made his debut a few years ago as a stunt actor. At that time Fred Stone did not register with the ability he displayed upon the stage. It is said that this picture was made some time ago, but the star has profited by the experience of his first vehicle.

One may be safe in calling "The Duke of Chimney Butte" a vehicle for the display of the star's versatility. His gift for humor so richly expressed through his voice and facial expressions on the stage are eliminated here. What he relies upon is his horsemanship, his skill at roping and lariat throwing and with the trusty Colt. And let it be said that he is as proficient in stunts as Tom Mix, Bill Hart and Will Rogers. He has long been recognized as an actor who is ever learning some new accomplishment. And he bobs up here as skillful a rider as any real cowboy. And maybe he can't dance through a whirling lariat!

Stone is introduced as a highway salesman with a bicycle for a steed. He is selling some invention which serves as potato peeler, razor, etc., and wins a horse through some good-natured banter. The scene suddenly switches to the rustler pattern, and its outcome is guessed immediately. There is a girl whose handkerchief is picked up as she rides by on the limited. He would learn her identity. He engages a job along with a trusty cook on a ranch and the plot has to do with some open range argument with some neighboring ranchers presenting the idea that they have the right to cut the fences and ride over the range. The heroine of the handkerchief turns out to be the daughter of the free ranger, and he catches her cutting the barbed wire.

Through all this there is developing a romance, which supplemented by Stone's stunts in and out of the saddle, gives the picture an appeal which is certain to get it over with the majority of patrons. To get the fair-haired heroine out of the way the author has her shot in some gun-play episode, and the hero decides to remain. One of the best points of the feature is the wealth of humorous and breezy sub-titles which speak the vernacular of the country in an original fashion. The company is highly capable. Mention should be made of Buck Connors, who, as the hero's pal, presents a colorful figure. Frank Borzage's direction is commendable because he has made a great deal out of very little material.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jeremiah Lambert.....Fred Stone
Vesta Philbrook.....Vola Vale
Grace Kerr.....Josie Sedgwick
Tedlick.....Jim Duncan
Taterleg.....Buck Connors
Berry Kerr.....Chick Morrison

By George Washington Ogden.
Directed by Frank Borzage.

PRESS NOTICE—STORY

Bristling with dramatic incident, sparkling with delightful humor and rich in romance and adventure, "The Duke of Chimney Butte," in which Fred Stone will appear at the ———— theatre beginning ———— is a clean-cut rollicking comedy-drama. The star has a role to which he can give the full scope of his extraordinary talents. He displays his remarkable horsemanship, his skill at shooting and roping and at the same time does some clever acting. A delightful vein of romance keeps interest sustained at high pitch throughout.

Opposite Mr. Stone appears the charming Vola Vale, who portrays the role of the daughter of a wealthy rancher who left the young girl his property when he died. The Duke blunders into her ranch seeking work and serves as her protector and aide against rustlers who have been harassing her for several months. This opens the way to many thrilling adventures which are depicted on the screen with splendid realism. The Duke is captured by cattle thieves, but escapes and then he rounds them up and puts them out of the way. Prominent in the cast are Josie Sedgwick and Chick Morrison. Frank Borzage, the director of "Humoresque" had charge of production.

PROGRAM READER

Fred Stone, America's all-around comedian—Fred Stone, the comedian who can ride and throw the lariat like a born cowboy, who can dance and skip the rope, who is gifted with sharp-shooting with a trusty Colt—Fred Stone, America's favorite comedian is coming to the ———— theatre next ———— in a motion picture, the title of which is "The Duke of Chimney Butte." This is a western melodrama which permits this star to display his versatile talent. It is a breezy picture filled with dash and spirit and plenty of humor—to say nothing of some original stunts. So come and see Fred Stone, the most accomplished comedian on screen and stage in a picture calculated to entertain your from start to finish.

SUGGESTIONS

The best way to popularize this picture is to concentrate upon the star, Fred Stone. He has made some pictures—some seasons ago. But if your town is large enough doubtless your public is familiar with him since he is a recognized stage star of real ability. And he always gives a good show. Doubtless he has appeared on your local stage. If not play him up as the most accomplished comedian on stage or screen. Play up that he can do anything ever executed by a real cowboy. He can ride, throw the lariat and is an expert sharp-shooter. Play up the picture as a breezy western filled with plenty of humor and dash.

CATCH LINES

See Fred Stone in "The Duke of Chimney Butte." America's most versatile comedian in a breezy western. Don't miss it.

"THE GIRL FROM PORCUPINE"
(Arrow Film Corp.)

Can Compete With Any as a Program Feature

THIS is the second of a series of James Oliver Curwood stories which are being filmed by the Pine Trees Pictures, Inc., for release through Arrow Film Corporation on the independent market. Briefly, "The Girl From Porcupine" is an Alaskan picture, capably acted and directed, with enough attractive ingredients to make it draw well on any program. It is most certainly a credit to the independent market and the exchangeman will have here a program release able to compete with a great majority of the large national distributors' offerings.

It goes in for consistent entertainment rather than spasmodic thrills. Featured in the picture are Faire Binney, an exceedingly pretty heroine, as the screen public knows, and William (Buster) Collier, Jr., who, while less widely known, shows promise and remarkable intelligence in handling himself in the emotional moments. The story concerns two old partners in the Yukon district who adopt two orphans—a boy and a girl. Early in the picture there is a vigorous fist fight between two husky miners who supply realism aplenty.

Working their claim near the village of Porcupine, the two old miners bring up their children to young manhood and womanhood. The girl, it is decided, shall go to a fashionable school in New York for an education. But the education costs far more than was expected and as a result one of the miners works himself to death in the effort to increase the output of their mine. There are a number of fashionable school scenes which will give the picture a wider appeal. Finally the miner and his "son" are forced to sell their old claim. They are robbed of their money, and stage a hold-up to get it back. As a result of this the boy is captured. Then the girl realizes that she has been taking money which could not be spared, and repenting, she returns to Alaska. The boy is sentenced to the penitentiary. To save him the girl and the miner hold-up the stage coach and rescue the boy from miscarried justice.

The picture is sprinkled with conventional directorial touches, such as a dog going through his tricks, an Alaskan dance-hall scene, and finishing school girls playing around in pajamas, which will probably make it more entertaining. The natural beauties of Maine, where the picture was made, have been made the most of, and furnish beautiful backgrounds for the action. An especially built Alaskan village adds greatly to the atmosphere. All the mining types are excellent.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Hope Dugan.....Faire Binney
Jim McTavish.....William (Buster) Collier, Jr.
Bill Higgins.....Jack Drumier
Sam Hawks.....James Milady
Red McTavish.....Adolf Milar
Dugan.....Tom Blake
School Teacher.....Marcia Harris
Her Brother.....Jack Harris
Brandt.....Sam Ryan
Miller.....Gus Pixley
Mrs. Miller.....Marie Maletesta
First Hold-Up Man.....Tom Wallace
Second Hold-Up Man.....Ben Lewis

Directed by Dell Henderson.
Photographed by Lucien Tanguay and Charles Downs.
Story by James Oliver Curwood.

PRESS NOTICE—STORY

"The Girl from Porcupine," which will be the feature attraction at the ———— theatre on ————, has won for itself the reputation of being one of the most powerful James Oliver Curwood stories to reach the screen. Mr. Curwood is an author who needs no introduction to the screen public. His stories of the great Northwest have always made excellent picture material. "The Girl from Porcupine" is no exception. It is a story of the Yukon where men hear and answer the call of the wild—the surge of the turbulent rivers, the mystic silence of the rugged mountains. Two partners, prospectors for gold, suddenly find themselves forced to adopt a young girl and a boy. Their future life, the sacrifices they make, the sufferings they undergo, for the sake of their "children" makes up a motion picture rich in adventure, romance and pathos.

The leading roles in "The Girl from Porcupine" are played by Faire Binney, a sister of Constance Binney and conceded to be one of the most attractive screen players, and William (Buster) Collier, Jr., who, it would seem, will soon be almost as popular as his inimitable father. The rest of the cast is entirely capable. The picture was produced in the Maine forests and there are a number of beautiful scenic views.

PROGRAM READER

The latest story from the virile pen of James Oliver Curwood to reach the screen is "The Girl from Porcupine," which will be offered at the ———— theatre on ———— as the feature picture. Mr. Curwood has won for himself the reputation of being a writer unequalled for his power to bring to the imaginations of his readers all the romance and adventure of the Northwest. His stories have always made excellent screen material and "The Girl from Porcupine" is no exception. It has been excellently produced with a capable cast, heading which are Faire Binney and William (Buster) Collier, Jr., both of whom are two of the youngest and rapidly rising stars in motion picturedom.

For those who like a virile, strenuous, vigorous picture laid in the "great outdoors," no better entertainment could be provided than "The Girl from Porcupine." It is a story that grips and thrills every moment—a picture that brings Alaska before your mind with all the realism that lies within the screen's power.

CATCH LINES

James Oliver Curwood's latest picture of the wild and rugged Yukon country. A land of adventure and romance, or quick tempered men, quick to handle the gun.

Faire Binney and William Collier, Jr., a team of screen sweethearts that it would be hard to equal in a story of thrills and action, written by James Oliver Curwood.

"CHEATED HEARTS"
(Universal)

An Average Program Release

THIS picture is a tribute to American pluck and perseverance once it gets over an introductory line of action revealing a youth afraid to encourage romantic tendencies because of a knowledge that his character is weak. He is inclined to drink at the slightest provocation, and a dissolve is shown revealing Josef Swickard as a parent fond of liquor. Hence Herbert Rawlinson as one of the sons inherits the parental weakness. He gives up claim to the heart of his fiancee and seeks forgetfulness in Paris. This shot is quite unnecessary except to connect a link. A paper which he picks up informs him that his brother, who had gone to Morocco on some enterprise, is missing.

The story tells nothing up to the point when the Orient is reached. The first few scenes are society sets with considerable dancing and groupings of the characters in evening dress. The star drinks heavily and the girl is disillusioned. So he relinquishes all claim. Just why the author thought it advantageous to take the entire group to the Orient is difficult to explain—unless a final reconciliation was needed at the hour of danger. Anyway the melodrama which is developed almost resembles a new story. It takes up a thread of adventure. Hokum to be sure, but the kind of hokum that has seldom failed to get over. The youth goes into the desert to rescue his brother and finds him under the influence of some powerful drug, a victim of Oriental treachery. He has been kidnapped and held for ransom.

Some mysterious plotting occurs with the Arabs whispering and carrying on some intrigue. The hero offers to take his brother's place and bribes them with money. He escapes in the conventional fashion. The resourceful American knows how to use his fists, also a gun or two. And he wanders back to the settlement very much unkempt and ill. It seems as if the star might have grown a heavier beard after such a long absence. He is about to toss off a drink of some drugged liquor, when looking up, sights his fiancee. Thus through courage and self-control he finds his character. The picture is easy to anticipate, and it is a one character story. But it carries satisfactory action in the latter reels, provides fair atmosphere and will fit into any program schedule.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Barry Gordon.....Herbert Rawlinson
Tom Gordon.....Warner Baxter
Muriel Beekman.....Marjorie Daw
Kitty Vanness.....Doris Pawn
Nathaniel Beekman.....Winter Hall
Col. Fairfax Gordon.....Josef Swickard
Ibrahim.....Murdock McQuarrie
Nli Hamed.....Boris Karloff
Naomi.....Anna Lehr
Hassam.....Al McQuarrie
Achmet.....Hector Sarno

By Wm. F. Payson.
Scenario by Wallace Clifton.
Directed by Hobart Henley.
Photographed by Virgil Miller.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "Cheated Hearts," adapted from a popular story by Wm. F. Payson which presents Herbert Rawlinson in a romantic role. It is a story which features a young man who is uncertain of himself. Knowing his weakness for liquor he gracefully gives up any claim to the girl of his heart and leaves for Europe. It is in Paris that he learns that his brother is reported missing in Morocco and he goes to that country to conduct the search. Learning that the youth has been kidnapped, Barry Gordon employs a ruse to free him. It works successfully but the hero is left in the desert. After many adventurous incidents he makes his way back to the city where he is joined by his erstwhile sweetheart, the girl having come to Morocco with her father. The picture permits the star ample opportunity to play a heroic part. There is plenty of adventure and action. In the cast are Marjorie Daw, Doris Pawn and Josef Swickard. Hobart Henley directed.

PROGRAM READER

A dashing story of American pluck and perserverance—a colorful story of a youth who felt himself lacking in character to seek matrimony, yet his whole heart crying out for feminine companionship—a home, wife, babies and everything. That is "Cheated Hearts" which comes to the ———— theatre next ———— with Herbert Rawlinson as the star. It is an adventurous, romantic type of story with the dashing star portraying a colorful role. It carries a breath of romance, plenty of action and considerable heart interest. You will see some corking good atmosphere coupled with some thrilling incidents. In the cast is the pretty Marjorie Daw, Doris Pawn and Anna Lehr.

SUGGESTIONS

This is a Herbert Rawlinson picture and the best idea is to concentrate upon his name and put him over. Every screengoer is familiar with his personality. He is young in years, but an old-timer on the screen. And the stories which he appears in are those dashing tales of American pluck and perserverance. So play up the picture as an interesting account of a dashing American who did not know the meaning of fear. Such captions as—"He was afraid of the influence of love, because he lacked confidence in himself. But through courage he found happiness." Mention the other Rawlinson pictures. And mention Hobart Henley, the director. Also the players. Marjorie Daw is pretty and accomplished. Play up her personality.

CATCH LINES

"Hhe lacked confidence in himself until he had proved his mettle in a supreme moment of courage." See Herbert Rawlinson in "Cheated Hearts."

"HUSH MONEY"
(Realart)

Slight Material for Feature Length

HERE is a story about a pampered daughter of the rich who in the secure place which money and society have brought her is led to face stern realities. In speeding with her fiance in a high-powered car, she accidentally runs over a newsboy and neglects to show any humanity. The rich magnate acquainted with the facts allows himself to pay hush money to keep the unpleasant incident from the papers. And the drama revolves around the girl's awakened conscience and her defiance of her rich parent. Taken as a story it reads convincingly. But on the screen it shows its limitations because the plot is padded extensively to run to feature length.

It seems to us that the director has harped on his theme too long and has paid too much attention in pointing out little details and then going over them again and again. There are lengthy episodes given up to captions and group scenes with the characters standing around moralizing or carrying on some verbal battle. In reality this accident would have proven itself a mere incident and the social whirl would have been taken up again. It is proper to make it the big theme here for it does teach a toleration of the underdog. But the director might have balanced his scenes with some incident relevant to the high social plane of the wealthy figures. There is no humiliation attached to the idea of a rich girl running over some downtrodden figure in her car. And it is hardly logical that rich parents would have paid hush money where no crime was implicated. But the little youngster is carried to the hospital and the rich girl pays him homage. She is aided by her pastor and the conflict grows out of the fiance's disregard of the lad's injury and her own verbal war with her indulgent father.

It is too much on an even key. Which does not build entertainment because there is no contrast—no surprises—no drama, but just a sample of heart interest. Certain scenes do not move at all. And with such capable actors as George Fawcett, Lawrence Wheat and Alice Brady standing around when they are gifted enough for dramatic expression gives away the weakness of the plot. It is a conventional story and it has been directed in a conventional manner. Technically it is O. K. The settings and lightings being first rate.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Evelyn Murray.....Alice Brady
Alexander Murray.....George Fawcett
Bert Van Vliet.....Larry Wheat
Bishop Deems.....Harry Benham
Terry McGuire.....Jerry Devine

By Samuel Merwin.
Scenario by Charles Maigne.
Directed by Charles Maigne.
Photographed by Gilbert Warrenton.

PRESS NOTICE—STORY

A modern story of New York's moneyed class is "Hush Money," written by Samuel Merwin, one of the popular fictionists of the day, and which comes to the ———— theatre next ———— and ———— with Alice Brady as the star. The picture offers Miss Brady one of the finest roles she has had in some time. As Evelyn Murray she is reared under the idea that money could do or buy anything. She is a spoiled daughter of a big Wall Street operator. Then, inadvertently, the girl finds herself involved in an affair that would make splendid front page reading. Her father and her fiance both wish to hush the matter up by paying a generous sum and then forgetting it, but the girl finds courage to face her responsibility. Not only does this situation offer Miss Brady a strong dramatic role, but also, as the daughter of a New York millionaire, opportunity for a very smart wardrobe. The picture has been lavishly produced and it is acted competently by a cast that includes the dependable George Fawcett as the financier, Lawrence Wheat and Harry Benham.

PROGRAM READER

She was the petted daughter of the Big Man of Wall Street. Behind a bulwark of money she had lived serenely and selfishly. Then, unwittingly, she did something that her father and fiance wished to have kept secret. With Spartan courage the girl faced her own moral responsibilities in the matter, and accepted the painful publicity and punishment due her. What was this big, dramatic situation? What is it that might happen to every man or woman? Would you settle the problem with the humanity expressed in this vital story of today? Come and see Alice Brady in Samuel Merwin's original photoplay presented by Realart. Come and see "Hush Money." At the ———— theatre next ———— and ————.

SUGGESTIONS

In Realart's press book are a number of good exploitation stunts which could be used to advantage in advertising this feature. A series of teasers and catch lines describing "Hush Money" as the story of a girl who discovered that money is no more valuable than so many leaves when it tries to purchase a human conscience would be effective. Fake bills in the form of U. S. currency would be a good angle for exploitation. These could be scattered about town. And they would have the advantage of exciting interest in the picture. Next describe it as an up-to-date story of modern life—the power of money—the curse of money.

CATCH LINES

He trusted to his bank roll to keep the unpleasant facts from the papers. But his daughter's conscience could not be bought. See "Hush Money."

The Booking Guide is something for you to look forward to. The most practical aid ever issued.

"DR. JIM"
(Universal)

Suffers From Undeveloped Characterization Though the Picture Is Always Interesting

A LIKELY story has been uncovered for Frank Mayo's latest expression, "Dr. Jim," which certainly builds a deal of sympathy for the characterization which he portrays although the figure of the wife is neglected in making her appreciate his duty toward society. It is the old story of a wife's misunderstanding—of a wife who prefers the little social gayeties rather than an understanding with her husband. His profession (he is a surgeon) prevents him from accompanying her upon her social whirl, and she upbraids him for his neglect, though the figure of the wife is robbed of all sympathy because of her unwillingness to accept the fact that she is a doctor's wife.

From this standpoint the author's premise is unconvincing. He has pointed his plot toward sharp contrasts. The picture is absorbing and rings genuine insofar as the surgeon is concerned, and Frank Mayo plays the part with real sincerity. Toward the middle of the picture the author cuts abruptly to a different angle—a domestic triangle, forgetting or neglecting the opportunity to develop the character of the wife. The surgeon suffers a nervous breakdown and charters a sailing vessel to recover his health. He is accompanied by his wife and the succeeding scenes disclose a brutal skipper browbeating his men at every opportunity and attempting to intrigue the wife, knowing her husband to be helpless.

The wife has deteriorated in character so completely it will be difficult for the spectator to reconcile himself to the fact that the husband eventually wins her back to a trustful attitude, although she shows no indication that her selfishness and jealousy regarding his profession have been overcome. The interlude before the final reconciliation presents some stormy domestic scenes coupled with a Jack London touch in revealing the brutality of the skipper. The surgeon has cause to operate upon his enemy and remembers that he is a doctor and not a man by bringing his patient safely through. An uncanny touch shows a sea burial, the ceremony centering about the supposed death of the skipper. But it eventually proves to be a dummy, the patient being imprisoned to hoodwink the wife. He finally releases himself and a fierce battle is waged upon the deck between the surgeon who has recovered his health and the skipper. When the former wins, his wife returns to him. She has appreciated his strength of muscle but not his strength of character. However, the picture is compelling and offers some goody thrills and dramatic punches—not the least of which is a storm at sea and a praiseworthy miniature of a storm-tossed vessel. The details and atmosphere are entirely adequate.—Length, 5 reels.—*Laurence Reid.*

PRESS NOTICE—STORY

The leading attraction at the ———— theatre next ———— is "Dr. Jim," starring the popular Universal star, Frank Mayo. This gifted actor has a role which enables him to show his ample talent. It is a role which commands a world of sympathy since the hero is a surgeon who gives up the pleasures of society to perform duties of his profession. He is married to a woman as selfish as he is generous. She cannot reconcile herself to the fact that a surgeon or doctor must be at the command of the public. She would want him to sacrifice his hours of patient administration to the sick to be with her in some social diversion.

The picture builds a tense drama which shows this couple approaching the shoals of domestic incompatability. The doctor has taken a sea voyage to recuperate and he is accompanied by his wife. But ever in search of pleasure she listens to the entreaties of the captain who is a brute. He browbeats his men and taunts his patient. Then one day the doctor's health is restored. And he rewards the skipper with proper punishment. It is a story which carries strong dramatic force and is cleverly acted by the star and a highly competent company. Some of the conspicuous high lights are a storm at sea, a fight and the atmosphere of the hospital.

PROGRAM READER

When you come to the ———— theatre next ———— you will see the virile star, Frank Mayo, in one of the best pictures of his career. You will see "Dr. Jim," a story of a physician who performed noble deeds of self-sacrifice to the total disregard of any social diversion for himself. This application of duty sows a breach in the domestic side of his life. His wife rebels over his attentive duties to his patients. The doctor takes a voyage to recover his health and his wife accompanies him. What happens aboard ship to widen the breach? Does the doctor recover? Is he further humiliated? Come and see "Dr. Jim," a powerful picture which teaches a valuable lesson. An entertaining picture. Don't miss it.

SUGGESTIONS

Exploit this feature as one of the best in which Frank Mayo has ever appeared. Make mention that he has a role which instantly builds sympathy and holds it to the end. Mention that it is a compelling drama of human lives—of everyday life—of the noble self-sacrifice for duty. Play up its tense drama. Get the doctors interested. Run a professional matinee. Bill it as an intensely human document of a drama which tugs at the heart and commands the greatest interest. If you have played the other Mayo pictures, then mention them and state that this is up to the same entertaining calibre.

CATCH LINES

See the popular Frank Mayo in one of the most entertaining pictures of his career. See "Dr. Jim."

"SIR ARNE'S TREASURE"
(Swedish Biograph)

Fantastic Melodrama Is Vigorous in Its Action and Atmosphere

A PICTURE presented by the Swedish Biograph is always interesting regardless of what the theme might contain. These Scandinavians are sticklers for realism, and if they feel that tragedy cannot be expressed if deprived of its fundamentals they are earnest enough to keep it intact despite the losses that might ensue at the box-office.

"Sir Arne's Treasure" must be accepted frankly for what it is—a tragic, fantastic design of a Viking race—the tale going back to a period approximating three hundred and fifty years ago. By such a lapse of time the feature takes on the aspect of a costume drama—that is if one accepts the peculiar style of dress of these picturesque people. They are idealists—these Swedish directors and producers. They are also realists. And they are unmindful of the commercial angle. Perhaps they have found the key to the movie millennium if it is to be regarded as an art.

The picture's appeal lies in its rugged backgrounds, the fiords, mountains, the land of everlasting snow and ice, and through the eloquent acting of the players. The story does not carry the human interest, the poignant drama of "A Man There Was," or "You and I," and naturally carries little box-office value. But it is rugged and honest and quaint and fantastic—this tale of the will to live and love. Three men break prison and engage on a pilgrimage of murder and arson. One of them falls in love with the sister and daughter of the victims, and he searches for a spiritual communion. By a strange course of events almost psychic in their nature, the girl is acquainted with the fact that the man responsible for her sorrow is her lover. She unwittingly aids the law in his capture and then womanlike, thoroughly impulsive, she endeavors to save him. It is a tragic end. She sacrifices her life by taking the spear thrusts intended for him. And the frozen sea breaks and the ship is ready to sail once the evil influence is eliminated.

The final scene disclosing a sea burial is one of the most impressive and unique ever picturized. It is an epic canvas—this marching of thousands of mourners bearing torches and carrying the girl's casket across the frozen wastes. The atmosphere is highly impressive which heightens the intensified drama. The overwhelming cold and snow, the rugged types—these lend an appeal not to be quickly forgotten. The leading players are Sweden's sweetheart (so called) one Mary Johnson, whose wistful, tragic, pathetic face is fairly haunting. It is a superb performance marked for its beautiful restraint and child-like appeal. Richard Lund resembles a true Viking. It is a tense story of theft, imprisonment, murder, arson and love—tinctured with a fine spirit of noble self-sacrifice. It may not convince, but its rugged power is fairly sweeping.—Length, 6,500 feet.—*Laurence Reid.*

PRESS NOTICE—STORY

A vivid story of Vikings—a story which has for its background the Sweden of three hundred and fifty years ago when King John ruled over the land—a story which tells of the love of a little village maiden for a fiery-hearted nobleman—that is "Sir Arne's Treasure," which has been adapted to the screen from Selma Lagerlof's tale. It is a picture which shows the power of love to overcome all obstacles. It is a picture of a maiden who offers her heart to a man who killed her sister and made her an outcast. It is vivid in its picturesque scenery—powerful in its revelation of dramatic strokes—appealing in its spirit of self-sacrifice and devotion—and moves with the vigor characteristic of the Swedish people.

The principal players are Mary Johnson who, as the village maiden, contributes one of the most poignant and appealing performances ever seen. Richard Lund is the other star. These players are thoroughly grounded in their art. The exteriors, the fantastic design of the sets and drama—the atmosphere, the backgrounds suggestive of an old-world atmosphere—these contribute their effect in making this a picture of unbounded appeal. The supporting cast is highly efficient. The direction is highly praiseworthy.

PROGRAM READER

A vivid story of the old World. A picturesque story of the Vikings—the rugged people who live in Sweden. A powerful story of lost romance and disillusionment and self-sacrifice. A story of overwhelming love—the love that passeth all understanding. That is "Sir Arne's Treasure," which comes to the ———— theatre next ————. This is a Swedish picture adapted from the story by Selma Lagerlof and tells a powerful story of plunder—revenge—love—hate—sacrifice—and other appealing elements. It is laid against the marvelously picturesque backgrounds of Sweden—the land of rugged mountains and snow. It portrays a race of people who live the great outdoors. Come and be thrilled. Come and see something new.

SUGGESTIONS

This is a Swedish Biograph picture and if you have played any of their other releases such as "A Man There Was" or "You and I" you have some knowledge of their worth. They are putting out pictures which stand for realism—which stand for impressive acting and most rugged backgrounds. The previous pictures will be remembered. And the present release is of the same high calibre. So if you play it mention the fact that Sweden is putting out pictures which surpass them all in the quality of vividness and realism and forceful acting. Play this one for its depth of drama—its powerful romance—its quaint story and the marvelous backgrounds. Present the fact that the public has a chance to see something new.

CATCH LINES

See "Sir Arne's Treasure," a powerful picture of romance and tragedy. A picture from Sweden. Unusually real and picturesque. Unusually well acted. A genuine treat.

"THE BONNIE BRIAR BUSH"
(Paramount)

Simple Little Love Story With Scotch Dressing

A LONG time ago a story was written called "The Bonnie Briar Bush." It was written by a minister named Watson, who used the pen name of Ian MacLaren, and he put down a simple little tale peopled by a group of picturesque characters, colored it with Scottish dialect and atmosphere and our forefathers read it with much delight. This story has reached the screen and it seems awfully old-fashioned and conventional for MacLaren's theme has served in a thousand and one patterns since the birth of the photoplay. The younger generation will probably not respond to it. One has to be a trifle old-fashioned with a leaning for quaint sentiment and romance and atmosphere to appreciate it.

There is no drama; no triangle; no play of conflict in the broad sense of the theatre. Adorned with a pretty name, the picture appeals for its sentiment like an old-fashioned lullaby. It entertains solely for its picturesque settings, for being produced in England and Scotland, the director has incorporated genuine backgrounds. The thatched cottages in careless arrangement, the thickets, the briar bushes, the lads and lassies, the conversation about "kirks"—these are the atmospheric elements which saturate this extremely simple story of a daughter and a son's defiance of their respective fathers in their passion for love. The tale presents a detached picture of Scottish life—that clannish life lived so seriously—so religiously. The simple folk go to the "kirk" and walk back to their homes. They are attired in the quaint costumes peculiar to Scotland in the fifties. The kilts are worn—and so are the spats and leggings. And the bag pipes are played and when the stern fathers relent, there is great rejoicing in a baronial hall. The ivy clinging walls of the cottages—the thatched roofs—the quaint lanes and walks—well this picture has such atmosphere. There is no humor, no contrasts except as to types. And exhibitors will probably admit to themselves that it carries very little box-office value. But if they want to give up an evening to sentiment and atmosphere, they need look no further than "The Bonnie Briar Bush." The director might have made it more of a folk-song, brushed it up a little with Scotch humor and temperament. It will charm with its backgrounds, but the plot is hoary with age and the action is as placid as a gentle wind. A good showman will put it over with a Scotch prologue—bag pipes, sword dances and folk-songs. It will need much assistance. It is almost too frail to stand by itself.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lachlan Campbell	Donald Crisp
Flora Campbell, his daughter	Mary Glynne
Lord Malcolm Hay	Alec Fraser
Kate Carnegies	Dorothy Fane
Posty	Jack East
John Carmichael	Langhorne Burton
Earl of Kinspindle	Jerrold Robertshaw
Marget Howe	Mrs. Hayden-Coffin
Dr. William MacClure	Humbertson Wright

By Ian MacLaren.
Play by James McArthur and Augustus Thomas.
Scenario by Margaret Turnbull.
Directed by Donald Crisp.

PRESS NOTICE—STORY

What is considered one of the best Paramount pictures made by Paramount in England will be shown at the ———— theatre next ———— in "The Bonnie Briar Bush," a picturization of Ian MacLaren's famous novel and the celebrated play by James McArthur and Augustus Thomas. Every Scot in the United States will be delighted with the outdoor scenes of "The Bonnie Briar Bush," which was for the greater part photographed in Scotland.

Donald Crisp, the director, plays the important part of the stern, rigid elder of the "kirk" whose sternness all but provokes a tragedy in his own home. The story gives one a wonderful homely and intimate view of Scottish village life. It is a picture deep with human pathos and carries a strong flavor of heart interest, appealing sentiment and romance. The cast is one of the best that could be found in England and prominent in the leading feminine role is the attractive and talented Mary Glynne.

PROGRAM READER

A story that has won the world. With all its beauty, fun, and heart-stirring drama, lived by real folks on the screen. That is "The Bonnie Briar Bush," the Paramount picture made in England, which comes to the ———— theatre next ———— with a celebrated cast of players and directed by Donald Crisp. This picture is adapted from the famous novel by Ian MacLaren. It is a wee bit o' Scotch and a muckle of human nature. Blended into a romance that has won the heart of the world. The picture has been taken amid Scottish scenes and is wonderfully rich in its backgrounds and its revelation of such vital elements as heart interest and sentiment. Come and see this delightfully human picture.

SUGGESTIONS

The mere fact that this is based upon a celebrated story should have some appeal. After you have made your crowd familiar with the author's name, then get busy in a tie-up with book-dealers on "The Bonnie Briar Bush." Lobby stunts should prove profitable. If there are any Scottish societies in your town doubtless you can enlist their cooperation in staging a prologue of Highland dances, or an ensemble with bagpipes and drums. A miniature parade held daily or nightly with the bagpipers marching would stimulate patronage. Your ushers can be garbed in Scottish costumes. Bill the picture as a vivid, human picture of homely humor and sentiment.

CATCH LINES

"The Bonnie Briar Bush" is coming to the ————. Adapted from the celebrated story.

See this vital human picture of romance and sentiment.

"CHIVALROUS CHARLEY"
(Selznick)

Eugene O'Brien as Fighting Irish—American Surprising Novelty

A SERIES of connecting episodes, linked into a light story; a supporting cast of no particular weight; New York and immediate vicinity, the locale and Eugene O'Brien in the title role, a tender-hearted fighting Irishman. There, you have "Chivalrous Charley."

The story by May Tully was adapted for the screen by Edward Montagne, whose powers of scenography are more responsible for the fitness of the vehicle to the Selznick star, than the source of the original.

Cast as a sort of sentimentalist, one who in earlier years delighted in reading of the chivalrous deeds of Knights of old, and idealizing his favorite hero, Sir Walter Scott, the star's work is excellent, throughout.

The nephew of a politician, named Reilly. Uncle's idea of manhood is a well built, athletic specimen perfectly able to fight his own battles, but who has the discretion to let others (including the fair sex) do the same. Young Reilly receives no sympathy from uncle when he becomes involved in continuous scrapes, where his intentions were but to protect a defenseless woman. The habit, seeming to have attached itself permanently, uncle decides to detail young Reilly to a ranch in the West, where he will learn to ride and to fight. At beginning of photoplay, nephew is expected to return to New York, cured. Newspaper clippings from West indicate the experiment a success, the young man referred to in the papers as "Double-fisted Reilly," picturized riding unmanageable steeds, and indulging in "Bill Hart" stunts, generally. Happenings en route, and following nephew's arrival, drain upon his natural inclination toward chivalry, so uncle, in disgust, "frames" a scheme to involve Chivalrous Charley into a lively squabble that will "cure" him once and for all. Contrary to plans, girl's uncle employs to act as damsel in distress, falls in love with handsome nephew, while "Double-fisted" Reilly has been obliged to prove his right to the title by fighting a squad of rough-necks, single handed, saving the girl.

The fight scenes in the last two reels are among the best ever seen on the screen. They will delight followers of Mr. O'Brien, who may have defended him against the accusation of being a "lady's man." The direction, by Robert Ellis is spendid, love interest and suspense well handled. Photography below ordinary, but the offering above average in entertaining value. —Length, 5 reels.—*Lillian R. Gale.*

THE CAST

Charley Riley	Eugene O'Brien
His Uncle	George Fawcett
Alice Sanderson	Nancy Deaver
Her Father	D. J. Flanagan
Geoffrey Small	Huntley Gordon

PRESS NOTICE—STORY

When Eugene O'Brien is scheduled to appear in a Selznick photoplay, one expects always, to see him the object of feminine admiration, a well groomed, gentlemanly indoor variety. You think he cannot fight? Wait and see him in "Chivalrous Charley," which comes to ———— on ————, with Eugene O'Brien as "Double-fisted Riley," a fighter and a rough rider, too. He fights not only his own battles, but everyone's else, especially addicted to protection of the fair sex. He gets himself into some scrapes where he is called upon to fight rough-necks of all sizes and weights. Does he win? Watch him! Yes, Eugene O'Brien, whom you thought could wear a dress suit much better than apparel identified with the far west. The same, and yet a different 'Gene than you have seen before. If you always admired Mr. O'Brien, but wished he would have a chance to appear more manly, as "Chivalrous Charley" he will win a new spot in your heart.

PROGRAM READER

In "Chivalrous Charley," the new Selznick picture with Eugene O'Brien in the title role, the popular star is said to be at his best. He is the soft hearted but hard fisted nephew of an Uncle politician, who wishes to cure him of trying to protect the "fellow who is down," thereby getting himself into countless squabbles. He wins the title of "Double-fisted Riley," and proves that he isn't afraid to soil his clothes or tear his shirt or get beaten up, trying to help the under-dog. In this picture "Charley" is supposed to have spent months on a ranch where he learned to fear nothing, yet he returns to New York only to get into trouble again, protecting defenseless women. In the fight scenes he goes after the toughs like a Dempsey, challenges "all comers" and fights like the man he really is.

CATCH LINES

You have seen Eugene O'Brien drive a pleasure car. Ever see him drive a racer? Talk about speed. The "speed kings" aren't in it with 'Gene. Watch him turn the sharp curves!

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word in ~



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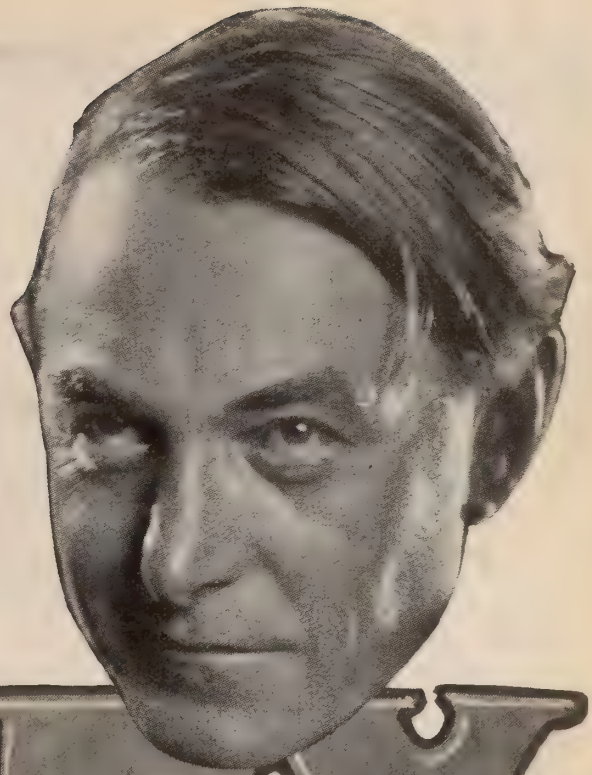
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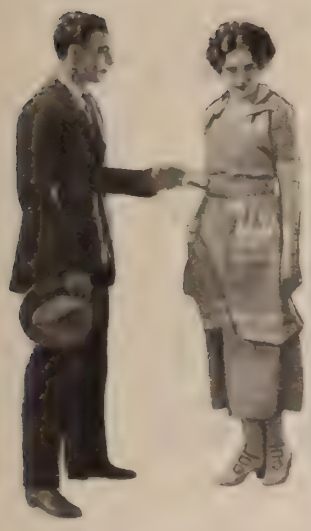
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A William D. Taylor
Production

Adapted from William J. Locke's novel and play "The Morals of Marcus Ordeyne." Scenario by Julia Crawford Ivers.

Heart Appeal!

Arthur James Speaking:

In a Special Editorial in the November 26th Edition of The Moving Picture World.

"Into a season of good pictures steps Realart with a production that for absolute charm, beauty and human appeal is unsurpassed even by the greatest of the year. The picture is

MORALS

and the star—and what a star she is!—is

MAY McAVOY

"The class of the picture is that of a *great special* which should be heavily advertised to the local public well in advance of its presentations at the theatres." ARTHUR JAMES



"The Class . . . . of a Great Special"—and at Regular Service Prices.



Mother Love!

An original story by
Sonya Levien
Directed by
Maurice Campbell
Scenario by
Percy Heath
and
Aubrey Stauffer

That's the appeal that is gripping audiences today! Analyze the really great features of the season and you will find that they have been built upon this same powerful theme. When a story of mother love is faithfully, dramatically told, there is not a human heart that can resist it.

FIRST LOVE

Just the story of a mother and a daughter and a man who was unworthy. But told with a heart throb in every scene. And through it all shines the radiance and sympathetic dramatic work of

CONSTANCE BINNEY



Many of the Year's Biggest Features Will be Numbered Among Realart's Thirty-six.



An original story by
E. Lloyd Sheldon
Directed by
E. H. Griffith

Drama!

This is the picture that a few weeks ago broke the house record at Crandall's in Washington, and was booked a little later for a repeat run.

DAWN OF THE EAST

A beautiful girl caught in the web of Oriental intrigue.

Action and romance that carry you to the monsoon-swept shores of the Yellow Sea.

ALICE BRADY

Never has this brilliant emotional actress had quite such a colorful background for her dramatic genius.



A Special In Every Respect, Except Price. You Get It With Your Franchise!



Pep!

Zip and go!

Glad raiment!

Catchy plot!

Side-busting titles!

THE SPEED GIRL

WITH

BEBE DANIELS

As a movie queen—

Scraping the clouds in an aeroplane—

Riding a run-away horse—

Racing an express train in her motor-car!

You can make it on high with this one!

Adapted by
Douglas Doty

From an original story by
Elmer Harris

Directed by
Maurice Campbell



Star Alone Is Worth an Extra Price, But You Get Her With Your Realart Franchise.



An original story by
Ewart Adamson
Directed by
Frank Urson
Scenario by
Fred Myton



Thrills!

Midnight in a tropical jungle The wild beating of tom-toms. The flare of torches. The frenzied dance of Fiji braves in their hideous war paint. And in the center of this scene, illuminated by the torch light, a white girl bound by ropes to the voodoo altar.

SOUTH OF SUVA

STARRING

MARY MILES MINTER

Stirring drama of what happened on a South Sea Island when the young American wife of a planter arrived to find that the man she married in the States had degenerated into a beachcomber.

This Special Belongs to the Perfect Thirty-six. There's Just One Way to Get 'Em.



Suspense!

Directed by
Chester M. Franklin

Scenario by
J. Clarkson Miller

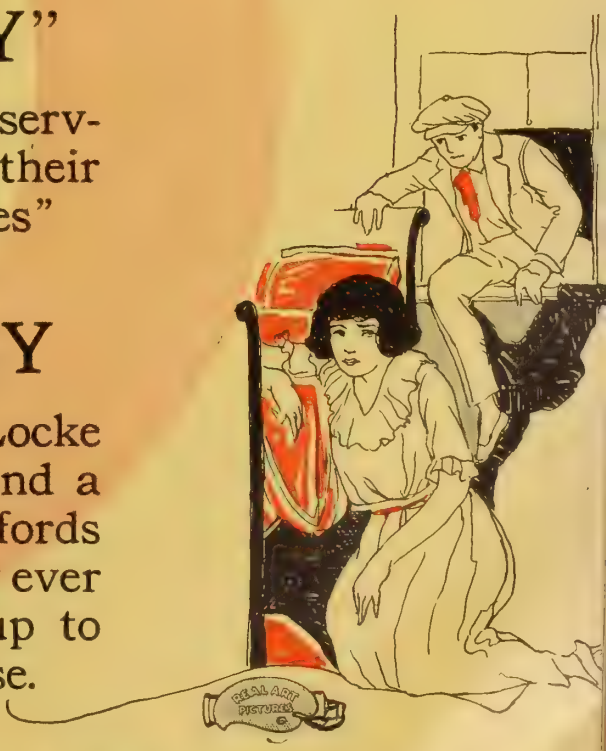
Wid's says:—"The attraction of Realart's screen version of David Belasco's stage play is by all means the performance of

CONSTANCE BINNEY"

"The play grips like a ghost story . . . observers need not apologize for gripping their chair arms during the tensest minutes"
—The New York Evening Journal.

THE CASE OF BECKY

The original play by Edward J. Locke brought stardom to Frances Starr and a fortune to Mr. Belasco. The picture affords the greatest example of dramatic acting ever seen on the screen and insures a clean-up to every owner of a Realart Star Franchise.



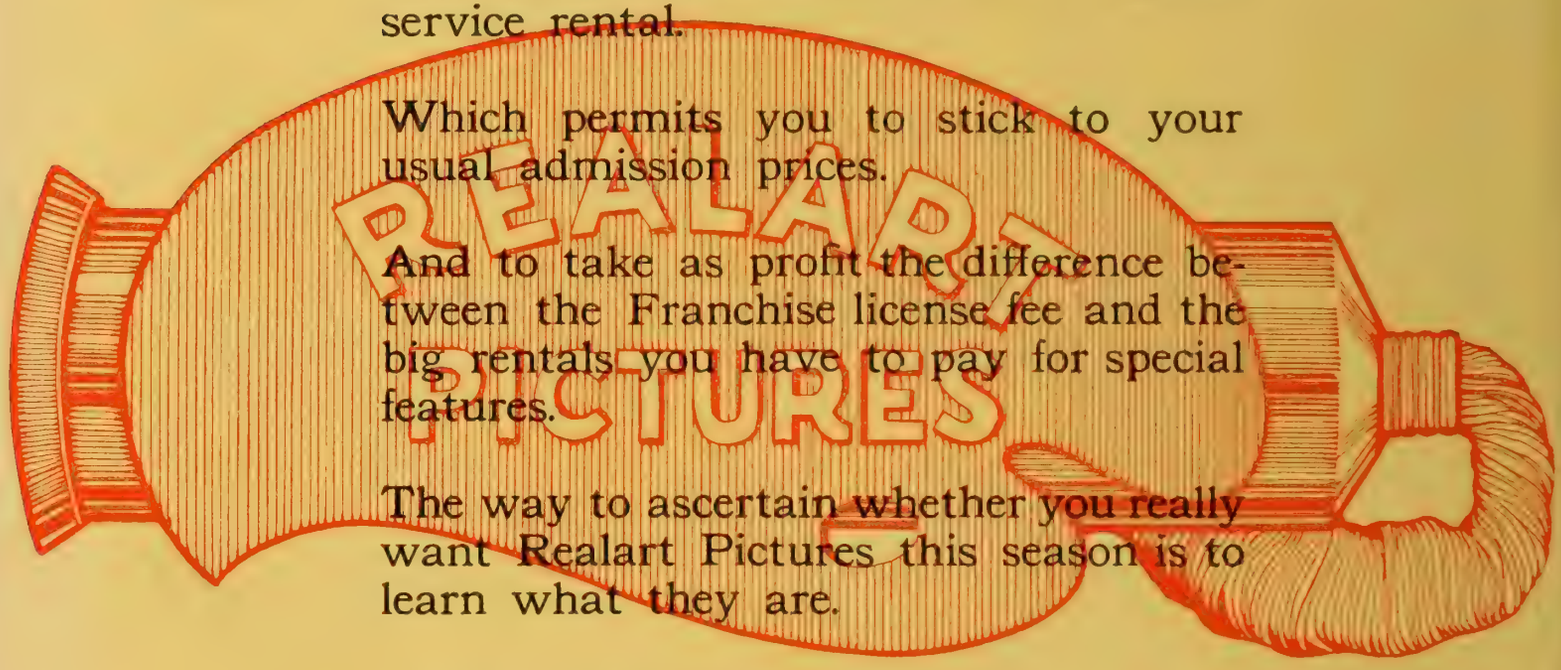
Profits On These Six Specials Will Pay For The Whole Thirty-six.

Profit—

The Realart Star Franchise provides thirty-six exceptional productions.

Twelve are now available, and of these the six described herein take rank with the best special features of the season.

And the price? Why, it's your regular service rental.



Which permits you to stick to your usual admission prices.

And to take as profit the difference between the Franchise license fee and the big rentals you have to pay for special features.

The way to ascertain whether you really want Realart Pictures this season is to learn what they are.

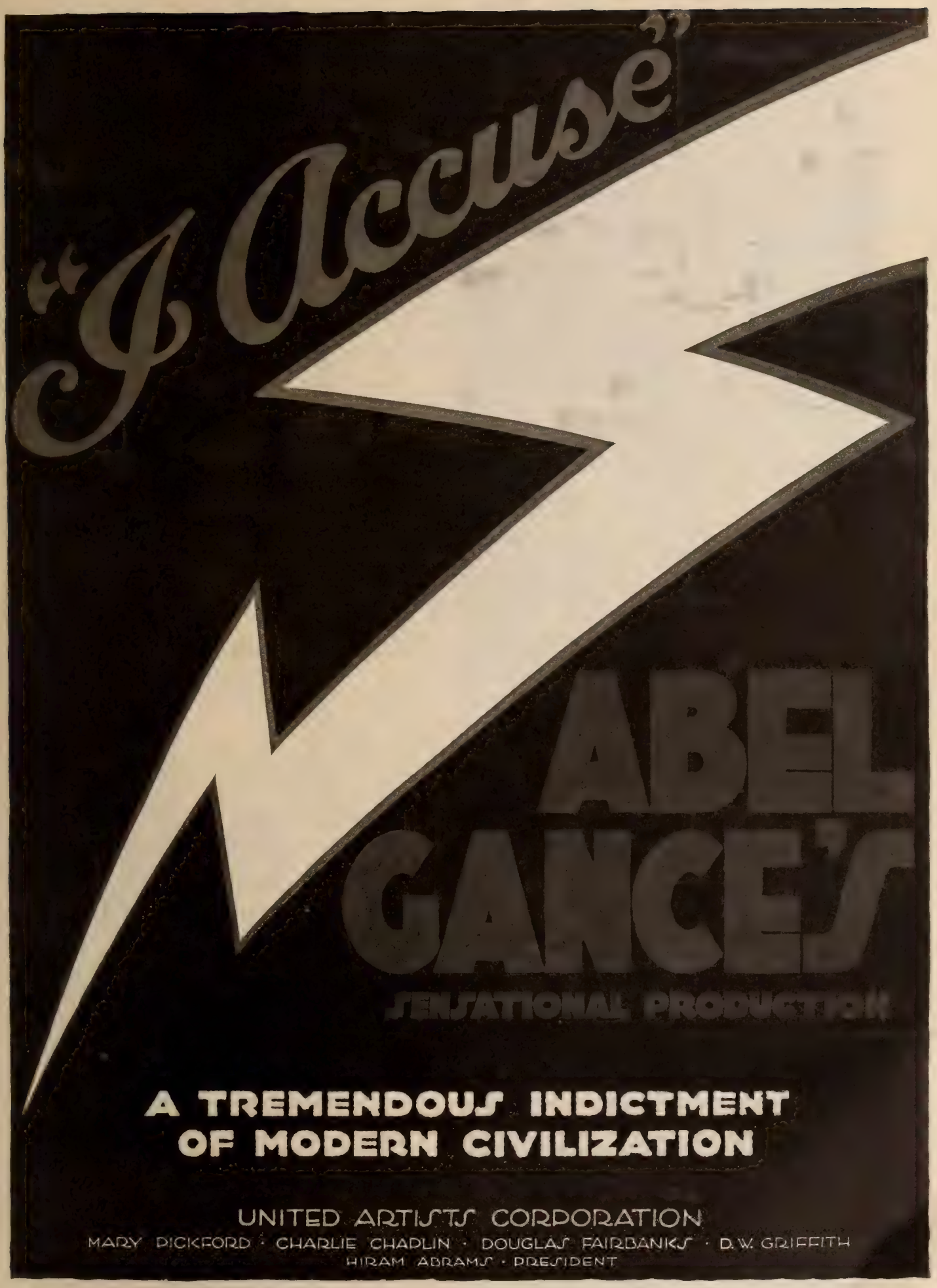
We're not afraid.

Are you?

R E A L A R T

PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK CITY


"J'Accuse"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT



MARY PICKFORD

in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN &
JACK PICKFORD

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

An artistic dual role – a sweetly dignified mother and a real boy



UNIVERSAL COMMENDATION

The Exhibitor —

"A good picture from every standpoint." "Added to the prestige of our house. Bring on more Rex Beach pictures." "Pleased everybody and made new customers." "It's a Rex Beach picture; that's enough." "Heard many favorable comments." "Our audiences were more than pleased." "Had enthusiastic reception."

The Critic —

"Sometimes thrilling, sometimes appealing, and always interesting." "There is love interest, there are many thrills, the cast is splendid." "Fights by the wholesale and job lot." "Full of action, intrigue, heroism and romance." "Must have cost a fortune to make."

The Reviewer —

"A genuine thriller, full of action that crackles with machine-gun speed." "Exhibitors will make no mistake in booking this picture." "Rich in scenic investiture." "Bound to please the majority." "Good red blood all the way through." "Vitality is the keynote of the picture."

The Public —

"A wonderful picture, wonderfully made." "Gives a new insight into Alaskan conditions." "The ice scenes are gorgeous and thrilling." "Has plenty of laughs without slap-stick stuff." "Lots of action and plenty of excitement." "Not a dull moment in it." "Has a good love story."

The Box-Office —

"Played to satisfactory business." "Brought good box-office results." "Made money and new patrons for the house." "Properly exploited it is sure-fire." "Wholesome and brings in money." "Stood the money test very well." "No complaints to make." "It filled the house."



BENNETT PICTURES CORPORATION

presents a picturization of

REX BEACH'S

famous Alaskan railroad novel

"The IRON TRAIL"

Directed by
R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller

Cast includes
WYNDHAM STANDING · THURSTON HALL · REGINALD DENNY
and
ALMA TELL

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
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A WINNING HAND

"A Full House" For Your Theatre



Stars
Director
Production
} **Three of a Kind**

and

Box Office Attraction
Entertainment
} **A Pair**

"OH! MABEL BEHAVE"

is a WINNING HAND for any exhibitor anywhere,
and means a FULL HOUSE for every performance

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Owosso, Mich.,
1921, Nov. 27

ALBERT E. SMITH, Prest.
VITAGRAPH CO.
469 Fifth Avenue
New York, N. Y.

As the author of the novel "Flower of the North," I cannot fully express my appreciation of your picturization of the book. It is one of my favorite books of the big North and I am delighted with the masterly way that director David Smith has put it on the screen; not only has he kept my story in every detail but he has added to it a craftsmanship that makes of it one of the best pictures I have ever seen.

I am accused of being an ultrasevere critic of the picturization of my own stories, but in this instance I cannot find words which can too fully express my satisfaction of the splendid piece of work you have turned out with "Flower of the North." Pauline Starke is exquisite. Henry Walthall has done his best acting. The entire cast fits in like a cross section of the Northland itself. The real Jeanne D'Arcambal and I tender you our thanks.

JAMES OLIVER CURWOOD.

NATHAN and SEMERAD
present

A PASTE

From the great American novel

By CLARA MORRIS
the world-famous
emotional actress



A Powerful Picture
Containing Every Appeal

BOARDING CROWN

A TRAVERS VALE PRODUCTION

Adapted by
THOMAS F. FALLON



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81 Fulton St.
NEW YORK

Ben Blumenthal, Samuel Rachmann

and

Hamilton Theatrical Corporation

Ben Blumenthal, ***President***

ANNOUNCE

That they control for the United States, Canada, Great Britain, Its Dominions and Colonies—the entire output and all productions produced and to be produced by the

UNIVERSUM FILM AKTIENGESELLSCHAFT

OF BERLIN

and its Subsidiaries and Affiliations

WARNING EVERYBODY

against purchasing any of the rights and productions except through the

HAMILTON THEATRICAL CORPORATION



An actual bear hunt is only one of the many thrilling incidents in this mighty drama of city and wilderness.

It's a bear of a picture!

"CONCEIT"

Second Selznick Triumph of the new season, right on the heels of the first, "A Man's Home." Watch the Supreme Selznick Six for the year's sensations.



"CONCEIT"

The picture that has everything.



A Drama of Battles

—battles of millions
—battles with beasts
—battles with self

A BIG UNIQUE CREATION

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

THREE FACTS

"A Man's Home" is not only the greatest picture that ever bore the Selznick trade mark—

1.

It is also the most successful.

2.

Two courses are open to every exhibitor—book it, or be sorry.

3

'A MAN'S HOME"

ASSOCIATED EXHIBITORS
presents

MR. AND MRS. CARTER DE HAVEN

in "MARRY THE POOR GIRL"

OLIVER MOROSCO'S
STAGE SUCCESS
by OWEN DAVIS

adapted by REX TAYLOR
directed by
LLOYD INGRAHAM



Production Personally
Supervised by CARTER DeHAVEN

Distributed by ASSOCIATED EXHIBITORS, Inc.
Through Pathé Exchange, Inc.
Foreign Representative for Associated Exhibitors
Sidney Garret

ASSOCIATED EXHIBITORS

The De Havens Have Hit It!

That elusive quality of audience appeal which makes a good comedy drama a brilliant success in the theatres; that essential "something" which draws the enthusiasm of the people and sends them away talking about the show.

"Marry The Poor Girl"—the emphasis is on the Marry—has caught it. A bit of boudoir, perhaps; innocent but entangling situations, unexpected matrimonial mix-ups, clever comedy business, flashes of real drama, speed, class, surprises, complications, climaxes and a riotous finish.

"Marry The Poor Girl" is bound to be a hit. It has the lure which puts lines in your lobby, it has a title worth exploiting, it has two stars famous on both stage and screen, it is lavish in its production, smart in its settings, satisfying in its entertainment.

It's as good a guarantee of big business as any comedy-drama can offer.



OUT OF THE INKWELL COMEDIES



THE GREATEST NOVELTY CREATION OF THE SCREEN

ONE EVERY MONTH

Booked for a Solid Year in [Sid Grauman's Million Dollar Theatre, Los Angeles



Booked By Dr. Hugo Reisenfeld, for the Rialto, Rivoli and Criterion Theatres, New York City

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NOW SELLING — ACT QUICKLY FOR YOUR TERRITORY

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For Bookings in New York and New Jersey — *Write* — WARNER'S EXCHANGE, Inc. 1600 BROADWAY

The Surprise of the Year

Every Trade Paper Reviewer Agrees That

CHARLES DICKENS'

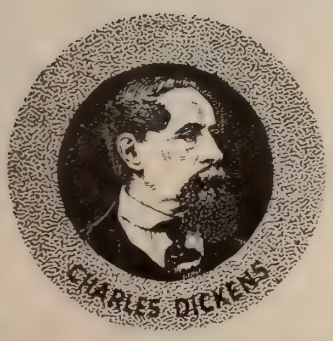
OUR MUTUAL FRIEND

is "The Perfect Movie"

"Mighty fine picture entertainment. You have a lot of material to work with here."—*Wids.*

"A picture that should by right of its artistic and entertaining qualities prove one of the big money-makers of the coming year."—*Moving Picture World.*

"Fine sentiment, captivating charm, suspensive melodrama, eloquent atmosphere, exceptional photography. . . . Picture the best ever made from a Dickens story. Not a slip anywhere . . . . . So book this picture. . . ."
—*Motion Picture News.*



Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	78 Broadway	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Ave.	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	124 Golden Gate Ave.	San Francisco
Dallas	1812½ Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE-EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Remember January is Wid Gunning Month



Theodora is ten



More than two years were required in the making of "Theodora." The actual production cost exceeded three million dollars.

Twenty gigantic sets, reproducing forums, amphitheatres, palaces, pavilions and gardens, built of stone, were constructed for the sets by Armando Brasini, the famous architect of the Vatican.

Over 30,000 costumes, all especially made for this production, were required.

So vast was the assemblage of actors for the production that the Italian government assigned a regiment of cavalry to keep order.





Goldwyn's sensation

Theo

The greatest motio



pictures in one

Theodora has played to big money in several of the big Eastern cities. It is the talk of the whole picture-loving public, because it has been heralded and written about in the great national magazines.

It is now going into its fourth month in New York at the Astor Theatre at $2 top. The critics of all the cities where it has played have raved about "Theodora."



What the Critics say about Theodora

Photoplay

"In attempting to describe it adequately, one looks in vain for suitable superlatives. It literally knocks one's eye out."

New York

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acure gaspology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."

—Alan Dale in N. Y. American

Cleveland

"One cannot over-praise this film, in fact, cannot adequately describe or critisize it. It is beyond anything that I expected from producers of films for years to come."

—Archie Bell, Cleveland News

Detroit

"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth."

—Detroit Journal

Pittsburgh

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."

—Chronicle Telegraph

Chicago

"The splendors of the Byzantine Empire, the stupendous cast of 25,000 people, the terrific rain of climaxes, the under current of a frenzied love tragedy will lift the jaded movie fan out of his lethargy into the seventh heaven of attention."

—Herald Examiner

Boston

"It is a picture that will live as one of the great spectacles of motion picture art. There is a gorgeousness of pageantry which surpasses any thing that has ever been shown."

—Boston Globe



dora

Sardou's immortal love romance

Produced by **Unione Cinematografica Italiana**

picture the world has ever known!

"Will Hold Every Kind of Human Being In Any Kind of Audience"

EXHIBITORS TRADE REVIEW
December 10th, 1921

"THE LIGHT IN THE CLEARING"

A GOOD PICTURE THAT WILL HOLD EVERY KIND OF HUMAN BEING IN ANY KIND OF AUDIENCE. The screen can use more such stories, filmed as notable authors write them. Irving Bacheller's story is one of these. Mr. Hunter has sacrificed nothing of his abilities as a director in holding to the author's plan, and yet the result is a highly interesting picture whose suspense is unvarying from beginning to end.

It is a melodrama, but melodrama of a finer sort, with a real plot and several unusually thrilling situations.

Eugenie Besserer as Roving Kate, the crazed outcast daughter, registers brilliantly the most difficult part of the play. It is a great characterization of an unusually exacting role.

The photography is excellent. The titling is good and the **direction compares with the best of the year.**

THE AUDIENCE THAT IS NOT PLEASED WITH THIS ENTERTAINMENT WILL BE DIFFICULT TO PLEASE WITH ANY PICTURE.



THE DIAL FILM COMPANY
Presents

THE LIGHT IN THE CLEARING

A J. HAYES HUNTER *Production*
IRVING BACHELLER'S *Greatest Story—*

HODKINSON
PICTURES

WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS



"JUST AROUND THE CORNER"



Created by Cosmopolitan Productions

Story by Fannie Hurst
Directed by Frances Marion
Settings by Joseph Urban



A Story of Classic Simplicity Everybody Gets

EVERYBODY knows the *meaning* of the word mother—knows a mother's *sacrifices*—but the mother who lives and breathes and suffers in "Just Around the Corner," *becomes* the mother of everybody.

We may not have suffered her acute poverty—but we can see the hand of *mother*—our mother—in every homelike touch she gives to her little tenement home—can struggle with her against the white sickness which weakens her steps and makes her a drag upon her children—and we suffer with her as she sees her daughter drifting out of her life, looking outside of the home for recreation and happiness.

That is the setting, the drab background against which the struggles of the mother and the temptations and pitfalls surrounding the daughter are vividly cast.

But "Just Around the Corner" is lit with ennobling faiths, bright touches of home life, winsome bits of fun, and in the end with a mother's love triumphant—sacrificing itself at the feet of a daughter redeemed.

"JUST AROUN

From the stor
Fannie Hu





Another "Humoresque"!

ALSO written by Fannie Hurst—also produced by Cosmopolitan Productions!

Both pictures read and re-read in story form by a million readers!

Both pictures backed by advertising campaigns known the motion picture world over for the finest that can be produced—PICTURE INSURANCE for the exhibitor.

"Just Around the Corner" has a great drawing theme—a great author's name behind it—and the success of "Humoresque" by the same producers, as its greatest advance agent.

It's

THE CORNER"

Directed by
Frances Marion

Settings by
Joseph Urban





Mother Love:

The Greatest Box-Office Theme in the World

THAT'S what put "Humoresque" across—made it the Gold Medal Winner of 1920, awarded the Tiffany medallion from the Photo-Play Magazine, BUT—

—the *equally great,* if not *greater* "mother" theme in the mighty story of a mother's sacrifice in "Just Around the Corner," is going to make this Super-Feature another and greater "Humoresque"—don't mistake it.

Another clean-up opportunity for exhibitors.

Paramount Picture



"Just Around the Corner"

presents the same money-making features for the exhibitor as "Humoresque"—a great, pulsing mother theme—of gripping interest to audiences everywhere—and backed by an advertising campaign which forces the public up to the box-office.



Humor and Realism

of the most charming delicacy and imagination—which proves life to be a mixture of sunshine with shadow—clothes this unforgetable drama with a mantle of bright colors—making friends of all who see the picture.




IN
PREPARATION
OTIS SKINNER
in "MISTER ANTONIO"
by Booth Tarkington
"GRUMPY"
by Horace Hodges
& T. Wigney Percyval
INTERNATIONALLY
FAMOUS THROUGH
THE INSPIRED
INTERPRETATION
BY CYRIL MAUDE
THE
FIRST TWO
EXCEPTIONAL PICTURES
CHARLES (Chic) SALE
living seven
different
characters in
"HIS NIBS"
MARTIN JOHNSON'S
"JUNGLE ADVENTURES"
THE EPIC OF
ROMANCE
EXCEPTIONAL
PICTURES



Front cover of 4-page Program-Herald, one of the many accessories prepared for the exhibitor.

"HIS NIBS" believes in advertising

See What A Cast He Picked!

Colleen Moore
Joseph P. Dowling
J. P. Lockney
Colin Kenny
Lydia Yeamans Titus
Walt Witman
and then some.

Say, Listen!

If you could get something the whole world had heard about through Daily newspapers—hundreds of them;

"Movie" Magazines, that Dad peeks into for styles; Mother for pretty girls; Sister for cute little children, and Brother for handsome men.

And National Magazines, including The Saturday Evening Post, blazing an advertising trail,

And

when you got it, with a line of advertising accessories, suggestions and helps by which you can tell the world you had that something they all knew about and wanted.

Wouldn't It Mean Sure Profits?

Well! that is what you're getting when you book

Charles (CHIC) Sale

playing seven different characters in

"HIS NIB"

and, oh!!! what a Press Book!*

"HIS NIBS" SYNDICATE, INC.
L. L. HILLER, President
LONGACRE BUILDING
42nd Street and Broadway
New York City

*A copy of Press Book to any exhibitor on request.


DUNCE
WILLIAM FOX
PRESENTS
AL ST. JOHN
IN
FOOL
DAYS
TEACHER


WILLIAM
FOX presents
THE
Directed by
EMMETT J. FLYNN
Another Superbly Staged
Special Production


ZANE GREY'S
WESTERN STORY
LAST TRAIL

January 2

BOOK YOUR SHOWS

The Ninth Anniversary

Policies That Brought Success:

Business Integrity — The guiding hand of William Fox, a showman with a purpose fulfilled. Breaking clean at all times with showmen and the public they serve.

Production Quality — Unerringly giving the public *what* it wanted *when* it wanted it, and making each succeeding production a reflection of *highest quality* ideals.

Financial Resources — Making vast, judicious expenditures when necessary to advance the interests of motion pictures and the industry, the showman, and his public.

Foreign Markets Expansion — Giving the whole world the benefits of Fox's American organization and prestige and instituting studios at strategic points for the acquisition of foreign material to entertain the American public.

Perfected Organization — Every department working like clockwork with the others, each supervised by a trained executive who knows every angle of his profession—all units constantly operating as a highly effective and efficient whole.

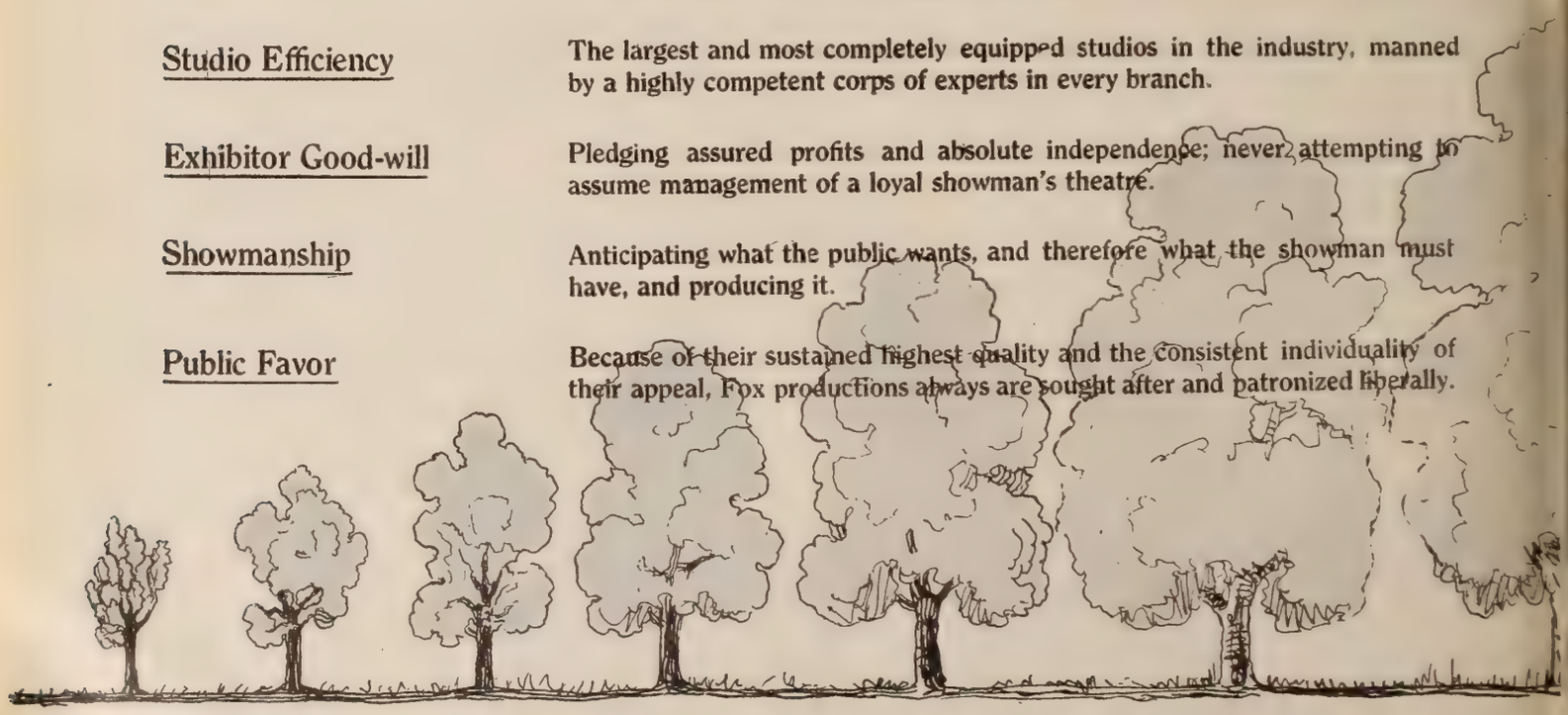
Confidence of the Trade — Open and aboveboard in all business transactions and rigorously maintaining the highest standards of fair-square dealing.

Studio Efficiency — The largest and most completely equipped studios in the industry, manned by a highly competent corps of experts in every branch.

Exhibitor Good-will — Pledging assured profits and absolute independence; never attempting to assume management of a loyal showman's theatre.

Showmanship — Anticipating what the public wants, and therefore what the showman must have, and producing it.

Public Favor — Because of their sustained highest quality and the consistent individuality of their appeal, Fox productions always are sought after and patronized liberally.



1914 1915 1916 1917 1918 1919 1920

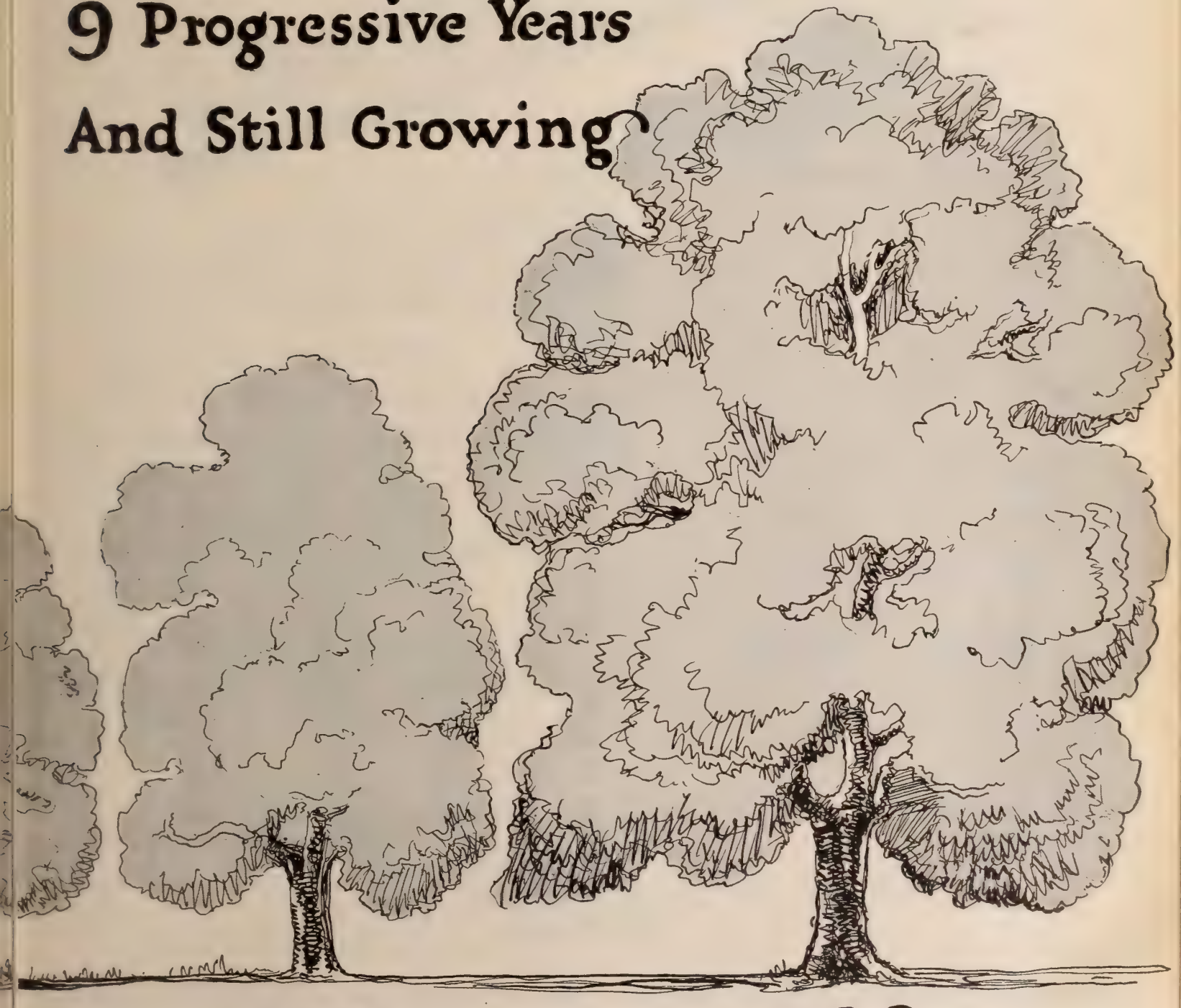
to February 4

FOR FOX WEEK

of Fox Film Corporation

9 Progressive Years

And Still Growing



1921 1922

"Shoot me

a copy of the "NEWS" Booking Guide—quick!" writes Perry J. Sherman, mgr., DeLuxe Theatre, Johnson City, Tenn.

And other exhibitors—hundreds each day—are sending in the same hurry call.

The edition will be off the press December 16.

Have you got your order in?

If not, use the coupon below

And send it today to

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If you are not a subscriber to MOTION PICTURE NEWS—make yourself a present now.

New subscription or renewal 1 year $2.00
Motion Picture News Booking Guide ..... .50

$2.50

Send check today with this coupon attached.

MAIL THIS COUPON

LIMITED EDITION

The BOOKING GUIDE places in handy form and at your finger tips every fact you want about every picture.

The BOOKING GUIDE will save you hours of weary labor and add dollars to your box-office.

"Is the picture suited to my audience?" How can you tell by the title?

No more booking without knowing. The BOOKING GUIDE tells you in half a minute.

With the BOOKING GUIDE at your elbow you are as strongly fortified as the lawyer with his shelves of court decisions.

Write for yours today.

LOIS WEBER

presents

Her Greatest Picture

What Do Men Want

And Women too?

Ask these big Exhibitors who have played or booked this Million Dollar Picture.

Some one may beat you to a date in your city if you don't hurry!

Allen's, Cleveland (S. Barret McCormick);
Grand Opera House, Columbus;
Pantheon, Toledo;
Jensen & Von Herberg, Portland;
Miller's California Theatre, Los Angeles;
Skouras Brothers, St. Louis;
Jones, Linick and Shaefer, Chicago;
Alhambra, Indianapolis;
Butterfly Theatre, Milwaukee;
Keith, B. S. Moss circuit;
John H. Kunsky, Detroit;

and hundreds of others

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
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Dallas	1812½ Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Remember January is Wid Gunning Month

Christmas Number

of

Motion Picture News

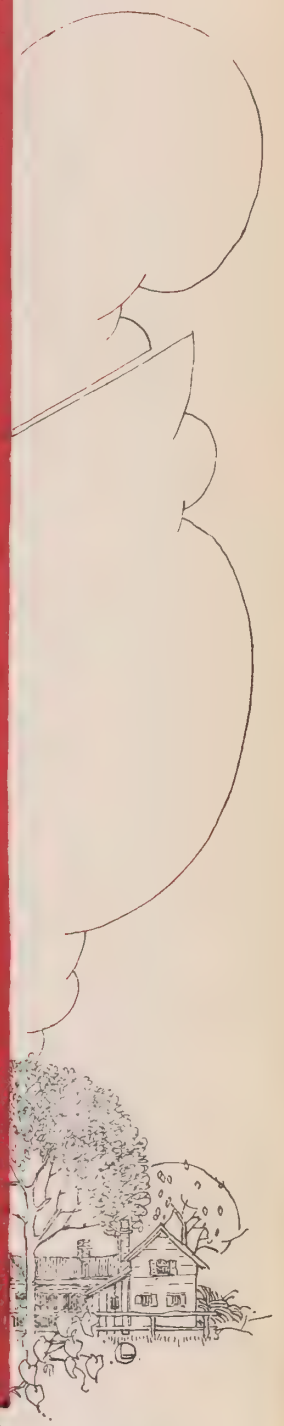
Will be the issue of December 31st—in the mails December 23rd. Last forms close December 17th. Send your reservations NOW to

FRED J. BEECROFT
Advertising Manager

THOMAS H. INCE's answer to the public demand for bigger pictures







THOMAS H. INCE

presents

HAIL THE WOMAN

By C. GARDNER SULLIVAN ~ *Directed by* John Griffith Wray ~

Personally Supervised by THOMAS H. INCE

Distributed by ASSOCIATED FIRST NATIONAL PICTURES INC.



CREATED by a master of picture production, written by America's most forceful screen dramatist, built on a theme of American life—

HUMAN TENSE TRUE

HAIL THE WOMAN

speaks to the heart and to the mind of every man, woman and child in America





Stern, relentless bigotry,—selfish man-made tradition—pitted helplessly against the triumphant progress of modern American womanhood, lovely but unafraid



The GREATEST achievement of THOMAS H INCE

An epic of American womanhood

HAIL THE WOMAN

portrayed by an illustrious cast of *popular* screen players

- ★ FLORENCE VIDOR
- ★ LLOYD HUGHES
- ★ THEODORE ROBERTS
- ★ GERTRUDE CLAIRE
- ★ MADGE BELLAMY
- ★ TULLY MARSHALL
- ★ VERNON DENT
- ★ EDWARD MARTINDEL
- ★ CHARLES MEREDITH
- ★ MATHILDE BRUNDAGE
- ★ EUGENIE HOFFMAN
- ★ MURIEL FRANCES DANA



Booking now

on the open market at the Exchanges of ASSOCIATED FIRST NATIONAL PICTURES INC.

Not Higher Prices but Higher Quality and Better Business Methods Is Our Aim

We could ask higher prices and probably we could get them, but we are allied to constructively aid producer, exhibitor and distributor.

Our constructive aid consists of—

FIRST—Furnishing the industry with the highest quality of prints obtainable.

SECOND—Furnishing these prints at prices and terms that place highest quality within reach of every producer and distributor.

THIRD—Standardizing the intricate technical requirements necessary in American laboratories so that the screens of the country can consistently show the best, both in quality and durability.

FOURTH—Providing service in the matter of prompt deliveries.

With these four constructive factors to take care of in our laboratories we haven't the time, nor the funds, to exploit stars, directors and producers with costly publicity.

ALLIED FILM LABORATORIES ASSOCIATION, Inc.

Biograph Company,
807 E. 105th St., New York City.

Burton Holmes Laboratory,
Chicago, Ill.

Claremont Film Laboratory, Inc.,
430 Claremont Parkway,
New York City.

Craftsman Film Laboratory,
251 W. 19th St., New York City.

Cromlow Film Laboratory, Inc.
220 W. 42nd St., New York City.

Dobbs Laboratory,
315 E. 48th St., New York City.

Eclipse Film Laboratory,
523 W. 23rd St., New York City.

Erbograph Company,
203 W. 146th St., New York City.

Evans Film Mfg. Co.,
416 W. 216th St., New York City.

Film Developing Corp.,
216 Weehawken St.,
Hoboken, N. J.

Lyman Howe,
Wilkes-Barre, Pa.

Kessel, Nicholas Laboratory,
Fort Lee, N. J.

Kineto Company of America,
71 W. 23rd St., New York City.

National Film Laboratory,
Hudson Heights, New Jersey.

Palisade Laboratories,
Palisades, N. J.

Republic Laboratories, Inc.
128 W. 52nd St., New York City.

Rex Laboratory, Inc.
Cliffside, N. J.

Tremont Film Laboratories, Inc.,
1942 Jerome Ave.,
New York City.

William Horsley Laboratory,
6060 Sunset Blvd.,
Hollywood, Calif.

To The Wise Advertiser

The Holiday Number of Motion Picture News will contain features and information of such a practical nature that it will be valued as a reference book the year around.

Your announcement will consequently have a multiplied value.

And, remember, in the News you have the *largest circulating medium of the trade.*

HAVE YOU SENT YOUR COPY IN?

The News Covers the Field



Coming!

The Most Beautiful Woman in the World in a Beautiful Picture

B. P. Schulberg presents

KATHERINE MACDONALD

in

"The Beautiful Liar"

A Comedy Drama by George Marion, Jr.; Directed by Wallace Worsley; Scenario by Ruth Wightman; Photography by Joseph Brotherton; Art Direction by Floyd Mueller; Art Titles by Renaud.

A First National Attraction

FIRST NATIONAL PICTURES

"A Marvelous Thing—A That Sweeps the Spec-

"All For A Woman" holds great crowds at the New York Strand in breathless suspense

A POWERFUL CHARACTERIZATION

"A powerful characterization with a great historical and notable theme. Splendidly staged and done with great artistry."—*New York Evening Mail.*

ACTING IS POWERFUL

"Splendid and thrilling. Real and powerful acting."—*New York Tribune.*

STRANGELY FASCINATING PICTURE

"Should be seen. Wonderful moments strangely fascinating."—*New York Telegraph.*

STAGED WITHOUT A FLAW

"A marvelous thing—a tremendous photoplay that sweeps one along irresistibly. It bristles with the kind of drama that is hard on the breath. Acted and staged without a flaw. Remarkably vivid characterizations. Superbly effective scenes. The action is so enthralling one hardly notices the splendid settings."—*New York Herald.*

VIVID AND EXCITING

"A vivid, sweeping, exciting picture—flaming scenes, beautifully composed and directed."—*New York Globe.*

FIRST NATIONAL PICTURES

Andrew J. Callaghan's presentation of

ALL FOR

Tremendous Photoplay tator Along Irresistibly"

—*New York Herald*

Critics unite in praising force of action, exceptional acting and flaming scenes

MARVELOUS IN POWER

"Almost marvelous power. Truly magnificent acting. Splendid graphic power with gripping characterization and a wonderful driving force. Quite the finest that has swept the screen in many moons. So overwhelming it is likely to get into your dreams."—*New York Sun.*

A PRODIGIOUS DRAMA

"Splendid—a more prodigiously dramatic picture than I have seen in a long time."—*New York News.*

SPLENDIDLY DONE

"Amazingly vivid—splendidly done."—*New York Journal.*

SUPERB—DEEPLY AFFECTING

"A superb and deeply affecting film spectacle; 6000 players in sweeping scenes which make the mob in this film a distinction. The climax beggars description."—*New York Evening Telegram.*

REMARKABLE PRODUCTION

"A remarkable production, intensely dramatic, pictorially powerful, vivid in characterization, historically impressive and colorful."—*New York Times.*

AN EXCELLENT PICTURE

"A film of fine intelligence and dramatic strength—an excellent picture."—*New York World.*

FIRST NATIONAL PICTURES

A First National Attraction

A WOMAN

HOW TO PUT

Never in the history of the picture industry has there been better exploitation possibilities than afforded in "Molly O". No town is too small for these drag-'em-in stunts. They're good for all alike. Just look them over.



There are also many other tie-ups, including "Molly O" rompers, petticoats, candy, shoes, music records and albums. Get a press sheet and get in touch with your exchange at once.

MACK SENNETT'S

presentation of

"MOL

FIRST NATIONAL PICTURES

Directed by F. Richard Jones — Distributed by

Released on the Open Market

IT OVER BIG!

America's foremost manufacturers jumped at the wonderful opportunity to tie up this name with their goods. Play dates are being sent to manufacturers and the names of dealers sent to exchanges. GET TOGETHER with the merchants in your city.



"Molly O" is bigger than Mickey.
"Molly O" is one of the biggest pictures of the year.

MABEL NORMAND in LY O"

FIRST NATIONAL PICTURES

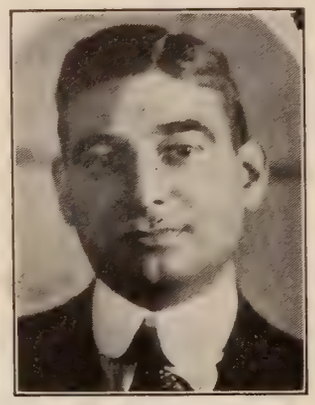
Associated First National Pictures Inc.

Available to all Exhibitors

Franchise Holders and Exhibitors Tell What They



CHARLES RAPPAPORT
Ideal Theatre, Philadelphia



L. F. BLUMENTHAL
National, Central, Tivoli, Jersey City



LOUIS BELLINGER
Summit Theatre, West Hoboken



IRVING ROSE
Pastime Theatre, Union Hill, N. J.

You can depend on these signed statements from independent exhibitors

J. Fitzgibbons, Regent Theatre, Bayshore, N. Y.

Richard Barthelmess' characterization of "Tol'able David" has real audience appeal. With supporting cast and story, should be a tremendous box office attraction.

Harold Franklin, Shea's Hippodrome, Philadelphia.

Marvelous. Exciting. Pleasing. In entertainment everything that a picture should be.

A. M. Rappaport, Ideal Theatre, Philadelphia.

Very good picture.

Daniel S. Bader, Lincoln Theatre, Philadelphia.

Marvelous picture. Should go big. Title means nothing. Suggest another title. Acting all that could be desired.

H. B. Varner, Lyric Theatre, Lexington, N. C.

A wonderful picture.

C. F. Hopkins, Wilmer and Vincent Theatre Co., Harrisburg.

I did not leave a written expression regarding "Tol'able David" because I did not want to be hasty in my opinion. I think that "Tol'able David" shows Richard Barthelmess to be a wonderful actor, just as some of his previous pictures have shown him, and the photographic work showing the scenery of the Kentucky hills and valleys is splendid. Whether the story of "Tol'able David" dealing as it does almost entirely with a detestable type of Kentucky Mountaineer, would have an appeal to the public, is a question, and I feel sure that the drawing power of the title, "Tol'able David" would be rather weak. I fail to see anything in the picture that would send an audience out to tell its friends to go to see it.

Irving Rose, Pastime Theatre, Union Hill, N. J.

A picture that the most critical and hardened movie fan will find he has to get his handkerchief ready. The entertainment is as complete as one can hope to enjoy.

John H. Cook, Colonial Theatre, Reading, Pa.

A picture with a punch and sure to please the public.

Herbert A. Gillman, Dorchester Theatre, Dorchester, Mass.

Richard Barthelmess as Tol'able David cannot be surpassed. The cast is excellent and the settings perfection. A 100 per cent. picture. Will appeal to the virile loving public.

M. Stiefel, Philadelphia, Penna.

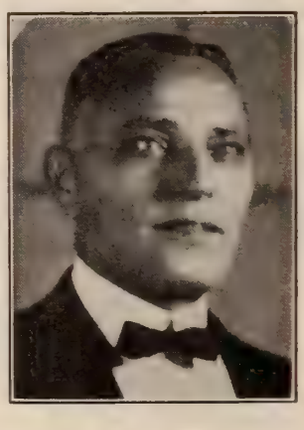
Mr. Barthelmess' acting is very good, but don't think much of story.



I. J. HOFFMAN
Capitol Theatre, Ansonia, Conn.



LEWEN PIZOR
Colonial Theatre, Phoenixville



M. STIEFEL
Philadelphia, Penna.



HAROLD FRANKLIN
Shea's Hippodrome, Buffalo

A First National Attraction

Think of Richard Barthelmess in "Tol'able David"



JULES MICHAELS
Regent Theatre, Buffalo, N. Y.



JOHN H. COOK
Colonial Theatre, Reading, Pa.



A. A. ELLIOTT
Playhouse, Hudson, N. Y.



H. J. SCHAD
Colonial Theatre, Reading, Pa.

They were made after viewing the picture at the Richard Barthelmess adoption dinner. Read them!

J. H. Michaels, Regent Theatre, Buffalo, N. Y.
A truly remarkable picture in every way.

Lowen Pizor, Colonial Theatre, Phoenixville.
A wonderfully acted picture which holds the interest throughout. Star and cast very good. It is bound to please.

L. F. Blumenthal, National Central Tivoli, Jersey City.
The sterling acting of Richard Barthelmess is an outstanding feature of the red-blooded American drama. It is a story of a go-getter and has a popular appeal that should make a good box office attraction.

Louis L. Bollinger, Summit Theatre, West Hoboken, N. J.
It gives me great pleasure in stating that to my opinion the acting scenes and photography is wonderful, story very good and think that if changes are made in title more suggestive that it will be a box-office winner.

W. G. Hartford, Imperial Theatre, Pawtucket, R. I.
Regarding criticism on Barthelmess' picture "Tol'able David" as a whole I consider it a good picture filled with heart interest, but in my opinion it will not be a box-office attraction. It does not measure up with Barthelmess' work in "Broken Blossoms" or "Way Down East." The support was exceptionally good; types well chosen; direction good; splendid scenery; excellent photography. However, with three deaths and one injured for life, it seems to me there should have been more comedy injected into the picture. The director missed the opportunity in this respect. There could have been some good comedy scenes in the country grocery store and there was a fine chance to pull off an old-fashioned rural barn dance which would in a measure offset the deaths which occur in this picture. This criticism may not be what you want, but it is a frank expression of my idea of the picture.

Wilmer and Vincent.
Very good picture.

H. J. Schad, Colonial Theatre, Reading, Pa.
Full of heart appeal and a wonderful punch.

Charles Segal, Philadelphia.
A picture that will touch the hearts of all. It sure will be a box office winner. Mr. Richard Barthelmess is some star, and deserves a lot of credit as well as Mr. King, the director.

W. S. Ayer, Exeter Theatre, Boston.
Splendid character work but scenes are held too long in planting atmosphere in first reels which causes picture to drag. After action begins work and direction fine but too many gruesome scenes introduced. Picture too morbid throughout. No comedy relief. Do not think type of story exactly what public wants. Barthelmess does splendid work. In more pleasant story think he will prove well worth while.



DAVID P. SOBLOSKY
Stanley Company, Philadelphia



EARL M. FORTE
Sherwood Theatre, Philadelphia

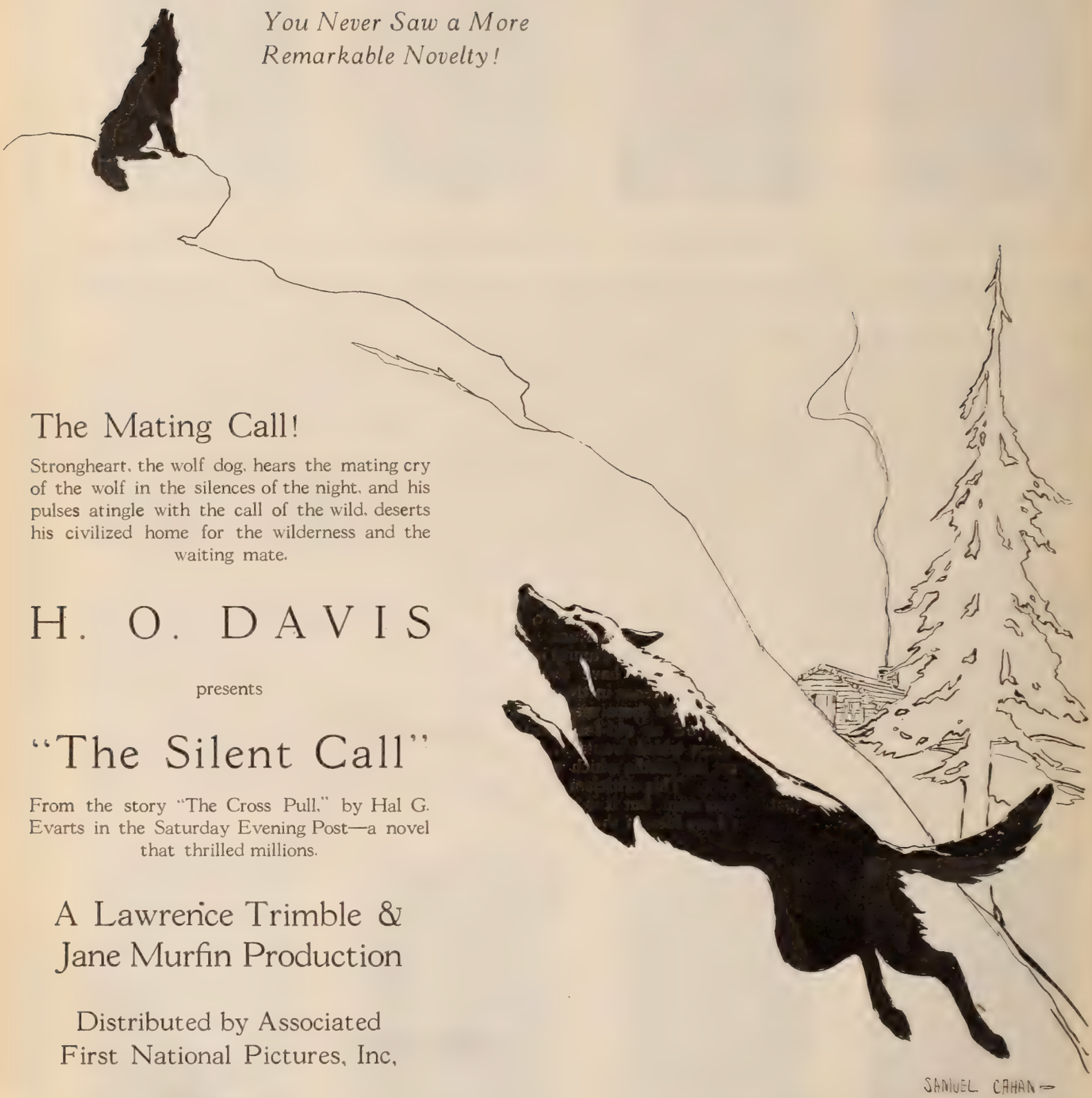


DR. HARRY HALL
Rand Strand, Troy, N. Y.

Richard Barthelmess in "Tol'able David" is presented by Inspiration Pictures, Inc. Story adapted by Edmund Goulding and Henry King from the Saturday Evening Post story by Joseph Hergesheimer. Directed by Henry King; photographed by Henry Cronjager.

FIRST NATIONAL PICTURES

You Never Saw a More Remarkable Novelty!



The Mating Call!

Strongheart, the wolf dog, hears the mating cry of the wolf in the silences of the night, and his pulses atingle with the call of the wild, deserts his civilized home for the wilderness and the waiting mate.

H. O. DAVIS

presents

"The Silent Call"

From the story "The Cross Pull," by Hal G. Evarts in the Saturday Evening Post—a novel that thrilled millions.

A Lawrence Trimble & Jane Murfin Production

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Released on the open market
Available to all exhibitors

Motion Picture News

A Regrettable Distortion of Fact

Thursday Morning—

AT the hour of going to press we are taking it upon ourselves to set right, so far as we can, the highly sensational story which appears this morning in the New York papers—and probably the Associated Press reports—on the reorganization of the National Association of the Motion Picture Industry.

The newspaper headlines and the terms of the articles convey the impression to the public that an all-embracing combine of producers and distributors has been formed—for commercial and political purposes—and that Postmaster General Hays has been asked to head it.

* * *

The simple facts are these: That an ordinary reorganization of the present National Association is in progress and that Postmaster General Hays has been seriously considered to head it for the very same reasons that the name of ex-President Taft was mentioned at the Cleveland convention last year as a possible head of the Exhibitors' League.

That is all there is to a trade matter which, as soon as they got an inkling of it, the newspaper reporters eagerly and naturally jumped to as a " gigantic movie combine."

The object of the reorganization, so far as we know, is simply to make the present Association more comprehensive as to membership, more active and more influential. Its aims remain unchanged. They are, as before, to promote the good of the industry at large, and defend it against unjust legislation, the same kind of organization in scope and principle as is had by every other industry in the country. One main object sought by the new association is to secure effective co-operation with the M. P. T. O. A., so that in all outside matters the industry may maintain an effective unity.

* * *

The trade papers knew of the reorganization of the National Association some weeks ago. They considered it best, we feel sure, to wait until it was in some way perfected so that the full facts could be given to the trade. In fact, we are frank to state it was at the suggestion of this publication for one that, since a few facts were generally known by hearsay, a letter be sent to the trade papers asking that any spasmodic news be withheld until the full and authoritative announcement could be made.

Evidently these letters reached the *New York World*—how or why is inconceivable.

* * *

The thing is exceedingly regrettable—to say the least.

We are writing this editorial simply to set the exhibitor right in the matter.

This distortion of facts, this sensationalizing of an ordinary trade story will go to the eager eyes of every enemy of this industry and be used accordingly. Our friends will be puzzled. The legislator will be more confounded than ever. The public at large will get another wrong slant on this industry and its aims.

Why do we continue to have a deluge of bad publicity and no publicity at all that is even fairly just to the industry?

We have seen fat thrown recklessly in the fire before but never has it bubbled so much and so stingingly.

"SEEING IT THROUGH"

"What Are You Doing to Increase Receipts, Cut Down Waste, Pull Your House Through in Times That Are Not so Good," Asked William A. Johnston Editorially. Here Are Some Answers

Motion Picture News offers 14 prizes for the articles submitted in this contest, and adjudged best.

First prize—$100.

Second prize—$50.

14 prizes of $5 each.

The contest closes December 14.

Mail articles to Editor, Motion Picture News.

Work With a Vim

Just got through reading your editorial in the NEWS issue of Nov. 26th, and here is my answer to the question you ask, "What is it that the exhibitor can do?" etc.:

Go to work with a Vim. Work with a VIGOR, and the result will be VICTORY. How do you like it? It tells the story in every sense just the same.

You have a man down there, Mr. J. S. Dickerson, who knows me personally, and he will tell you the sort I am. However, there is just one addition to the above: Plain BRAINS and common sense. What I mean by that is this: Use the brains God gave him when it comes to buying his merchandise for sale in his theatre. Unless a man can BUY, and BUY GOOD things right these days, he is a goner.

In June I formed a company here and purchased the real estate on which this theatre is located. It had ruined its former owners through too liberal buying both in quantity and price. When the writer started on July 1st he was immediately confronted with a PACK of contracts which would have taken several years to fulfil. However, as is always the case, the film managers are human and are always willing to listen to reason if you use REASON with them. I can honestly say that to date I have NOT found but two exceptions to this statement out of TWENTY. The result proves that if "a man's a man" he may expect a man's consideration to his arguments whether it is in the exhibition of motion pictures or selling HOOTCH.

For my part I say: Let's stop whining; work a little harder and more intelligently, and we'll all be happy.

I am very sincerely yours,

ROSS A. MCVOY,
The Temple Theatre, Geneva, N. Y.

Cooperation Needed

Business has been decidedly off the past summer. There was some unemployment, and then the people slacked up on buying. We closed two of our smaller houses, which reduced expenses some, but in our larger houses we increased our orchestras and bought the strongest pictures to be had. Now, with our winter visitors coming in and our home folks employed, it looks as though we will have at least a satisfactory winter season.

As to just what the people want in the way of pictures, I wish I knew. One thing I do know and that is they want clean pictures, and that is the only kind I will book for our houses. There are plenty of pictures, and good pictures too, so the exhibitor has no trouble in selecting good programs, but to get them at a price which will show a profit to the house is another thing.

Tampa is listed as a city of 51,000 population. When the distributor sets a price upon a picture for Tampa they base the price upon that population. They do not investigate local conditions. They do not seem to know that Ybor City, with its 18,000 people, is a part of Tampa. The people of Ybor City are mostly Latin, and they patronize the four theatres over there. We get very little patronage from that section. Then we have around 12,000 negroes in Tampa. They have their own theatres. So, counting the suburbs, we have about 25,000 people from whom we must draw our business, instead of the 51,000 we are credited with.

If the distributor would investigate these local conditions, see what the exhibitor is up against, and meet him half way, they would get his friendship and co-operation. Producers and distributors have large investments and expense, and, of course, are entitled to a fair return, but we, too, have large investments and expenses and are entitled to a like return. I want them all to make money, but, by golly, we want to make some money too.

C. D. COOLEY,
Consolidated Amustment Co., Tampa, Florida.

"Stick to the Ship!"

"Seeing it through" is merely a matter of making up one's mind and "hopping to it," so to speak.

As the mariner of old set his sails to drift along in the sea's "dead calm," so the exhibitor must adjust his affairs when the winds of prosperity die down and tranquil waters separate him from the horizon that holds forth promises of successful showmanship.

Possibly it was because I was born and brought up—and still dwell and am in business—on the shores of old Lake Erie, that I pictured myself a vessel master when the lull of adversity began to loom; acted accordingly and soon found myself prepared to cope with the various elements entering into its make-up, when eventually it became a realization.

The first thing I did, once I was convinced that there was slow sailing ahead, was to call my "crew" together for a conference. By my "crew" I mean my employees; my assistant, cashier, operators, musicians, ushers and others rendering service essential to the operation of my theatre.

I had an advantage over a great many exhibitors, I'll admit, for I had a loyal "crew." I knew it was loyal. In assembling it loyalty was the standard by which I gauged the various individuals who, from time to time, had entered my employ.

Everything being as it was, there was not the slightest semblance of mutiny.

It was agreed in conference that inasmuch as "the old boat"—the theatre, of course — meant employment — in fact, "beans and biscuits"—to every one of us, we would stand together and see her into the breezes of prosperity regaling the dim distance.

And that's what we're doing—standing together.

I have had to cut pay, but in the cutting I have shared adversity with those directly affected on a fifty-fifty basis. My employees realize this fact and are making the best of the situation confronting with me. They smiled when we discussed the future and decided to stick together. They are still smiling. And a smile, by the way, means a lot around a picture theatre. It's a puller and no mistake.

I have not advanced prices, having felt —and now feeling—that ten cents for children and thirty cents for adults in the afternoon, and fifteen cents for the youngsters and thirty-five cents for the grown-ups in the evening, is fair, in view of the fact that my theatre has a seating capacity of 725, and there is, as a rule, plenty of room. I have lessened the quantity of advertising space in the newspapers consumed ordinarily, but not to any great extent. This action was prompted by not one but several advances in advertising rates.

There is truly truth in the old saying, "Advertising pays." It is also true that there are such things as "judicious advertising" and "injudicious advertising." Prevailing "times" have taught me the difference.

While I have found it necessary to lower the standard of my house somewhat —that is, present the "cheaper" pictures more often than I would under normal conditions—I have given the very best I could afford at all times, and, having se-

WHAT SOME ARE DOING

Keeping Away from High Priced Specials—Running the Good Features That Were Put Out a Year or so Ago and Advertising Are Some of the Methods Used

lected deliberately and carefully, rejoice today in the knowledge that the public looks to my theatres instead of to my competitors for "quality."

I have exercised ordinary business judgment in the management of my theatre. I have saved here and there without detracting from the pleasure-affording propensities of my presentations.

Most managers would be surprised to know just what can be saved if saving is resorted to in earnest. For instance, very often a penny postal card or a sheet of paper, an envelope, a two-cent stamp and a little energy, will bring the same results as a one dollar telephone message or a fifty-cent night letter or telegram.

A little bit of the business judgment that one would exercise in the running of a meat market or a dry goods store, will see most any exhibitor through the "calm" from which I believe we are emerging.

I might write on, but what's the use?

"Seeing it through" will eventually be consummated if the exhibitor will but—

Keep a stiff upper lip!
Use ordinary horse sense!
Stay at the helm!
Smile, and—
Sail on!

GEORGE J. SCHADE.
Schade Theatre, Sandusky, Ohio.

Play to the Family

Eliminate filth and substitute in its stead clean, wholesome pictures that the entire family may enjoy.

In our theatre we have shown nothing but clean pictures of the highest possible type. I was told it could not be done; that we must pander to the tastes of the sensual and the depraved. I was of the belief that the public was sick and tired of the sex appeal and wanted something clean and wholesome. I have used such features as "The Queen of Sheba," "The Toreador," "A Connecticut Yankee," and pictures of that type with startling success. For the first time since the Liberty theatre was built we have played to capacity houses each night and have been compelled time and again to play continuous shows instead of following our usual policy of matinee and night performances in order to care for the crowds. This no buncombe; it's the truth, and merely is cited to show what can be done by exhibitors who will stop to consider that mothers and fathers want pictures which they are not afraid or ashamed to have their growing children view. I believe a better day is in store for motion pictures everywhere as a result of the campaign to eliminate filth, and I am sure that in our theatre no picture ever will be shown which could possibly offend any one.

The exchange man and the producer should always place himself mentally in the position of the exhibitor. He should ask this question of himself: "Will this picture appeal to men, women and children from every angle? Is it a picture which will enhance the reputation of the house?" If the answer to both is not "Yes" then he should reject that offering.

Advertising from a selective standpoint—that is, using care and a careful checking system to determine the best mediums is another plan. I want the papers which reach the homes, the papers which are read after the dinner hour and which are so reliable that their reviews of my pictures are taken for gospel in those homes. If I show a bad picture—and perhaps one is liable to creep in—by bad I mean one which lacks appeal—I want the critics of the daily newspapers to frankly say so. For when the public learns that they are telling the truth and are not hired press agents a favorable criticism from them means many dollars to our house.

HARRY GREENMAN,
Mgr. Fox's Liberty Theatre,
St. Louis, Mo.

Plugging the Leaks

The Garfield theatre, a neighborhood theater of 700 seats catering to a family trade with an admission price 17c, children 11c, and on special big features an admission price of 22c, is successfully "seeing it through."

Despite constantly encroaching competition, the attendance at the Garfield is ever on the increase. On every side at varying distances the Garfield is surrounded by the stiffest of competition, but still it keeps its place in the hearts of the west side residents. Patronage remains faithful because no detail is overlooked in catering to their wants. A mailing list of 1,200 names sends a program to their mail box every Monday morning. Patrons are invited by an announcement on the screen to get on the program mailing list.

For the men patrons who do not like to throw away the greater part of a good cigar we have a checking receptacle in the lobby to place their cigar in till they leave. Also beside the "Check Your Cigar" container is a box of matches for their convenience.

Every Wednesday is "Jazz Night," and this always attracts capacity business and draws all the young folks. Jazz Night we show a feature and have a 25-minute Jazz Frolic, consisting of jazz music, comedy, singing and dancing.

Look back over the big pictures from two to four years ago, such as "Miracle Man," "Mickey," Talmadge features. Pick them out and run one or two of them a week and see if they do not draw better than some of the late releases you are running.

Pick four good comedies from those made by Keaton, Semon, Sennett, Cook, Chaplin, Lloyd, Al St. John, Johnny Hines or Lloyd Hamilton and run an "All Comery Night." It does not cost any more than a regular feature show and it is something different and draws all of the comedy fans and gives you a special night about once a month.

For the children have a "Serial Club" with some gift or prize to those who attend every episode. A children's "Candy Matinee" also draws good. Here in Chicago we buy a box containing five molasses kisses for one and three-fourths cents each in 250 lots.

Stimulate community interest and bring residents of your neighborhood to your corner as frequently as possible. Talk to your neighborhood merchants and have them increase the illumination in their show windows and change their window display at least once a week.

Last but not least, keep these three words on the end of your tongue for all who ask: "Business is good." And have your local merchants remember the same slogan.

CHARLES H. RYAN,
Garfield Theatre, Chicago, Ill.

Go Strong on Advertising

The writer has only recently taken over the directorship of this theatre from the Allen's Capitol at Cleveland, where he resigned to come here. After looking over the ground and the possibilities he decided to make the jump. The theatre is situated on the dividing line between Windsor and Walkerville, across the river from Detroit. On Sundays the people go over the river for their amusements. In many cases they see features long before they are released here; in other cases we get pre-lease over Detroit. Business conditions are bad.

Contracts were immediately made for a second run on the big specials and the patrons were advised that all the big pictures worth while would be shown at the Walkerville. The scale is 25 cents and 35 cents, practically the same as at most houses. I paid prices for film subjects far below what the house had in previous days. I reduced the newspaper bill about 25 per cent and used that amount for house adver-

(*Continued to page* 3184)

Business "Picking Up" in Buffalo Territory

Members of the F.I.L.M. Club of Buffalo are looking to the future with confidence. At the big get-together meeting of the organization in the Hotel Iroquois last week every speaker told of a general "picking up" in all parts of the territory, and a quick return to normalcy was predicted. One speaker, who is an exhibitor as well as an exchange man, declared that records at his theatre showed a 30 per cent increase over last year's receipts.

Allan S. Moritz, president and manager of the Buffalo Paramount office, presided. Mr. Moritz discussed the reorganization of the club and the excellent results which were being obtained in the campaign to better relations between exhibitor and distributor.

The evil of "bicycling" was discussed by Archie Moses, manager of the Buffalo R-C pictures Corporation exchange, who said that much of it was going on in Rochester, Syracuse and Binghamton. W. A. V. Mack, Pathe chief, talked on co-operation among the salesmen. Henry W. Kahn, manager of the Metro office, discussed the growth of the club and predicted that every exchange in Buffalo would be a member in six months.

Maryland's Censor Board Now Under Fire

In Maryland the board of censors is the object of considerable discussion at the present time. On the one hand are the "pro's" who insist that the board must continue as a necessary welfare factor; on the other side there appears to be a large number who—to quote an editorial in the Baltimore *Evening Sun*—"rage and roar that the joy has been taken out of the movies as well as out of life generally by the moralists." Commenting on the situation, the Baltimore *Evening Sun* writes in part as follows:

"Censorships over the morality of this or that are like that—nobody agrees about where the line should be drawn except the censor. To a certain type of mind a real picture of Adam and Eve in the Garden of Eden would be shockingly obscene, and a picture of the Venus de Milo should be barred from the mails unless the statue was taken in a shirtwaist and skirt. At the other extreme are the prurient-minded, to whom the vilest pictures are the most entertaining. Fortunately, the latter are in such minority that it would not pay to cater to them even were it allowed.

"While there is a large proportion of movie fans who like to see something more or less spicy, it is also true that the great majority do a good bit of censoring on their own account. Censorships of all kinds are as a rule inordinately stupid. There should be no place for them in decent and intelligent America."



Hugo Ballin and George S. Hellman of Hugo Ballin Productions

Shubert-Ballin Discussion

TWO weeks ago Lee Shubert announced in MOTION PICTURE NEWS a vaudeville service for exhibitors. In his announcement, Mr. Shubert declared this service would help "to bolster up their drooping business," and he also volunteered the opinion that the day of the motion-picture as a complete entertainment had passed. Last week Hugo Ballin, the producer, made reply with a view to proving that the picture was entirely adequate by itself to furnish satisfactory entertainment. This week, Mr. Ballin goes a step farther and recommends to Mr. Shubert the use of the motion-picture in vaudeville houses as highly beneficial to the business of the variety houses. Mr. Ballin writes:

"My dear Mr. Shubert:

"The scores of theatres operated by B. F. Keith, Marcus Loew, Mr. Proctor, Mr. Fox and those other gentlemen, who, with you, now constitute the most powerful operators of variety theatres in the world, launched these enterprises with vaudeville as the sole attraction. That motion pictures were later introduced into the programs of these theatres was neither an accident nor caused by any desire on the part of the proprietors to lengthen their bills.

"Motion pictures were introduced into vaudeville houses to stimulate business and attract greater crowds. And, from being the added attraction, the motion picture has become the feature attraction.

"Motion pictures, my dear Mr. Shubert, are what all vaudeville houses need to stimulate business. The motion picture business at present does not present its most flourishing aspect; nor do the legitimate and variety angles of the theatrical business, though we realize the fact that these businesses are suffering much less than 95 per cent of other industries, reacting from war-time over-inflation.

"However, to suggest to motion picture exhibitors to use vaudeville to attract business is not good policy for this reason:

"The exhibitor has attracted his clientelle because he shows pictures. His patrons come to see just that—pictures. On the other hand, visiting the vaudeville theatre, the patron looks forward to and expects the utmost variety for the fare presented to him. If there is a picture on the bill, the attraction becomes much greater proportionately than merely the addition of another vaudeville act (which incidentally might cost the showman even more money) to a seven or eight act variety bill.

"You see, Mr. Shubert, the vaudeville man has a much greater profit to derive from employing the motion picture than the motion picture has from employing the vaudeville booking agent.

"In a statement issued by your office, which appears in the current Motion Picture Trade Publications, you cite, as instruments used by the exhibitor for greater patronage, Miss Theda Bara, drawing, you say, $3,000 per week, and Victor Herbert, whose price you quote as $1,500 per week. You see, Mr. Shubert, the motion picture exhibitors in these instances have drawn upon people interested, primarily, in a motion picture personality—and it might not be a bad idea to recruit more of them for the variety stage and an outstanding figure in the music world. This does not impress your point, Mr. Shubert.

"Frankly, your letter and article interested me extremely. Any suggestion that would help the motion picture exhibitor's business, is one to be carefully considered, and, offered as such, I think I may speak for the industry in acknowledging it cordially.

"Now, Mr. Shubert, may I ask you to consider a suggestion of my own? It is known that the present vaudeville competition is a tremendous one. Different factions are using every means at their command to attract business. I am absolutely confident that the motion picture judiciously chosen and exploited, as it would be by the various companies from which you draw your attractions, would benefit you.

"Do not think that my attitude bespeaks a downright condemnation of vaudeville as a motion picture theatre stimulant. Like every other fair-minded man, I am open to conviction—as I am certain you must be.

"Cordially,

"HUGO BALLIN."

Iowa M. P. T. O. in Drive for 100% Membership

Word from the Iowa Division of the Motion Picture Theatre Owners of America advises that a state-wide campaign has been launched with a view to enroll every independent exhibitor operating in Iowa as a member of the organization. The campaign was decided upon at a meeting of the executive-committee on November 20th at the Savory Hotel, Des Moines. The drive is proceeding by Congressional districts with an executive committee member in charge of the work in each district.

Phil. A. Schlumberger of Denison resigned from the executive committee in favor of A. J. Johnson of Ft. Dodge owing to the presence of two members in the same district.

Those present at the Des Moines meeting, November 20th, included J. C. Duncan, Thomas A. Brown, M. R. Tournier, Eller Metzger, Dr. J. W. Pence, Alexander Frank, A. J. Deibold, W. E. Waterhouse, George Cruzen, B. I. VanDyke and P. A. Schlumberger.

Radical Changes in Minneapolis Theatre World

Rumors of startling changes in the theatrical world in Minneapolis the first of the year were confirmed recently by I. H. Ruben of the Finkelstein and Ruben enterprises who returned from a five weeks conference with leading theatrical men at New York.

According to reports, Minneapolis is all set to take her part in the war which is destined to spread over the entire country, instigated by the Shubert interests.

According to Mr. Ruben, the State theatre, Minneapolis' newest picture house and sister to the Capitol theatre at St. Paul, will show one Shubert headline vaudeville act every week in addition to the regular film program, commencing January 1. Later the Shubert vaudeville bills will be presented at either the Shubert theatre now featuring a stock company, or at the New Garrick theatre, at present a motion picture house. The New Lyric is also being considered for either stock or the vaudeville and the Lyric, will be closed to determine the advisability of remodeling it for stock or vaudeville.

New policies will be inaugurated at all the downtown first run picture houses of which, Finkelstein and Ruben control the majority. The first entire Shubert bill will come into the city February 1. The Capitol theatre at St. Paul will play the same acts that run at the Minneapolis State and the New Garrick, St. Paul, now a picture theatre will eventually house the Shubert vaudeville.

The fight has been prompted through the encroachment of the movie interests by the Keith and Orpheum interests, it is said.

3 Local Get-Togethers of Franchise-Holders

First Nat'l Exhibitors of Washington, Detroit and San Francisco Hear Delegates' Reports

LOCAL "get-togethers" of First National franchise-holders were held last week in Washington, Detroit, and San Francisco. At each of the meetings the delegates who attended the recent national "get-together" at Chicago, submitted reports of the proceedings at the Chicago gathering and endorsed the decisions arrived at during the sessions there. Advisory boards were appointed at each of the local meetings to deal directly with the First National home-office in New York on all matters calling for adjustment between the executive officers and the individual franchise-holders. In each instance, the meetings adopted resolutions of confidence in and endorsement of the officers and executive committee of First National.

Nearly fifty franchise holders from Maryland, Virginia and the District of Columbia assembled on November 29th at the Willard Hotel, Washington, D. C., answering the call of Guy L. Wonders, Thomas D. Goldberg and Frank Durkee, delegates to Chicago. Harry M. Crandall, as temporary chairman, opened the meeting after luncheon, and turned the chair over to Mr. Wonders. Telegrams of welcome were read from J. D. Williams, Harry Schwalbe, Al Lichtman, Paul C. Mooney and James R. Grainger.

Then Frank Durkee arose to make his report to his fellow franchise holders. He told in detail how the "Get Together" at Chicago had been conducted. He explained the workings of the sectional meetings, the open and unconditional manner in which their reports were presented to the executive committee on the floor of the general meeting, and declared the executive committee had endeavored to answer frankly and explain every question and problem laid before them.

"There was not a delegate that did not express himself as 100% satisfied," said Mr. Durkee.

Harry Crandall gave the exhibitors present a detailed account of how negotiations with producers were carried on and how exhibition values are arrived at, in order to give the franchise holders a clear understanding of the numerous difficulties encountered all along the line by the executive committee in endeavoring to make sound and practical so revolutionary a plan as the First National one, with the minimum amount of friction and dissatisfaction for everybody concerned.

The Washington meeting elected the following members to the Advisory Board: For Virginia, Jake Wells of Richmond and E. P. Wine of Harrisburg; for Maryland, Frank Durkee of Baltimore, Guy Wonders of Baltimore, and H. Clay Evans of Lonaconing; for the District of Columbia, William C. Murphy and Harry M. Crandall.

The Michigan franchise holders met on Wednesday, December 1st at the Hotel Statler, Detroit. Exhibitors from every section of the state were on hand, and only a comparatively small number were obliged to wire their regrets at being unable to get away from business in their sections.

George W. Trendle, general manager and attorney for John H. Kunsky, original franchise holder in Michigan, presided at the meeting, which lasted from 11 o'clock in the morning until 4:30 in the afternoon, with a luncheon at noon.

James C. Ritter, of the Rialto theatre, Detroit; W. S. Butterfield, president of the Bijou Theatrical Circuit, with headquarters at Battle Creek and Joseph R. Denniston of the Family theatre, Monroe, the three delegates to the Chicago convention, were on the floor explaining in every detail just how their matters were handled and what plans the organization had for the future.

The Michigan Advisory Board, composed of five members, was then elected. The following members were chosen for the board: James C. Ritter, Rialto, Detroit; Joseph R. Denniston, Family, Monroe; Glen Cross, Regent, Battle Creek; A. J. Kleist, Jr., Oakland, Pontiac; George W. Trendle, Kunsky Theatrical Enterprises, Detroit.

A resolution was passed asking the home-office to approve or reject playing contracts within 10 days from the date of signing, in order to avoid embarrassment to both the exhibitor and the exchange.

The regional "get-together" of Northern California franchise holders was held Nov. 29 at San Francisco. The advisory board appointed consists of the following: Oliver Kehrlein, Kinema theatre, Fresno, chairman; Robert McNeil, New Lyceum theatre, San Francisco; Will Krahn, Chimes theatre, Oakland; George Mann, Rialto theatre, Eureka; C. C. Griffin, New Piedmont theatre, Oakland; Ellis J. Arkush, Stanford theatre, Paloalto, Joseph Bauer, Wigwam theatre, San Francisco.

Sam Y. Edwards, manager of the San Francisco exchange, called the meeting to order and introduced Roy Hall, general manager of Turner & Dahnken, main franchise holder in the San Francisco territory, the temporary chairman, who pointed out the benefits that would accrue from the carrying out of the "get-together spirit" in the future. He then relinquished his post to P. J. Hanlon, of Valleys, chosen permanent chairman.

The reports of the three delegates to the Chicago meeting, C. C. Griffin, Joseph Bauer and Ellis J. Arkush, were then heard.

Each of the three speakers was called upon to answer numerous questions shot at them by those in attendance, and all were answered to the complete satisfaction of the franchise holders.

Following the addresses, the delegates resolved unanimously that a vote of confidence and thanks be given to Messrs. Griffin, Bauer and Arkush, for their successful handling of the affairs of the Northern California franchise holders, and to Manager Edwards and his staff for their work

Clean-up Week

With what is said to be the laudable desire of leading exhibitors and prominent exchange men in the Greater New York and Northern New Jersey zone to clean up all pending grievances affecting money, credit, dates or service before New Year's Day a committee from the F. I. L. M. Club of New York City has inaugurated "Clean Up Week" December 24 and 31.

William Marsh is chairman and his associates on the committee are Charles Rosenzweig, John A. Hammell, S. H. Fabian and I. Schmertz.

Hundreds of placards are already on display in all the exchanges of Greater New York with the following announcement: "Everybody's Clean Up Week, December 24 and 31."

Fifty thousand gummed stickers are being sent to every film exchange to be affixed on all envelopes carrying correspondence or invoices to theatres or exchanges.

The exchanges are all receiving letters from the committee urging that if they owe any money, credit or service to any theatre that they should meet the exhibitor more than half way in the endeavor to clean up all trade grievances in the last week of the year so as to start 1922 with a clean slate.

Every theatre in this territory will also receive communications from this committee asking them to square all money, credit or dates before New Years.

Charles L. O'Reilly, President of the Motion Picture Theatre Owners of New York State, is said to have declared that he is for anything that will enable every theatre owner to eliminate trade grievances and start 1922 with all decks cleared for action.

William Brandt, President of the Theatre Owners' Chamber of Commerce, is reported to have said that the committee could count upon his enthusiastic co-operation.

Sydney S. Cohen, National President of the Motion Picture Theatre Owners of America, has always emphasized the necessity of eliminating trade grievances within the trade.

I. E. Chadwick, President of the F. I. L. M. Club of New York City, said that he could conceive of no happier New Year than the knowledge that all pending grievances between theatres and exchanges would be settled during "Clean Up Week," December 24 and 31.

City Council Bans Showing of Clara Hamon Picture

Following the announcement of a local theatre in Ardmore, Okla., that the Clara Smith Hamon picture, "Fate," would be shown there, the City Council of Ardmore met and issued an order prohibiting the exhibition of this picture in the city.

LETTERS FROM OUR READERS ON TIMELY TOPICS

Mr. W. A. Johnson,
Editor, Motion Picture News,
New York City.

Dear Sir:—

I realize that advertising is the source of livelihood of every trade journal and that the producers are also the advertisers. Unfortunately, this must always be so. No one could expect a trade journal to alienate its principal source of revenue. I would not expect it, but it is time that some trade journal, with the courage of its convictions, poured a volley into the trenches of those leeches who are bleeding the small exhibitor white.

Greed is not peculiar to the producer. The artists first contracted it and caused the first advance in admission prices. They still suffer with it. The exhibitors have also, in many cases, succumbed to the disease but the real heavyweight champions of the greedy class are the producers and their distributing units.

There is no profit in abusing the men higher up. I have always refrained from it but greed is becoming a real threat to the continued existence of the small exhibitor.

During the "mad" days when money was plentiful and everyone was eagerly seeking a place to spend it, the small town theatre made a profit. Not a big profit, but quite satisfactory. Film rentals were doubled, tripled, quadrupled and in many cases they were multiplied ten or twelve times, until today we are paying more for a two-reel comedy than we formerly paid for a good five-reel feature.

In spite of this, he had something left at the end of each week as money was then the cheapest thing on earth.

When the slump came the price of commodities receded. We, of the small towns, had many high-priced pictures under contract and played them in the face of certain loss because we had to do it or loss our deposits. We bore these losses, happy in the thought that the producers would be ready to recognize conditions when it came time to make new contracts, and reduce rentals in proportion to the loss in our gross receipts. Did they do this? Ask any man who has tried to buy pictures. WE HAVE NO RECORD OF A SINGLE EXCHANGE WHICH WAS WILLING TO RENEW CONTRACTS FOR THE SAME HIGH PRICES WE PAID WHEN BUSINESS WAS AT ITS PEAK. Every one of them demanded an increase of from fifteen to fifty per cent over the highest rentals the industry had ever known.

A close check reveals the fact that we paid out almost sixty per cent of our gross receipts last year in film rentals. How can any theatre exist in the face of heavy overhead expenses, high advertising costs and grinding taxes, on forty per cent of his gross?

As an example: We recently applied for quotations on three of the successful pictures of the year. We were informed that they would play us for FIFTY PER CENT of the gross receipts,provided we would GUARANTEE THEM TWELVE HUNDRED DOLLARS AS THEIR SHARE FOR EACH OF THESE PICTURES. We have never grossed twelve hundred dollars in any week in this town with the best located house we have. In order to get either of these productions we would have to guarantee them more for their share than we have ever done in an entire week with four different pictures. And up to the present we have been paying a rental of FIFTY DOLLARS for pictures made by the same stars.

The colossal gall of a producer to want to butt a bare print, which cost less than five hundred dollars against an investment of seventy-five thousand dollars which is represented by the theatre. The proper percentage basis, without a guarantee, would be seventy-thirty, with the seventy going to the house.

Another producer has made about four good pictures in the past five years. These four he has only produced in the last year. After forcing a New York run for two or three of these he sends his salesmen out to book these on a percentage basis, provided the exhibitor will buy two unknown pictures at prices four times greater than he has been paying for the pictures of the same stars. IF YOU DON'T BUY THESE YOU CAN'T EVEN BOOK THE BIG ONE ON PERCENTAGE. I believe they used to call the grocer who compelled you to buy ten dollars worth of groceries to get ten pounds of sugar during the sugar shortage, a profiteer. If he was a profiteer, what term will describe this producer?

Franchise, sub-franchise, group-bookings. Those are the pet names for the new grafts. If you tell them you cannot pay those rentals and continue to exist, they advise you to "raise prices" when about one out of every ten of them is good enough to satisfy your patrons at program prices.

Picture prices must stay down if it is to remain the popular entertainment it has grown to be. The exhibitor seems to be the only one who realizes this. National advertising campaigns costing small fortunes, which the producer collects from the exhibitor in increased rentals, have got to stop. Million dollar contracts to a few screen favorites must be eliminated. The so-called "BIG PICTURES" at legitimate theatre prices has got to stop. Crazy directors who spend fortunes in making a picture that gives no better satisfaction than the old program feature must be eliminated from the industry. Sanity must return and return quickly if the motion picture industry is to weather the storm of hard times. The little exhibitor is the foundation of the industry. He has got to be considered. Rentals have got to come down to a point where the small town can buy the big pictures while they are worth running. If they do not, then the little exhibitor is going to close up shop and open a Bevo joint or some other legitimate undertaking that is not dictated to by hogs.

Our firm has had, for years, a reputation for being eminently fair with all exchanges. We have never presumed upon the fact that we had a "closed town" to force the exchange to sell their pictures to us at a small figure. We wanted the best and newest productions and were willing to pay for them so long as the price was within reason, but now we cannot even buy a picture until it has been worn threadbare. The splendid reputation we have built up with our patrons is being jeopardized by the producer's greed. We offer the very top dollar at which we can hope to make money and they laugh at us. Where are we to turn? There is but one hope, Shubert Vaudeville.

When the price of admission gets above a certain figure the public of small towns will not pay it. Today it is possible to buy a good vaudeville bill for what good pictures will cost and the public will pay more for vaudeville than it will for pictures. If the Shuberts extend their activities to the small town, the theatres may find there a means of continuing in business. If this fails, and the producer does not recede from his exorbitant demands for pictures, there'll be more closed theatres in the United States in the next six months than there are "boobs" in New York.

Very truly,
E. W. Collins,
Grand theatre, Jonesboro, Arkansas.

Editor, Motion Picture News,
729 Seventh Avenue,
New York City, N. Y.

Dear Sir:—

As the result of a spirited discussion held at the last meeting of the Motion Picture Directors' Association, I have been instructed to write you this letter.

The Motion Picture Directors' Association feels that it would be to the material advantage of the industry if certain extravagant and unnecessary phases of motion picture presentation were curtailed.

We mean specifically:

1. Atmospheric prologues,
2. Vaudeville numbers,
3. Expensive orchestras.

In almost all the larger cities of the United States, first-run theatre managers have gradually added theatrical features to their feature entertainment until today in many instances the theatrical entertainment overshadows the featured photodrama of the program. This condition is a serious menace to any further advances in motion picture production.

In the first place it is subtly impressing a certain class of our public with the thought that the play is *not* the thing but that the trimmings *are*. In other words it is belittling the importance of the photoplay upon which the entire industry has builded.

In the second place, added numbers often take up so much of the program time that the feature picture is "raced" by the projectionist in order to maintain a timetable schedule. This works grevious injustice alike to audience and to author, director and players.

In the third place, this custom is increasing the cost of exhibition to such a prohibitive figure that many exhibitors are forced out of business by the loss they must sustain, and admission prices are increased to such extent that we lose an important and intelligent—but economical—portion of our public.

In the opinion of this association, whose members are dedicating their lives to the betterment of motion pictures, the over-elaborate prologue is a useless adjunct to the feature picture, often even destroying dramatic effect and turning the climax to anti-climax; the place for vaudeville is in the vaudeville house, and the greater portion of the picture-going public prefers its motion picture comedy and drama "straight"; and while the musical accompaniment is an invaluable part of picture presentation and is working wonders in furthering musical culture in this country, expensive orchestras are unnecessary and often in poor taste.

The Motion Picture Directors' Association believes that these theatrical features have been brought to become such an important part in American picture programs through a mistaken sense of showmanship and in some cases mere personal rivalry between managers. We believe that extravagant presentation is futile because it does not increase the attractiveness of motion pictures to the general public.

Sincerely yours,
Wm. D. Taylor,
President,
Motion Picture Directors' Association.

Normalcy Coming Quicker Than Was Expected

By R. S. Cole,

President of R-C Pictures Corporation

AS the various earning statements for corporations are being published it is no doubt causing quite a little surprise when it is realized that business is coming back much more quickly than those not on the inside had realized. No better indication of this is the surprise given Wall Street when the quarterly statement ending September for the United States Steel Corporation was made public.

The moving picture industry is also slowly but steadily "coming back." There is no question but that the industry went through a most trying period during the last few months, especially during June, July and August. While these months are always bad in the motion picture industry, they were especially bad during the present year.

There were many reasons for this, chiefly due, however, to the added business depression and the resultant fright which always accompanies such depression, which seriously affected the attendance at the theatres. A little encouragement in the downward direction caused a great many theatre owners throughout America to either close their theatres or to run them on short time. The "short time" movement was far in excess of any similar reduction of playing dates during recent years. Many exhibitors went into the market for the cheapest, most mediocre pictures attainable, with a view to cutting down their expenditures to an irreducible minimum, with the result that the patrons, accustomed to better entertainment, remained away.

It is a well known advertising slogan that when business is bad and times are bad, a big advertising campaign should be inaugurated and carried through—not



R. S. Cole

when times are good, when such intensive effort is not necessary. But many moving picture exhibitors evidently overlooked this idea which might be considered a parallel in connection with the class of product they should have offered their patrons, and the result was that their action invited further depreciation of their earnings, and in the same proportion must have affected the earnings of all producing organizations, owing to the demand for their product being so seriously curtailed during the full period.

No doubt the various motion picture producing organizations have gone through a very trying period, but a great deal of good has come out of conditions which were forced upon them. This good has come through a proper readjustment of production plans, production costs, etc. and except where their financial position had been in jeopardy, such corporations are now gradually seeing the benefits of the changes which were made, and the steady return toward normal business.

When it is considered that approximately 20,000,000 people attend motion picture theatres daily in America, with a daily box-office income of $4,000,000, it can be realized that the motion picture industry long ago advanced to a position of permanency in the business world, and today occupies the position of fourth or fifth biggest industry in America. A volume of business to that extent having been created, must necessarily continue, and while the return to normal conditions will doubtless be a little slower this year as compared with other years in view of the extraordinary depression during the summer season, there is nothing that I can see which foretells anything but a very satisfactory return to normalcy, to such corporations as may be operating on conservative but constructive lines.

There is no question but that when the condition of closer cooperation between the exhibitors and the producers, which is being earnestly sought, is brought about, the effect on the industry as a whole will be most pronounced. Nevertheless, every indication from the beginning of the fall season, presumably beginning about Labor Day, points to a continuation of the progress which this industry has made—perhaps not so meteoric—but nevertheless, safe and sound.

Universities Recognizing Power of Screen

Course in Production at Columbia; Faculties Favorable to Film as Educational Force

THAT the motion-picture industry is winning recognition among leading universities of the country as a dignified profession and powerful educational medium is demonstrated in reports being received by MOTION PICTURE NEWS from various sources. Columbia University, one of the leading collegiate institutions of the East, only recently established a course in motion-picture production with Rowland Rogers, formerly production-manager of the Bray studios, in charge. From Chicago comes word that Grace Partridge Smith, associated with the University of Iowa, has received in response to a questionnaire, recently sent out by her to the leading Universities of the country, assurances that the faculties questioned are in the main "favorable" to the film as an educational medium in the classroom.

The course at Columbia University was established this autumn with thirty-three students enrolled and it has been so successful to date that the University has decided to extend it for another term and has invited Professor Rogers to remain. It is likely to become a fixed course.

The students are taught everything in the technical line of production, from lights to camera and direction. It is the plan that eventually they will have a studio of their own and make their own pictures. Up-to-date the class has been making use of the William Fox studios in New York City.

Herbert Brenon, Fox director, has been invited to deliver a lecture before the Columbia class, and has accepted. William Farnum also will talk to the students in the near future.

"Motion pictures certainly do move," said Mr. Brenon in accepting the Columbia invitation. "It was only twelve years ago, when the industry was very young, that I took my company to a certain college for the purpose of shooting a few scenes on the campus. I was not only ordered off the place, but threatened with arrest as a trespasser if I attempted it again.

"And last week," he continued, "I had the pleasure of receiving an invitation from that same college to go up there and make a two-reel picture of their activities. Of course I shall accept. Now

(Continued on page 3184)

500 Incorporations in N. Y. in 1921 Probable

A total of 33 companies, representing a capitalization of $1,563,500, were incorporated in the motion picture business in New York state during the month of November, as compared to 28 companies, having a capitalization of $1,452,500, which were incorporated in this state during the previous month.

Up to December 1, there had been incorporated in New York state this year, a total of 422 motion picture companies. These represent an aggregate capitalization amounting to $26,015,300.

It was noticeable that the records in the state corporation bureau for November show that not a single one of the companies incorporating was located outside of New York City, or the immediate vicinity. While the capitalization run somewhat lower than in times past, there is, however, a distinct atmosphere of improvement shown in the general trend of business, as indicated by the increase in the number of incorporations of all sort in the state, and of which the motion picture industry is a part.

It is thought that the year's totals will show approximately 500 companies as having been formed and incorporated in New York state this year and that the capitalization of these will come close to the thirty million dollar mark.

Street Corner Movies Aid "Mail Early" Campaign

The Post Office Department is making use of the screen this year to spread the doctrine of their Christmas "Mail Early" campaign. In Washington, D. C., the postmaster is making use of street projection machines and a screen, which are carried in motor trucks. Converts are made at street-corner showings of pictures.

THE "Official Urban Movie Chat of the Motion Picture Theatre Owners of America" means that Charles Urban will produce and the W. W. Hodkinson Corporation will release to the members of the M. P. T. O. A. a weekly reel of instructive and entertainment material, subjects from "the Arts, Science, Travel and Industry — supplemented with the best thoughts of great leaders of men."

The object of the issue, as stated, is to "give to the exhibitors a weekly contact with the best forces of the community in which he lives." This is most commendable. The exhibitor needs such a contact, for the standing it gives him and his theatre as community factors, for the patronage such pictures add — and perhaps most importantly for the gap it bridges between himself and the element that believes in censorship and blue laws. It is best, moreover, to bring the church people and school children to the theatre as far as possible, rather than to send the picture to the church and school.

There is, however, in this "Official" reel what seems to us a still bigger opportunity. We have, as an industry, a great deal to tell the public today about the picture. The screen, as we all know, can kill censorship and blue laws by simply telling the people the truth about the picture and this industry. If each reel of these "Movie Chats" could contain some brief but pertinent facts of this kind we would at last use, for ourselves, our own great engine of publicity. We are told that this is one of the purposes of the "Official Movie Chat." If so it is a big step forward. W. A. J.

Hammel Joins Paramount's N. Y. Sales Force

John A. Hammell has joined the sales staff at Paramount's New York Exchange. Mr. Hammell's film experience dates back over a period of twelve years, during which time he has had charge of the New York offices of the General Film Company as well as those of Pathe. He also served a term as president of the F. I. L. M. Club of New York.



A photo of the luncheon tendered by Arthur S. Kane to Charles Ray, at which the star met representatives of the daily and trade press. The luncheon was held at Delmonico's in honor of the star's first visit to New York

To Confer on Use of Slow-Burning Film Stock

The substitution of non-inflammable and slow-burning film for nitro-cellulose film stock now in general use is to be again brought up for discussion. In response to a letter from Franklin H. Wentworth, secretary of the National Fire Protection Association, a committee appointed by Jules E. Brulatour, chairman of the Fire Prevention Committee of the National Association, will attend a conference to be held in New York late in January, at which this subject will be discussed.

The committee appointed comprises: Jack G. Leo, vice-president, Fox Film Corporation; Frank Meyers, assistant-secretary and manager of laboratories, Famous Players-Lasky Corporation; F. N. Brockell, sales manager, Associated First National Pictures; E. M. Porter, general manager, Precision Machine Company; Albert deRoode, counsel, Committee on Fire Prevention, N. A. M. P. I.; H. J. Yates, managing director, Allied Laboratories, and Frederick H. Elliott, committee secretary.

The conference will also take up the matter of film reels with a view to making certain desirable improvements in the construction of the spools.

Ray Tendered Luncheon to Meet New York Press

In honor of Charles Ray's first visit to New York City, his friend and business associate Arthur S. Kane tendered the star a luncheon at Delmonico's on December 5th. Representatives of the local newspapers, fan magazines and trade papers were invited in response to Mr. Ray's desire to meet the men who have been writing about him and his work for the public.

The invited guests included, in addition to the guest of honor, Mr. Ray, the following:

Arthur S. Kane, J. C. Ragland, Richard Willis, Albert A. Kidder, Jr., Henry E. Wilkinson, Silas F. Seadler, Frank L. Shellabarger, Charles Gatchell, Picture-Play; Miss Susan Elizabeth Brady, M. P. Classic; Miss Adele Fletcher, M. P. Magazine; Frederick James Smith, Shadowland; Miss Ethel Rosemon, M. P. Stories; Lu Senarens, M. P. Stories; Miss Doreathea Herzog, Movie Weekly; Mr. Anthony, Film Fun; Harold Harvey, Movie Weekly; Philip Lonergan, Kinematograph; S. Jay Kaufman, Dramatic Mirror; S. M. Weller, N. Y. Review; Samuel Dietrich, Zit's; L. W. Boynton, Ex. Trade Review; Oscar Cooper, Ex. Trade Review; Monte W. Sohn, Ex. Trade Review; Arthur James, M. P. World; Fritz Tidden, M. P. World; John Archer, M. P. World; Edward Weitzel, M. P. World; George D. Gould, M. P. News; Wm. A. Johnston, M. P. News; Lawrence R. Reid, M. P. News; Martin Quigley, Ex. Herald; James Beecroft, Ex. Herald; Joshua Lowe, Variety; Joseph Dannenberg, Wid's; Maurice Kann, Wid's; Miss Louella O. Parsons, Morning Telegraph; J. O. Spearing, N. Y. Times; Frank Vreeland, N. Y. Herald; Quinn L. Martin, N. Y. World; Tom Hamlin, Motion Picture Journal; Miss Harriette Underhill, N. Y. Tribune; Stephen Rathbun, Sun; Joseph Mulvaney, N. Y. American; Ethel McElliott, Daily News; Don Allen, Evening World; Patterson McNutt, Globe; Miss Alison Smith, Globe; Ben H. Holzman, Evening Mail; Gladys Hall, M. P. Magazine; Robert G. Welch, Evening Telegram; Miss Jane Dizon, Evening Telegram; Mr. Hetrick, Evening Journal; J. Thompson Willing, M. Play Magazine; C. L. Yearsley, First National; Horace Judge, First National; Lesley Mason, First National; Albert T. Reid, Mr. Pollock, Brooklyn Eagle; Robert E. Sherwood, Life; James Quirk, Photoplay; Delight Evans, Photoplay; Gertrude Peltyn, Loew's Weekly; and representatives from N. Y. Call, City News, Brooklyn Times, Brooklyn Citizen, Brooklyn Standard-Union.

Announcement

The "BOOKING GUIDE"

will be ready for Mailing

DECEMBER 16th

Have you put in your ORDER?

Already over 3,000 containers are ready. Addressed, stamped and waiting delivery of copies in order to be mailed to Theatre Men. These are ADVANCE ORDERS

BOOKING GUIDE
and
NEWS

should be used together. In this way every theatre man has 100% information on all pictures.

Send in this coupon today.

Enclosed you will find $2.50 for which please enter my subscription to Motion Picture News and the coming edition of the Booking Guide.

News 1 Year	$2.00
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Name .....

Theatre .....

Address .....

Town .....

State .....

Seating Capacity .....

Exhibitor Amalgamation in Ohio Is Discussed

Sam Bullock, secretary of the Motion Picture Theatre Owners of America conferred with members of the South Ohio Association last week for the purpose of ascertaining the sentiment of these exhibitors with regard to an amalgamation with the Northern Ohio Association. A meeting is to be held at Toledo on December 12 and 13, at which it is hoped to crystallize the sentiment for one State organization, the need of which has been felt in the past, declared Mr. Bullock.

Following the meeting, it was stated that the members of the Southern Ohio Association did not regard the amalgamation favorably, as it was felt that two organizations could function better than one. However, the matter was not definitely settled, and the subject will receive further consideration.

Bryson to Succeed Kahn as Universal Foreign Manager

Announcement has just been made at the Universal offices that James V. Bryson has been appointed foreign manager to iucceed Geo. E. Kahn, resigned. The new foreign manager assumes his duties on January 1, 1922.

Mr. Bryson has spent 18 months in the Orient as special representative empowered to open up offices and to place Universal pictures into direct contact with exhibitors. He has already fulfilled his mission in Australia, New Zealand, China and Japan.

Universities Recognize the Power of the Screen

(*Continued from page* 3181)

comes this invitation from Columbia to tell them something about practical production. Of course, I shall accept this, too, and am delighted at the opportunity."

The Society for Visual Education with headquarters in Chicago reports in detail the results of Miss Grace Partridge Smith's questionnaire campaign among the Universities of the country. Summing up the answers received, Miss Smith advises the Society for Visual Education that the faculties questioned report themselves in the main as "favorable" to the film as an educational aid in the classroom. Universities which responded to the request for information include Yale, Harvard, Princeton, Columbia, Vermont, California, Washington, Oregon, Kansas, Nebraska, Oklahoma, Missouri, Minnesota, Indiana, Illinois and Iowa.

Tabulated results show that moving pictures are used, to a greater or less extent, for instruction in many courses, including Latin, Greek, English, home economics, journalism, agriculture, engineering, commerce, geology, biology, education, athletics, architecture and business administration. Mention was also made of their use in colleges of medicine, military departments and "others."

TRADE PERSONALS FROM FAR AND NEAR

J. H. Hurschman, formerly connected with Universal, Selznick and American, and J. L. Marcroft, formerly with Triangle, have formed the H. & M. Film Exchange with home offices in Salt Lake City, Utah.

A. Jules Benedic of Fox's Dallas, Texas, office has, figuratively, added a "t" to his name, recently marrying Mrs. Madeleine E. Cash of Fort Worth, Texas.

Thomas E. Hancock, veteran film man and formerly president of the Los Angeles Film Board of Trade, died suddenly in Los Angeles on December 2.

F. E. Adams, managing director of Provincial Cinematograph Theatres, Ltd., the largest motion picture circuit in England, arrived last week in Los Angeles, accompanied by F. G. Ball, booking manager of the English circuit, Robert Atkinson and Hugh Turtle, prominent English business men interested in the motion picture industry.

A cablegram received at the home office of Paramount from Sydney, Australia, last week announced the birth of a daughter to Mr. and Mrs. John W. Hicks, Jr. Mr. Hicks, who is now managing director of Feature Films, Ltd., the Paramount Australasian organization, was formerly assistant sales manager of the Famous Players-Lasky Corporation.

New York Censor Board to Suggest Changes in Law

THE NEW YORK STATE MOTION PICTURE COMMISSION will make some important recommendations in its report to the New York Legislature in January. It is expected that these suggestions will result in certain bills being drafted and introduced at the coming session, which will materially affect the present censorship law in New York State.

One of the suggestions to be made by the commission is the combining of the commission's seal with the serial number. The present practice is to flash these items separately. Several other changes, resulting from the commission's five months' experience, are being considered by the board for recommendation next month.

According to Chairman George H. Cobb, receipts from the licensing of films and granting of permits since August 1 have reached $140,000. Mr. Cobb also declared the commission had found it would be impossible to operate within the $70,000 appropriation fixed by the bill creating the board. He added, however, that the deficiency item which will be included in the annual budget will be of no great amount.

It is also the intention of the state board to keep at the Albany office of the commission a complete record of the work done in New York so as to facilitate reference to these records by those interested in motion picture legislation.

"Seeing It Thaough"

(*Continued from page* 3177)

tising and other campaign work. I make it a point to put in some extra strong vaudeville attraction for two or three days and let the patrons know it. I jazzed the orchestra up. Put pep each week into the ushers. Changed the lights in the marquise to nitrogens. Went over all the loose seats in the house. Started daily matinees to keep the patrons on this side. Cancelled some short subjects that had been running for months. Bought a few novelty reels. Jazzed my advertising up, using the screen for all its worth without overdoing it. Tied up with several stores for permanent window displays. And in a few short weeks the receipts have mounted up and the house is doing fine, but will do better before long. Am aiming for 80 per cent capacity every day and will get it. Never stop advertising is my motto and we let the public know it.

M. ROSENTHAL,
Walkerville Theatre, Walkerville, Ontario.

Success of R-C Campaign Results in Gala Affair

The success which attended the R. S. Cole Month sales drive by the distributing organization of R-C. Pictures Corporation, with Charles R. Rogers as general manager of distribution, prompted the staff at the studio, Hollywood, to hold a gala meeting a few days ago, and drink a standing toast to R. S. Cole and R-C Pictures Corporation.

The group which is shown on this page responded with enthusiasm and drank a bumper of grape juice to the continued success and prosperity of Mr. Cole and the corporation.

The staff party included Dev Jennings, W. S. Heywood, Joseph Dubray, Ray Carpenter, Louis Gasnier, Eve Unsell, Colin Campbell, Allen Boone, Pauline Frederick, Doris May, R. J. Tobin, W. S. Seiter, Ray Crone, Hunt Stromberg, James Wilkinson, Bert Cann, Carol Warren, Garrett E. Fort and C. McDonald.

Allied Film Laboratories to Hold Ball

Although less than a year old, the Allied Film Laboratories Association, Inc., has completed plans for a big "Movie" ball. The affair will take place in the Twelfth Regiment Armory, New York City, on New Years Eve and, according to present plans, will be repeated each year at the same time.

The Twelfth Regiment Armory, one of the most spacious in the city, was selected because of its size. It is anticipated that the general public as well as all branches of the industry will welcome the opportunity to get together in a grand jubilee. The support given by the public in years past to the annual movie ball will be revived and the laboratory men in charge of this affair see in it an opportunity to make the people engaged in the industry a bit bigger in the eyes of the public.

What Is Real Value of Star Personality?

By J. A. Gove

WHAT is the real value of star personality? Is it overestimated or not rated high enough? Or is the day of the star over?

Those are some of the questions which Jay A. Gove, Realart's assistant general manager, says are again engaging the attention of the industry and answers them in a manner which should prove of interest not only to his contemporaries but to exhibitors as well.

"At least one producer-distributor has come out unequivocally with the statement and the policy that 'the play's the thing,' the *whole* thing—meaning, of course, the story," says Mrs. Gove, "and another is equally emphatic in saying that the direction and general production is what makes or unmakes the picture, regardless of story or cast. Still another holds that given the proper advertising and exploitation any old picture can be put across.

"And in each of these contentions there is a germ of truth, but none of them are wholly correct, for to insure the success of any picture there must be a composite of all these factors; story, adequate production and exploitation—*plus* star personality whether announced or suppressed.

"One need only look about him for signs that emphatically point out the fact that star personality is the most potent factor in the sustained popularity of motion pictures. The exhibitors themselves are one of the best mediums through which we can view the situation as it effects stars, for they have the receiver at their ears at all times and the public is at the other end of the wire. Every day, after every performance, in fact, patrons make it their business to comment on the picture so that the exhibitors are not left long in doubt as to how the picture went across. And where their comment is not restricted to the commonplace remark that 'That was a dandy picture,' they more than likely enlarge upon the one outstanding feature—the leading players. Seldom is praise rendered exclusively or even particularly to the author, the story or the director. Glance through the exhibitor comments in the trade journals; few of these reports ever fail to mention the star.

"And to clinch the argument there is the ample testimony of the fan magazines which depend for their very existence on their ability to give their readers what they want, and their contents indicate what that want is—news of the *stars*. Scarcely a month passes but what some new magazine makes its appearance, and they all seem to thrive. Fan magazine circulation is tremendous and this is all the more remarkable because as a rule they are rather high priced. Where would they be if it were not for star personality?

"Turn to any of the question and answer departments which are a feature in nearly all the fan magazines. What do you find? Queries which exclusively concern screen players; how, when and why they eat, what they do in their spare time, where their pictures appear, their antecedents, hobbies, interests and habits are all laid bare to satisfy the curiosity of this army of admirers.

"Printers who prepare the stock programs for hundreds of theatres will tell you that 90 per cent of the reading matter which is used to boost the pictures hinge their text on the stars.

"The publicity departments of the various companies are flooded with requests for off-stage photos of the stars and production stills from their pictures. And the letters that the stars themselves receive from all over the world! As a specific instance I might mention that Mary Miles Minter has a bona fide list of correspondents that number nearly a hundred thousand names.

"In the old days some companies religiously concealed the identity of their players. Delve into the history of this business and see if I am not right in saying that the companies which forged ahead to success were the ones which let down the bars, and not only gave out the names of the cast, but inaugurated the practice of featuring or starring certain players. And inversely, those which stubbornly refused to adopt the policy have been lost in the shuffle.

"No, star personality is a very tangible asset to every exhibitor and its true value is registered very definitely in the box-office. And it has been effectually demonstrated by thousands of exhibitors that this value is cumulative; the name of a well-known popular star occurring and recurring in front of a theatre at not-too-long intervals (for the public is fickle) is a sure bid for patronage. The real dyed-in-the-wool fans look for their favorites.

"That the exhibitor recognizes this condition is apparent from the tenor of his query when approached by a film salesman. 'Who's in it?' will more than likely be one of the first things he wants to know, and it is dollars to doughnuts that the picture stands a better chance for a booking if the salesman is able to answer that so-and-so is starred than if he has to stand there swallowing his Adam's apple while he mumbles the old wheeze 'all star cast' and tries to make a sale without the selling factor of real star personality.

"In conclusion let me quote the Rev. Dr. William Carter, a prominent clergyman of Brooklyn, N. Y., who recently addressed the Associated Motion Picture Advertisers along the lines of how best to interest the forty-odd millions of church people in the motion picture. Speaking about the apparent disinterestedness of the majority of these potential devotees of the screen he laid it to the inane character of a large number of the stories themselves, suggesting the greater use of standard works, but laid particular emphasis on the need for well-known players to interpret the roles. 'Last night,' said Dr. Carter, 'I saw a marvelous production founded upon a famous story by one of the old masters and I felt sorry for the exhibitor who had booked this picture with the apparent purpose of showing a better grade attraction to his clientele, for there were but a handful of people to see it. It was exquisitely produced, there is not a better author known, yet it was a dismal failure from the revenue viewpoint. I am convinced that had this picture contained the name of some well-known screen personage, it would have proved one of the most popular films of the times, and saved the day for the exhibitor.'

"Only the most skeptical and obstinate will question the existence of star personality as a real factor today. And while I do not wish to disparage the occasional successful 'special,' I maintain that the star pictures are the bread and butter of the exhibitors."

New England Exhibitors Meet in Boston

Exhibitors from every New England state met at the Copley Square Plaza, Boston, on December 6 and 7 to perfect the Massachusetts state organization of the M. P. T. O. A.

The following officers were elected: Jacob Laurie, Boston, President; G. W. Allen, Jr., New Bedford, 1st Vice Presdident; John Keon, Salem, 2nd Vice President; E. R. Gregory, Dorchester, Treasurer; N. Yennius, Fall River, Executive Secretary; and Charles Ross, Boston, Recording Secretary.

"A Necessity"!

"Am enclosing check to cover one year renewal to MOTION PICTURE NEWS and copy Booking Guide. Any exhibitor not taking MOTION PICTURE NEWS is doing himself as well as his patrons an injustice, as it is absolutely necessary to know what you are booking in pictures, and the NEWS does just that. Please rush the Booking Guide out at once and oblige.

"Very truly yours,
"A. A. NEESE,
"Beatric Theatre."
Haw River, N. C.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

According to reports coming in from different cities, Virginia Lee Corbin, the well known child movie actress, is making a big hit in her personal appearance and is proving a valuable box office attraction.

Master Advertisers Corporation have removed their offices to 752 S. Wabash avenue, and Al Dezel and Jo Fischer are busy at the new headquarters with a number of important publicity and exploitation campaigns which they have under way, including that of the Dempsey-Carpentier fight pictures at the Barbee.

Tom Gallery's personal appearances at the Stratford theatre last week in connection with the screening of the "Son of Wallingford," in which he stars, drew good crowds to that house. Tom Gallery is very popular locally, and is the son of the well known Captain Gallery, a veteran of the Chicago police force.

L. J. Siakel, of the Tatra Film Corporation, of Chicago, has returned from Szecho-Slovakia, where he directed the making of "Janosik," a seven reel feature picture depicting dramatic incidents in the history of Czecho-Slovakia. The picture had a showing at one Chicago theatre and proved a popular success. Mr. Siakel reports that seventy-five per cent. of pictures being shown in Szecho-Slovakia are American made and among the features popular in that country at the time he left were Douglas Fairbanks' "Three Musketeers" and "The Mark of Zoro." German pictures are not popular there as they are considered far behind the American made film drama, and according to Mr. Siakel, many have the disadvantage of being very vulgar.

The symphony concerts given on Sunday at 11:45 A. M. at the Chicago Theatre are proving popular attractions. The symphony orchestra, under the direction of Nathaniel Finston, is made up of one hundred musicians selected from the Chicago, Tivoli, Riviera, and Central Park orchestras, and the concerts are given in advance of the regular program without extra charge. For his last concert, Director Finston had prepared an all-Wagner program made up of six numbers taken from five operas of this famous composer.

Sales Manager Fichenlaub, of First National, has added O. J. Wooden and H. A. Washburn to his sales staff and rearranged the territories of the different feature and short subject salesmen. Mr. Wooden, who until recently was with Robertson-Cole, will handle Eastern Illinois, and Mr. Washburn, who also was working for Robertson-Cole, will cover Central Illinois, making his headquarters at Peoria. A. C. Fox has been transferred from the feature to the short subject department and will cover Eastern Illinois, working out of Champaign. W. W. Bromberg will sell features in the central eastern section of Illinois, making his headquarters at La Salle. Jack Schwartz, of the feature division, will work out of Freeport, S. Andrews in the southern territory with headquarters at Quincy and Jack Holland in the central territory with Bloomington as his base. Benny Edelman, of the short subject department, will work in the Springfield district and Milton Stern, of the same department, will make his headquarters at Kewanee.

Sam I. Levin, president of the Salt Lake Theatre Supply Company, made a special trip to Chicago to visit the Enterprise Optical Company's plant and see how the new Motiograph De Luxe Projectors are made. He was much impressed by the efficiency of the big factory and the excellence of the workmanship and materials that go into the new Motiograph. He reports he will install Motiograph De Luxe in a number of theatres in his territory within the next thirty days.

Managers Martin and Gillick, of Pathe Exchange, have completed arrangements for a trade showing of "White Eagle" at Aryan Grotto on Monday, December 12th. "Never Weaken" and "A Sailor Made Man" also will be presented. An event of unusual interest in connection with this showing will be the appearance of Victor M. Shapiro, head of Pathe's exploitation department, who is coming from New York especially to address the exhibitors present at the showing on how to put "White Eagle" over so that it will prove a great box office attraction. Mr. Shapiro is not going to tell how much money can be spent to put this over, but how much can be gotten for nothing.

The Motion Picture Theatre Owners of Illinois have completed plans for their one day convention, which will be held at the Jefferson Hotel, Peoria, on December 15th. The principal speakers will be President Sidney Cohen and General Counsel James Walker of the national organization, who, besides making a report on general activities of the M. P. T. O. of America, will tell of the work being done to abolish admission, seating and music taxes. The First National situation also will be given attention by the speakers. The first session will be held at ten a. m. and there will be afternoon and evening meetings, closing in time to allow those attending the convention to leave that night, if they so desire.

On the day preceding the convention at Peoria, Messrs. Cohen and Walker will be tendered a luncheon at the Sherman Hotel in Chicago, at which they will both make addresses, following which they will leave at five thirty-three over the Rock Island for Peoria, accompanied by a large delegation of Chicago exhibitors who will attend the convention. A special car has been arranged for on this train and exhibitors who have not yet joined the association, as well as members, are invited to accompany the party. Details may be obtained by telephoning "Big Bill" Sweeny at the Chicago headquarters of the organization.

Max Gumbiner has taken over the Milford theatre on the northwest side and is operating it. This theatre has changed hands two or three times within the last year but under Mr. Gumbiner's management is showing excellent results.

Bernie Russell, of Russells Productions, has returned from a visit to New York where he sold Pioneer Film Corporation the rights on Russells Productions' feature picture, "Shadows of Conscience," for New York State, Northern New Jersey, Indiana and Northern Illinois. Mr. Russell expects to remain in Chicago for a few days and then return to the west coast to resume charge of Russell brothers production activities there.

Acme Studios in New Offices

The opening of the new offices and display rooms of the Acme Scenic Artist Studios at Suite 308-36 West Randolph street, is of interest to those connected with the motion picture theatres.

The offices are completely outfitted in up-to-date style and the display rooms and miniature stage are equipped to the smallest detail with everything to enable the theatrical manager to select his stage settings and curtains in the most realistic environment and with real theatrical illumination.

A. W. Oberbeck, managing director, is well known to theatrical men, having spent a lifetime in the business. He has designed and painted some of the most elaborate, modern and artistic scenery for the largest productions, vaudeville acts and theatres.

M. Content who is the business manager of the new combination is equally well known to the theatrical profession. His latest connection was with the Fabric Studios as assistant manager and he is thoroughly familiar with all branches of the show and scenery business.

"Shadows of Conscience" Rights Obtained

Pioneer Film Corporation has just closed a contract with Russells Productions whereby it takes over the rights to "Shadows of Conscience," the fine seven reel feature starring Russell Simpson, supported by Barbara Tenant and a strong cast of players, for all of New York State, Northern New Jersey, all of Indiana and Northern Illinois. President Lefcourt, of Pioneer, stated to Berny Russell, who represented Russells Productions in the transaction, that he regarded this as one of the biggest and strongest pictures ever put on the state right market, and that his company was enthused over the box office possibilities of this production.

Russells Productions announce that Charles Meade will represent them in selling "Shadows of Conscience" in the New England territory and will start work immediately.

LET US SOLVE YOUR ARTISTIC PROBLEMS
ACME SCENIC ARTISTS STUDIOS
Suite 308 36 W. Randolph St. Chicago Illinois
Draw Curtains
MOVING PICTURE SETTINGS
Painted or in Fabrics Reasonable Prices
Draperies

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Sheik—

Wonderful picture. The talk of the town. Kept on for a second week. Business extraordinary. Had a line in front of the house all day Sunday despite constant rain. (Middle West.)

Drew exceptionally well first half, but tapered off commencing Thursday. Patrons divided in opinion of picture. Those who read the book did not like it. (East.)

One of the best drawing cards and most stupendous offerings of the year. We ran the picture two weeks to capacity crowds in a theatre seating 4,000 persons. The picture cannot be too highly recommended. (Middle West.)

Much publicity and press comment helped the picture to do a lively week's business. (Middle West.)

Good story, well acted and some beautiful scenery. Held for a second week. (Middle West.)

This picture went over in fine shape. It is a wonderful production, one of the best this year. (West.)

Good picture playing to capacity houses. (East.)

Good picture, good box office value on account of popularity of the book and the hit that Valentino makes with the ladies. Exploitation stunt, man made up as sheik rode about streets. A picture generally popular. (Middle West.)

A very good picture. It is something out of the routine, somewhat out of the ordinary and went over well with us. (South.)

Great picture and wonderful box office attraction. Broke Sunday record and did capacity business all week. Elaborate stage setting had much to do with the success of the engagement. (Middle West.)

Held for second week. Pleased and brought good business. (West.)

Drew immensely. (East.)

Under the Lash—

Gloria Swanson shows exceptional ability as an emotional actress in this fine picture. Went over big for week. (Middle West.)

An average picture with which we had poor business. (West.)

Beyond—

Ethel Clayton, although popular here, did not attract much of a house, due largely to a smallpox epidemic. (Middle West.)

A fairly good picture with mediocre business. (West.)

The Mask—

Well liked. Receipts pleasing. (East.)

Exit the Vamp—

Pleasing picture. Average receipts. (East.)

Wealth—

Fairly entertaining. Fair box office average. (West.)

A Wise Fool—

Nothing extra, but business was right good, due no doubt to the splendid weather, the approach of the fall season and other causes. (South.)

To Please One Woman—

A lavish production, with an apology for a plot. Fair box office attraction. (Middle West.)

Miss Lulu Bett—

The women attended this one in large numbers, but business was only fair. Competition real cause. (East.)

Passing Thru—

Business poor. (Middle West.)

Three Word Brand—

Good picture, good business. (Middle West.)

Experience—

This picture did not go over so well. There is too much reform in it. People don't care for it. (West.)

Don't Tell Everything—

Did not hold up the second week. First week was big. (Middle West.)

ASSOCIATED FIRST NATIONAL

Two Minutes to Go—

A fairly entertaining photoplay. Charles Ray is pretty well liked hereabouts. Comes well up to the average, to put it mildly. (South.)

Charles Ray not suited for a football hero and picture was rather inconsistent but because of fact that big football game was played here during the week it drew well. Cannot say much for the picture other than that. (Middle West.)

The Child Thou Gavest Me—

An entertaining production which held up for a week run, helped along undoubtedly by the added attraction, "The Idle Class." (East.)

Well liked and paid splendidly despite mama's remarkably short memory as to who papa was. (East.)

The Devil's Garden—

This brought very poor business as the picture is not good. (East.)

Her Social Value—

Business was not so good on this. Fair picture. (Middle West.)

Tol'able David—

Very, very well liked. Considered a wonderful picture. (Middle West.)

Molly O—

One of the best audience pictures of the year. Crowded houses all the week, and the second week at that, with advanced prices. The kind of picture the whole family wants to see. (Middle West.)

Gypsy Blood—

Pola Negri is a fine "Carmen" but the show as a whole is unsatisfactory. Many criticized the title as misleading. (Middle West.)

Woman's Place—

An average picture with fair business. (West.)

The Invisible Fear—

A long drawn-out affair. Anita Stewart helps to put it over. Only a fair box office value. (Middle West.)

The Wonderful Thing—

Very good picture with good box office draw. Audience seems pleased with comedy role. Exeeptional value here as the Centerville, Iowa, scenes draw. (Middle West.)

FOX

Over the Hill—

In second week broke records for showing. When other houses' business took a drop this house only dropped $3.00. Called forth many voluntary expressions of approval which were published in paper. Special exploitation stunt, boy runaway from home, sentenced to see the picture. (Middle West.)

Meagre business. Pulling out a four week engagement with difficulty. Comments of uninterested patrons are that it isn't as good as some of the other "Mother" pictures recently released. (Middle West.)

Broke all records for showing at the second largest theatre here. Special exploitation stunts, contest with poses by Mary Carr, special showing of picture to ministers and club women and a window showing a miniature house and hill with scene electric lighted. (Middle West.)

Queen of Sheba—

Greatest picture of the age. We turned away crowds so popular was this feature and were compelled to show it for the second week and to give three shows each night. Wonderful photography. (Middle West.)

Good picture playing to capacity houses. (East.)

Ended two weeks' run. (East.)

The Rough Diamond—

Good picture, business fair. (Middle West.)

Little Miss Hawkshaw—

Business average. (Middle West.)

The Primal Law—

Fair picture. Fair business. (Middle West.)

Thunderclap—

Picture and business both pretty bad. (East.)

REALART

The Speed Girl—

Fair picture, attendance fair with a sudden slump in middle of week. (Middle West.)

A good attendance for the week. Bebe Daniels' recent speeding escapade on the coast served to stimulate interest in the picture. (Middle West.)

Very good picture which seemed to please my patrons. Good business. (West.)

Morals—

Patrons enjoyed this subject. Miss McAvoy getting popular here. Holidays approaching is the cause of only average business. (East.)

Beautiful picture but business only fair. (East.)

Her Winning Way—

Fairly good entertainment. Fair box office receipts. (West.)

Her Face Value—

Fair picture and business. (Middle West.)

Little Italy—

Drew good business, good picture. (Middle West.)

R-C PICTURES

The Sting of the Lash—

Business good. Good picture. (Middle West.)

The Barricade—

Picture and business both only fair. (East.)

The Foolish Age—

Good comedy. Good attendance. (Middle West.)

METRO

The Four Horsemen—

Very big picture which brought wonderful business. (East.)

The Conquering Power—

Strong picture which went over so well we are holding it for a second week. (Middle West.)

Fool's Paradise—

Excellent production in every way. Business splendid. (East.)

SELZNICK

A Man's Home—

Picture with strong audience appeal. Played to excellent business. (Middle West.)

An average picture and an average box office attraction. (Middle West.)

The Way of a Maid—

Excellent. (Middle West.)

HODKINSON

The Mysterious Rider—

Showed in conjunction with Harold Lloyd in "Never Weaken" and the combined program attracted a good attendance for the week. (Middle West.)

Pilgrims of the Night—

Pleased our audiences and we played to good business. (Middle West.)

UNIVERSAL

Conflict—

Second week held up O. K. (West.)

Dr. Jim—

Average program picture. Consequently average business. (Middle West.)

PATHE

Without Benefit of Clergy—

Has the real Kipling atmosphere. A good picture which drew well. (Middle West.)

SELECT

Remorseles Love—

A right good show. Business splendid, comment favorable, little or no criticism. Miss Elaine Hammerstein showed up to her usual good form and she already had an unusually strong grip upon our fans, anyway. (South.)

UNITED ARTISTS

The Nut—

Fine business on second showing. (Middle West.)

AFFILIATED DISTRIBUTORS

Burn 'Em Up Barnes—

A real moneymaker. Johnny Hines' admirers supported him great on this one. Good business all week. (Middle West.)

EDUCATIONAL

Saving Sister Susie—

A fine comedy that was run in a program with "The Sheik." People talked about it about as much as about the feature. (Middle West.)

GOLDWYN

Cabinet of Dr. Caligari—

Freak picture and on that account played to crowded houses. (East.)

ARROW

Love, Hate and a Woman—

Picture and business only fair. (East.)

PROGRAMS FOR THE WEEK OF DEC. 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rialto Theatre—
Overture—"Southern Rhapsody," by Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—"The Old Oaken Bucket" and "My Home Town," by Carl Rollins, baritone and ensemble.
Feature—Get-Rich-Quick Wallingford—Famous Players-Lasky.
Instrumental—"Mighty Lak'a Rose" fantasie, paraphrase for wind instruments.
Comedy—Cartoon.

Rivoli Theatre—
Overture Dansante — "The Czar Maiden" with Victorina Krigher, prima ballerina and Rivoli Concert Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"A Song at Twilight," by Weber Male Quartette.
Feature—Get-Rich-Quick Wallingford—Famous Players-Lasky.

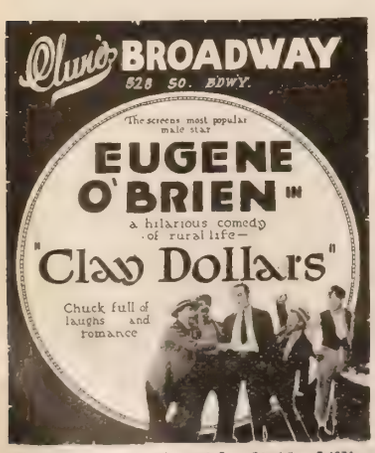
Mark Strand Theatre—
Educational—"Stamina"—Sport Review.
Vocal—Gypsy Love Song by Egbert Burnham, baritone.
Instrumental—Scenes De La Revolution Francais "Robespierre," by Strand Symphony Orchestra.
Prologue—"Place de la Revolution" with citizens, soldiers and executioners.
Feature—All for a Woman—First National.
Vocal—"Sing! Sing! Birds on the Wing," by Estelle Carey, soprano.
Comedy—The Pet—Windsor McCay.

Capitol Theatre—
Second week of "The Lotus Eaters."

Central Theatre—
"Molly O" continued.

Lyric Theatre—
"Our Mutual Friend" continued.

Astor Theatre—
"Theodora" continued.



The star and the title divide billing honors and carry the burden of the selling argument of this ad on "Clay Dollars," sponsored by Clune's Broadway theatre, Los Angeles.

Criterion Theatre—
"Peter Ibbetson" continued until Friday with change of bill thereafter including "A Fool's Paradise."

LOS ANGELES

Grauman's Theatre—
Overture—Medley of George M. Cohan's hits.
Current Events—Pathe News.
Organ—Solo with song slides.
Educational—Pathe Review.
Feature—White Oak—William S. Hart. Presented with prologue showing stage setting of interior western dance hall and saloon with fifteen people, company in original number—Act includes selections by vocal quartet, solo, toe dancer and instrumental numbers.

California Theatre—
Special—Symphony concert with "Faust," "Lion du Bal," "Sampson and Delilah," selections rendered.
Current Events—From Fox and International News.
Educational—What's the Limit—Sketchografs.
Novelty—Topics of the Day—Pathe.
Feature—Poverty of Riches—Goldwyn.
Next Week—What Do Men Want?

Mission Theatre—
Current Events—Fox News.
Organ—Special selections.
Novelty—The Hug Age.
Educational—Indian Summer.
Vocal—William Robyn, tenor, sings three numbers including "Molly O."
Feature—Molly O—Mabel Normand.

Grauman's Rialto Theatre—
Second week of "Don't Tell Everything."

Tally's Theatre—
Second week of "Heedless Moths."

Clune's Broadway Theatre—
Educational—Ford Weekly.
Current Events—Kinograms.
Vocal—"Kentucky Moon" — Soprano solo.
Scenic—Scenic places in England.
Feature—Exit the Vamp—Ethel Clayton.

Superba Theatre—
Overture — Medley of popular songs.
Current Events — International News.
Cartoon—Three Weeks — Powers Animated.
Instrumental—Violin solo.
Comedy—Around Corners — Century.
Feature—The Millionaire—Frank Mayo.

Symphony Theatre—
Second week of "The Mysterious Rider."

Kinema Theatre—
Second week of "One Arabian Night."

Loew's State Theatre—
Overture—"Zampa."
Current Events — International News.
Feature — Garments of Truth — Gareth Hughes.
Educational—Movie Chats.
Five acts of vaudeville.
MAURER MACH 6 DEC 7

SEATTLE

Coliseum Theatre—
Overture—"Espana Waltz" and "Say It With Flowers" with "Music Events."
Current Events—Pathe and Kinograms.
Scenic—Let's Go to the South Seas.
Comedy—Toonerville Tactics.
Feature—The Invisible Fear.
Next Week—All For a Woman.

Clemmer Theatre—
Overture—Medley of Popular Airs.
Current Events—International News
Scenic—Ways de Shrines and Temple Bells.
Comedy—Playing Possum—Century.
Feature—The Millionaire.
Next Week—False Kisses.

Strand Theatre—
Second week of "The Sheik.
Next—Don't Tell Everything.

Blue Mouse Theatre—
Overture—Traumerai.
Current Events—Fox News.
Educational—Pathe Review.
Comedy—The Happy Pest.
Feature—The Night Rose.
Next Week—Thunderclap.

Liberty Theatre—
Current Events—Liberty News.
Comedy—A Nick of Time Hero.
Feature—The Son of Wallingford.
Next Week—The Silent Call.

Winter Garden Theatre—
Current Events—International News.
Novelty—Topics of the Day.
Comedy—The Muddy Bride.
Feature—Where Lights Are Low.
Next Week—The Affairs of Anatol.

CLEVELAND

State—
Overture—Jewels of the Madonna.
Current Events—Pathe News—Topics of the Day.
Comedy — "The Boat"—Buster Keaton.
Prizma—"Hunting Deer."
Polychrome—"Weaver of Dreams."
Special—The Polychrome fades into an Indian scene, showing Indian camp, distant mountains, and rugged scenery. Miss Squires, in Indian costume sings Cadman's "Land of the Sky Blue Waters."
Feature—"A Frince There was"—Thomas Meighan.
Next Week—"The Child Thou Gavest Me."

Allen—
Overture—Jazz Symphony arranged by Musical Director Phillip Spitalny, with four popular jazz encores.
Cartoon—Aesop's Fables, "The Conceited Donkey."
Specialties—"The Trial of Mr. Jazz"—Court travesty to music, written by S. Barrett McCormick and Philip Spitalny.
Blue Mill—Dutch Dance with Wooden Shoes.
Solo Ballet Dance.
Burlesque on Dennis-Shawn dances.
Finale—Cast of fifty in bizarre costumes on stage and runways all around auditorium.
Feature—"Doubling for Romeo."
Next Week—"What Do Men Want."

Stillman—
Overture—Special overture that goes with "Over the Hill."
Theme—"Silver Threads Among the Gold."
Feature—"Over the Hill"—fourth consecutive week.

Park—
Overture—Popular selections from Victor Herberts operattas, arranged by Maurice Spitalny.
Current Events—Pathe News—Pathe Review.
Cartoon—"The Gumps in "Yo-Ho."
Comedy—"Fresh From the Country"—Bobby Vernon.
Vocal—John Phillips, baritone.
Feature—"The Great Impersonation."
Next Week—Katherine McDonald in "Her Social Value."

Circle—
Overture—"Red Mill."
Current Events—Pathe News—Sport Pictorial.
Comedy—"Snooky's Labor Lost"—Snooky comedy.
Vocal—Edith Fletcher, soprano, in classical and popular selections.
Feature—"After Midnight"—Conway Tearle.



This is the way the Symphony theatre, Los Angeles, billed "The Rough Diamond"



This ad on "The Mysterious Rider" says "melodrama" all over it. The display was used by the Moon theatre, Omaha

Next Week—"Queenie" with Shirley Mason.

Standard—
Current Events — International News.
Comedy—"Teddy's Goat"—Century comedy.
Feature—"Dr. Jim" with Frank Mayo.
Next Week—Harry Carey in "The Fox."

CHICAGO

Chicago Theatre—
Overture—"Madame Modiste."
Special—Marjorie Dodge singing, "If I Were on the Stage."
Topical Events.
Scenic.
Specialty—Sigmund Bogudskawski playing classical and jazz melodies on the violin.
Organ Solo—"My Isle of Golden Dreams," Jesse Crawford at organ.
Literary Digest.
Comedy—Harold Lloyd in I Do.
Feature—Tol'ble David..
Coming Feature—The Lotus Eater.

Tivoli Theatre—
Overture—"Ballet Egyptian."
Literary Digest.
Specialty—Special musical numbers by Immanuelist.
Topical Events.
Scenic—Flowers of Normandy.
Organ Solo—Medley of popular airs. Milton Charles at organ.
Comedy—Selected.
Prologue—The Sheik's Tent.
Feature—The Sheik.
Coming Feature—Marion Davies in Enchantment.

Ziegfeld Theatre—
Feature—The Conquering Power—second week.
Comedy—Charles Chaplin in The Idle Class.
Coming Feature—The Black Panther's Cub.

Woodlawn Theatre—
Organ Solo—"Georgia Rose."
Screen Travel.
Woodlawn Pictorial Review.
Comedy—Pure and Simple.
Overture—"Hungarian Lustspiel."
Feature—The Call of the North.
Intermission—"I Want You Morning, Noon and Night."
Coming Feature—Ladies Must Live.

Barbee's Theatre—
Feature—Dempsey-Carpenter Fight. Fourth week.

Randolph Theatre—
Organ selections.
Feature—'Way Down East. Third week.
Coming Feature—Over the Hill.

Woods Theatre—
Feature—The Queen of Sheba. Fourth week.

Roosevelt Theatre—
Overture—"William Tell."
New Review.
Color Picture—Scenes of Spain.
Topics of the Day.
Tony Sarg Cartoon.
Specialty—Mandy and Me.
Feature—Don't Tell Everything.
Specialty—Prince Charming, with Marie Sweet and Joel Ray.
Coming Feature—Prince There Was.

OMAHA

Strand Theatre—
Overture—"In a Persian Market."
Current Events—Pathe News.
Comedy—A Rural Cinderella.
Feature—The Sheik.
Next Week—Don't Tell Everything.

Sun Theatre—
Overture—Home melodies.
Current Events—International Weekly.
Special—Prizma scenes.
Feature—Over the Hill.

Rialto Theatre—
Overture—"Jolly Robbers."
Current Events—Rialto News.
Special—Amedio, dean of accordionists.
Comedy—The Adviser.
Feature—Under the Lash.

Moon Theatre—
Overture—"Stradella."
Current Events—Universal Weekly.
Comedy—Say It With Flowers.
Feature—Conflict.

ST. PAUL

Capitol Theatre—
Overture—"Rondo Capriccioso"—Mendelssohn.
Capital Digest—Including Current Events, Pathe and International News.
Buster Keaton—The Boat.
Capitol Instrumental Trio, violin, harp and flute—1. "Neapolitan Nights," Zamecnik. 2. "Herd Girl's Dream," Labitzky.
Thomas Meighan—Cappy Ricks.
Organ Solo—"Serenade," Drigo—Ralph H. Brigham.
Organ Recital.

ST. LOUIS

Missouri Theatre—
Overture — Missouri Symphony Orchestra.
Missouri News Weekly.
Presentation—Night in Arabia (A Sheik outside his tent, singing a plaintive melody of the Orient).
Special Comedy Picture.
Feature Picture—The Sheik—second week.
Literary Digest.

William Fox-Liberty Theatre—
Overture—Johnnie Holmes Orchestra.
Mutt and Jeff comedy.
Fox-Liberty News Review.
Feature Picture—The Queen of Sheba—Second week.

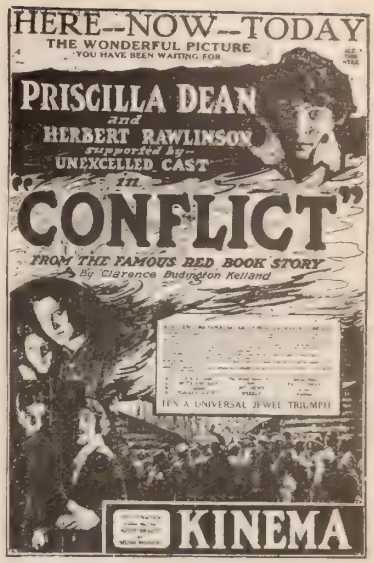
New Grand Central—
Overture—Gene Rodemichs Orchestra led by Victor Herbert.
New Grand Central News Weekly.
Feature Picture—Katherine McDonald in "Social Values."
Animated Cartoons.

BUFFALO

Shea's Hippodrome—
Overture—(a) "Raymond." (b) "Southern Roses Waltz." Played by orchestra, under the direction of Creatore.
Stage Setting—"On the Nile." Staged by Harold B. Franklin and used as a background for soloist.
Vocal—"Romanzo" from "Aida." Sung by Mlle. Avedano, concert soprano.
Feature—Under the Lash—Gloria Swanson.
Comedy—The Happy Past—Al St. John.
Current Events—Hippodrome Review.
Next Week—Don't Tell Everything—Gloria Swanson.



Grauman's Rialto made the most of the stars in "Don't Tell Everything" in this display announcing the picture to the Los Angeles public



A full page on "Conflict" used by the Kinema theatre, Salt Lake City

Shea's Criterion—
Overture—"Good Bye"—Tosti.
The Shea company relinquishes its control of this house this week.
Vocal—"The Wren," sung by Caroline Andrews.
Feature—The Bonnie Brier Bush—Paramount all-star.
Comedy—One Moment Please—Sunshine.
Current Events — Criterion Pictorial.
Next Week—House will be dark. Fox company will lease theatre later this month for a six week season of its big features.

Loew State—
Feature—Hearts Are Trump—Alice Terry.
Comedy—Circus Heroes.
Current Events—Loew News.
Next Week—"Passion Fruit," with Doraldina, who will appear in person.

Mark-Strand—
Overture—"Tickle Me."
Current Events — Latest Pathe News.
Feature—Why Girls Leave Home—Anna Q. Nilsson.
Comedy — Country Chickens — Louise Fazenda.
Next Week—Alice Brady in "Dawn of the East."

Palace—
Feature—The Inner Chamber—Alice Joyce.

DES MOINES

Des Moines—
News—International.
Comedy — Free and Easy — Educational.
Feature—Rudolph Valentino and Agnes Ayers in The Sheik.
Coming — Richard Barthelmess in Tol'able David.

Strand—
Special Music — Quartet singing, "Mother o' Mine" and "Auld Lang Syne."
Feature — Mary Carr in Over the Hill, with singing of "Over the Hill" during intermission.
Coming — Katherine MacDonald in Social Value.

Garden—
Comedy—Educational.
Feature — Bebe Daniels in the Speed Girl.

Coming—Marie Prevost in Moonlight Frolics.

Palace—
Comedy—Universal.
Feature—Tom Nix in the Rough Diamond.

BROOKLYN

Mark Strand—
Overture—"Aida"—Verdi.
Esthetic Dance—"Il Bacio"—Arditti. Cyke centered by French door with pastoral scene showing through. Girl dancers of Mark Strand ballet corps make entrance through door.
Mark Strand Topical Review.
Prologue to Feature—South Sea Island set, blue sky border and cut-out moon. Walter Smith, basso, as John Barrymore, sings Von Tilzer's if "You Only Knew" to Charlotte Bergh, coloratura soprano, who in turn, replies with "The Bell Song," from "Lakme"—Delibes. Mark Strand dancers appear in "Wreath Dance" crowning woman singer with wreaths of roses.
Feature—John Barrymore in The Lotus Eater.
Solo Prologue to "Pagliacci," by Edoardo Albano, baritone.
Feature Comedy—Harold Lloyd in Never Weaken.
Organ Solo—"Polonaise in A Major"—Chopin, by John Hammond and George Crook, organists.
Next Week—All for a Woman.

KANSAS CITY

Liberty Theatre—
Overture—Selections.
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Conflict"—Priscilla Dean.
Next Week—"Dawn of the East"—Alice Brady.



This one on "The Son of Wallingford" is the work of Gordon Bennett, publicity director for the Sun and Muse theatres, Omaha



Harold Franklin's hand drawn display on "Miss Lulu Bett," playing its eastern premiere last week at Shea's Hippodrome, Buffalo

Doric Theatre—
News—International.
Comedy—"The Stork's Mistake."
Organ Selections—P. E. Stevens, organist.
Feature—"A Poor Relation"—Will Rogers.
Next Week—"The Golem"—All star.

Newman Theatre—
Overture—"Rienzi."
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Comedy—"The Skipper Has His Fling"—Toonerville comedy.
Special Number—Lloyd Garrett, tenor, in conjunction with prologue.
Feature—"Don't Tell Everything"—Special Cast.
Next Week—"Disraeli"—George Arliss.

Royal Theatre—
Overture—Original musical specialty.
Current Events—Royal Screen magazine.
Comedy—"Exit Quietly"—Christie comedy.
Organ Selections—Milo T. Harte, organist.
Feature—"Woman's Place"—Constance Talmadge.
Next Week—"Miss Lulu Bett"—Special cast.

Twelfth Street Theatre—
Overture—Popular selections.
Current Events—Screen magazine.
Comedy—"Eat and Be Happy" Gayety comedy.
Feature—"White Oak"—William S. Hart.
Next Week—"The Night Horseman"—Tom Mix.

MINNEAPOLIS

State Theatre—
Second week of "The Sheik."
Overture—"Fete Arabe," or "Arabian Festival."
Weekly—State Digest, comprising International and Pathe News strips.
Comedy—"For Land Sakes."
Musical Specialty—"Song of India," with French horn solo. Played by Pallam and his Band Supreme.
Feature—Agnes Ayres and Rudolph Valentino in "The Sheik"—Second week.
Organ Solo—"The Sheik."

DETROIT

Madison Theatre
Overture—"Serenade."
Current Events—Pathe Weekly.
Scenic—Educational.
Special—Ogden and Benson in "four minutes at the piano."
Feature—Anita Stewart in "The Invisible Fear."
Comedy—Christy.

Adams Theatre—
Second Week of Little Lord Fauntleroy.
Coming—"The Four Horsemen of the Apocalypse."

Broadway Strand Theatre—
Second week of "The Sheik."
Coming—"Don't Tell Everything."

Fox-Washington Theatre—
Third week of "The Queen of Sheba."
Coming—"Why Girls Leave Home."

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms and Circle Localette.
Novelty—Literary Digest Topics.
Comedy—Exit Quietly—Christie.
Soloist—Jessamine Barckley.
Feature—Tol'able David.
Next Week—The Lotus Eater.

Loew's State Theatre—
Overture—Selections from "Irene."
Current Events—Pathe News.
Comedy—Around Corners—Universal.
Soloist—Peter Grant.
Feature—Don't Tell Everything.
Next Week—The Conquering Power.

Ohio Theatre—
Current Events—International News.
Comedy—Saving Sister Susie.
Feature—The Sheik.
Next Week—The Sheik.

Colonial Theatre—
Current Events—Selznick News.
Comedy—The Joy Rider—Snub Pollard.
Feature—The Way of a Maid.
Special Music—American Harmonists and Liberty Entertainers.
Next Week—A Wife's Awakening.

PHILADELPHIA

Stanley—
Comedy—"The Original Golfer."
News—Pathe News—Fathe.
News—Fox.
Scenic—Sacred City of the Desert.
Topics of the Day—Literary Digest—Pathe.
Feature—"The Sheik"—Paramount.
Next Week—"Ladies Must Live"—Paramount.

Stanton—
News—Fox.
Feature—"Queen of Sheba"—Fox. Indefinite run.

Arcadia—
News—Pathe News—Pathe.
Comedy—"Torchy's Frameup.
Feature—"The Lure of Jade"—Robertson-Cole.
Next Week—"Bits of Life"—Peerless.

Regent—
Comedy—"Fast Fight"—Fox.
Feature—"Why Girls Leave Home"—Warner Bros. Prod.
Next Week—"Desert Blossoms"—Fox.

Karlton—
Educational—Wild Babies Kineto.
Comedy—Vermin the Great."
Feature—"A Fool's Paradise"—DeMille Prod.
Feature on for an indefinite run.

Palace—
News—Pathe News—Pathe.
Comedy—"Torchy's Frameup."
Topics of the Day—Literary Digest—Pathe.
Feature—"Camille"—Metro.
Next Week—"Playthings of Destiny."

Victoria—
News—Pathe News—Pathe.
Comedy—"Verman the Great."
Feature—"Perjury"—Fox.
Next Week—"Perjury"—Fox.

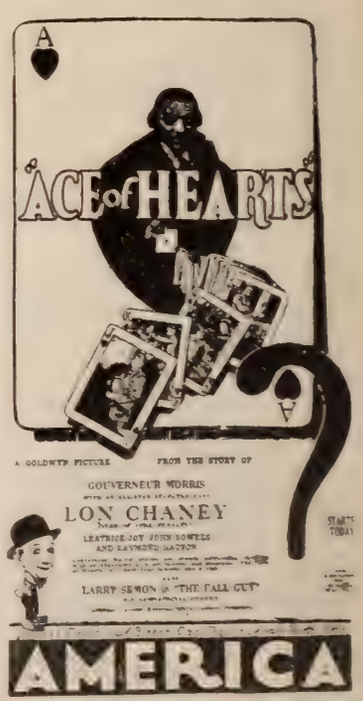
Capitol—
News—Kinograms—Electric.
Comedy—"The Warrant."
Feature—"A Certain Rich Man"—Hodkinson.
Next Week—"Don't Tell Everythink"—Paramount.

Aldine—
Feature—"The Three Musketeers."
Next Week—"Little Lord Fauntleroy"—Extended run.

BALTIMORE

Rivoli—
Overture—"Evolution of Dixie"—M. L. Lake.
Current Events—Rivoli News.
Special—Topics of the Day, accompanied on organ by Ernie Cooper and Henry Boehme.
Vocal—Colin O'More (himself) in repertoire of his record songs.
Feature—Tol'able David—Richard Barthelmess.
Comedy—Fireman, Save My Child—Sarg's.
Next Week—The Lotus Eater—John Barrymore.

Century—
Overture—"Rienzi"—Richard Wagner.
Current Events—Century News.



Lon Chaney and the title of the picture are featured in this display by the America theatre, Denver, on "The Ace of Hearts"

Vocal—Dorothy Githens.
(a) The Wren.
(b) The Only Girl.
Feature—Get Rich Quick Wallingford—Star cast.

Parkway—
Overture—Classic.
Current Events—Parkway News and Special Review.
Feature—The Sheik—Ayres and Valentino.
Special—Prizma.
Vocal—R. Stidman, baritone.

New—
Overture—Specially arranged to feature.
Feature—Way Down East.

Strand—
Overture—Medley of popular airs.
Feature—The Great Impersonation.
Comedy—Love and Doughnuts—BenTurpin.

New Wizard—
Overture—Classical Selections.
Current Events—Kinograms.
Feature—The Unpardonable Sin—Neilan's.
Comedy—Screen Snapshots.

DES MOINES

Des Moines—
Overture—"Rustle of Spring."
News—International.
Comedy—Buster Keaton in The Playhouse.
Feature—Richard Barthelmess in Tol'able David.
Coming—

Strand—
Overture—"When Shall We Meet Again."
News—Educational Kinograms.
Comedy—Fast and Furious, with Larry Semon.
Feature—Katherine MacDonald in Her Social Value.
Coming—Lois Weber's What Do Men Want?

Sherman—
News—Pathe.
Serial—Miracles of the Jungle.
Feature—Bert Lytell in Lady Fingers.

ATLANTA

Howard Theatre—
Howard News and Views.



A novel ad for "The Rough Diamond" by Fox's Liberty theatre, St. Louis



An odd combination for "Little Lord Fauntleroy" and "The Wonderful Thing" used for recent showings of these pictures at the Adams and Madison theatres, Detroit

Feature—Over the Hill with special presentation effects by Enrico Leide.

Metropolitan Theatre—
Overture arranged by Dave Love.
Kineto Review.
Kinograms.
Comedy—Pure and Simple—Christy.
Feature—Hope Hampton in Star Dust.
Organ Solo—George Lee Hamrick, organist.

Criterion Theatre—
Kinograms.
Kineto Review.
Comedy—Christy.
Feature—Quo Vadis.

Rialto—
Burton Holmes Travelogue.
Selznick News.
Comedy—To be selected.
Feature—Pauline Frederick in The Lure of Jade.

MILWAUKEE

Strand Theatre—
Weekly—Kinograms and Topics.
Feature—"The Conquering Power"—Rudolph Valentino and Alice Terry.

Alhambra Theatre—
The Queen of Sheba—Second Week.

Butterfly Theatre—
Overture—Medley of Popular Songs.
Comedy—Snookums.
Weekly—Pathe Review and Fox News.
Song—"Kiss Waltz"—Miss Ilsa Weissenborn.
Feature—The Lure of Jade—Pauline Fredericks.

Merrill Theatre—
Special—Screen Snapshots.
Tony Sarg's Almanac.
Feature—"The Sheik"—Rudolph Valentino and Agnes Ayres.

WASHINGTON

Metropolitan—
Overture—Pagliacci Fantasia.
Comedy—The Joy Rider—Pathe.
Current Events—Pathe News—Topics of the Day.
Feature—The Wonderful Thing—First National.
Next Week—Her Social Value—First National.

Palace—
Overture—Il Trovatore.
Current Events—Pathe News—Topics of the Day.
Scenic—Seville in Fair Time—Burton Holmes.
Comedy—Be Reasonable—Associated Producers.
Feature—There Are No Villains—Metro.
Next Week—Get Rich Quick Wallingford—Paramount.

Columbia—
Feature—Way Down East—Continued.

Rialto—
Overture—Il Trovatore.
Concert Feature—Titl's Serenade for trio.
Current Events—Fox News.
Comedy—Fresh from the Farm—Christie.
Scenic—Our Rural Relations—Post.
Feature—Under the Lash—Paramount.
Next Week—Playthings of Destiny.

NEW ORLEANS

Strand Theatre—
Feature—Don't Tell Everything—All Star.
Educational Comedy—The Vagrant.
Neighbor Nelly—Prizma.
Pathe News.

Liberty Theatre—
Feature—Dream Street—United Artists.
Comedy—When the Whale was Jonahed—Tony Sarg.
Pathe Review.
International News.

Trianon Theatre—
Feature—The Old Nest—All Star.
Pathe Review.
The Fly and the Ant—Aesop's Fables.
International News.

Globe Theatre—
Feature—Dawn of the East—Alice Brady.
Rolin Comedy—The Hustler.
Pathe News.

Tudor Theatre—
Feature—The Black Panthers' Cub—Florence Reed.
Comedy—Federated Screen Snapshots.

CINCINNATI

Strand—
Current Events—Pathe 97.
Cartoon—Aesop's Fables—Pathe.
Comedy—Falling for Fanny—Christie.
Feature—The Call of the North.
Next Week—The Way of a Maid.

Walnut—
Current Events—Pathe 96.
Topics of the Day—Literary Digest.
Educational—The Runaway Train Lyman H. Howe.
Feature—The Sheik—Second week.
Next Week—The Lotus Eater.

Gifts—
Current Events—Fox News.
Feature—Over the Hill—Seventh Week.
Next Week—Molly O.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Everything for Sale.
Next Week—Nobody.

Capitol—
Overture—Rienzi (Wagner)—Capitol Unit Orchestra, Theodore Hahn, Jr., conductor.
Capitol News and Events Novelty.
Scenic—Old and New England.
Organ accompaniment, Edward Benedict.
Soprano Solo—"Spring's Awakening"—Miss Idella Banker.
Feature—Disraeli.
Syncopated Novelty—Two Little Girls in Blue—Orchestral Unit II, in jazz costume, on stage.
Comedy—The Fall Guy—Larry Semon.
Next Week—The Grim Comedian.



Here is one on "Her Social Secretary" by the Strand of Des Moines

Exhibitors' Service Bureau

McCormick Originates Distinctive Prologue Number



Illustrating by cut the prologue number for "The Cabinet of Dr. Caligari" originated by S. Barret McCormick, managing director of the Allen theatre, Cleveland, O.. Story appears on the following page

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horaiar, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta.
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Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
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E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco
Sidney Grauman, Grauman's theatre, Los Angeles
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.

Fake Traffic Notices Used to Sell "Experience"

Three separate novelties took Sioux City, Iowa, by surprise, which accounts for the big business done by "Experience" at the Royal theatre.

John J. Friedl, Manager, with the assistance of R. C. Gary, Paramount exploiteer, first got some penny post cards which were run through a press, the copy announcing the run of the picture. It was the first time Friedl had used his mailing list in some time.

Automobilists found ominous official-looking envelopes tied to their steering wheels which read: "Important Traffic Notice." Inside were heralds announcing "Experience." More than 10,000 of these heralds were distributed by a door-to-door canvass.

Every newsboy in Sioux City wore a pasteboard foolscap on which the announcement for "Experience" was printed.

Friedl says it pays to cut loose every now and then with a heavy novelty campaign. Novelties used continuously cease to be novel. But after the public has just about forgotten the last stunt, break out again, says the Hestetter manager.

O'Hara Comes Through with Another Artistic Idea

A striking all-Anatol window was secured by S. O'Hara, manager of the Armory theatre, Clarinda, Iowa.

The basis of the scheme was a twenty-four sheet which shows Wallace Reid holding strings which lead up to the heads of the women involved in his numerous affairs. The Reid figure and the heads were cut out and real ribbon attached. One sheet and framed stills neatly arranged completed the display.



Window display on "The Affairs of Annatol" originated by S. O'Hare, manager of the Armory theatre, Clarinda, Ia.



"Old Nest" window display secured for the showing of the picture at the Majestic theatre, Shreveport, La.

McCormick's Futurist's Ball

Novel Presentation Number Staged at Allen's Theatre, Cleveland

S. BARRETT McCORMICK'S presentation of "The Cabinet of Dr. Caligari" got its cue from the picture or at least from Mr. McCormick's audience angle on the picture, which was "freak."

In describing the prologue number originated for the feature, Mr. McCormick writes as follows:

"My stage prelude or prologue was called 'The Futurist Ball' and was in itself a big musical review with about fifty people, very colorful and spectacular, and was supposed to represent the condition of the world in 1950 when the Futurists, Cubists, Impressionists, Crystallists, etc., were in control of the world and everything was done on a strictly futuristic basis. The stage was a burlesque futurist setting. To the strains of a Stravinsky composition, the messenger from 1950 steps before the curtain, his costume ultra-modernistic. He tells the audience to imagine themselves in the year 1950 when the world is in control of the Futurists, etc.

"The curtains then open upon the Orchestra from Mars dressed in weird robes, long peaked hats with strange eye glasses and eye lashes, playing upon a weird collection of musical instruments. The tune was 'Ain't We Got Fun.' It sounded very Caligari when it came from this collection of mouth organs, tubas, oboes and jazz whistles. Then came the dancers at the Futurist Ball—the entire company in very bizarre costume creations and their dancing thoroughly in keeping with the mental condition of Caligari.

"Next was the Zimmeresque Fashion Show with the models wearing extreme and futuristic costumes, beautiful and daring. Following them came the Zeigfeld Follies Chorus of 1950—four dancing boys in ballet skirts, tights and toe slippers with evening clothes from the waist up including top hats. They did a ballet number to a jazzed 'moment musicale.'

"At the finish of this the Messenger from 1950 enters and starts to tell the story of Dr. Caligari and the curtains close in and we start the picture as a continuation of his talk."



Showing the lobby decorations and motor cycle ballyhoo used by the Empire theatre, Bridgeport, to exploit "A Connecticut Yankee in King Arthur's Court"

Proclaims Mark Twain Week

Bridgeport Exhibitor Puts Over Fine Campaign for "Connecticut Yankee"

EXPLOITATION which evoked favorable comment from newspaper editors was effected recently by James Rourke, manager of the Empire theatre, Bridgeport, Conn., in connection with the showing of "A Connecticut Yankee in King Arthur's Court."

It required little persuasion to get the mayor and the local chamber of commerce to proclaim a "Mark Twain Week." The celebration of the memorial week was concurrent with the showing of the picture. Therefore it was natural for the newspapers to mention conspicuously Twain's great work, "A Connecticut Yankee," which was being shown at the Empire theatre, and natural, also, for parents to bring their children to view the classic story on the screen.

Because all the schools were celebrating the holiday week, there was a great rush on the local library for volumes of Mark Twain's books. So great was the demand that papers published articles about it. Then came the announcement that Mr. Rourke, the exhibitor, had donated to the library ten volumes of "A Connecticut Yankee." All the papers were compelled again to devote considerable news space to this incident because of their duty to announce new books listed in the library and because of their traditional announcement of the names of contributors to the library's stock.

Then three motorcyclists, attired in knights' mail and armor and carrying spear and shield, sped through the city's streets. To the rear of the motorcycles were attached canvas-cardboard signs which read: "Here's one of the Jazz Knights in Mark Twain's 'A Connecticut Yankee'—Empire Next Week."

Special showings of the film were given free for gold star mothers and the orphans of Bridgeport. This, too, brought its share of free newspaper publicity.

Another stunt used was in connection with the classified want ads of the daily papers. The stunt was a circulation builder for the newspapers, and they were glad to co-operate. It was this—each day during the run five names of Bridgeportians selected at random from a city directory were printed in scattered positions on the want-ad pages. The persons finding their names were entitled to two passes each to see the picture. The scheme worked ideally.

To the two thousand names on Mr. Rourke's mailing list were sent proclamations "by King Arthur" commanding the recipient to see the picture. The proclamations were 12x18 inches and printed in red and black on a buff paper.

The result of the exploitation packed the house during the entire run.

Snell Horns In On Circus Parade

It is not often that a theatre can tie up with a circus, but Assistant Manager Snell, of the Imperial theatre, Gadsden, Ala., used Robinson's circus parade to advertise his program. He got permission to place this banner on the largest elephant in the parade: "The two biggest things in town today—Harold Lloyd in 'I Do'." That was all, but it had the kick in it, and got the business.

Schools Aid Brown Put Over "Woman's Place"

Net score:

Ivanhoe, 1.

Loew's Palace, 899.

Looks like a lop-sided contest between a literary classic and a modern theatre, but it merely shows the batting average of a publicity campign inaugurated by G. E. Brown, managing director of Loew's Palace theatre, Memphis.

In addition to a full-fledged publicity and advertising campaign which he put over for "Woman's Place," Brown tied into the Central High School Annex for an essay on "Woman's Place" and on the Palace theatre. Through certain influences Brown was able to have the teachers permit the 900 children in the annex to choose for their weekly literary essay either Ivanhoe or Loew's Palace.

Out of the total enrollment of the annex only one pupil wrote on Ivanhoe and the other 899 chose the Palace theatre and Constance Talmadge as the more interesting subject.

Prizes were offered for the best ten essays, consisting of box seats to the Palace on "Annex Night." More than 300 children came and paid admissions to enjoy seeing the prize winners in the boxes.

The prize-winning essays are to be carried in the annex weekly paper and another competitive essay-writing stunt is already under way at the school.

Chambers Books "The Blot" For Teachers' Convention Dates

A state teachers' convention at Wichita, Kansas, gave Stanley Chambers his cue for booking "The Blot" for dates to correspond with those of the convention.

Inasmuch as the story of "The Blot" revolves around the problem of inadequate pay for teachers, the picture proved a center of attraction for the visitors and their Wichita friends, and was advertised to the limit by word of mouth on the floor of the convention and wherever else the teachers met.



This lobby display is the work of Frank Hall, staff artist at the Strand theatre, Lansing, Mich., for "The Golden Snare"



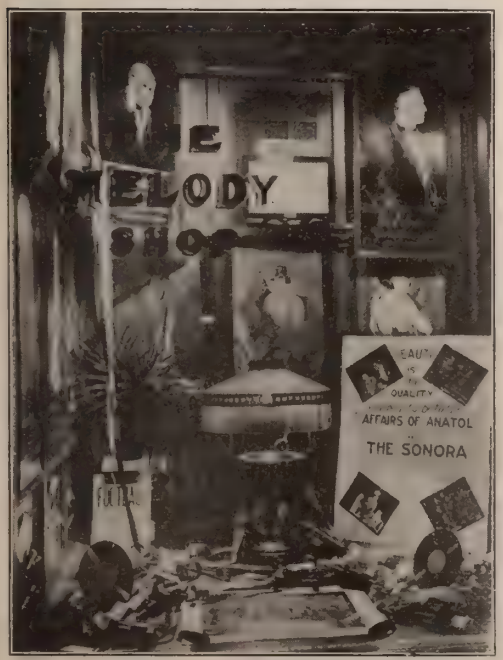
Left—Motorcycle ballyhoo used by Pantages theatre, Ashland, Cal., to aid in putting over "Hurricane Hutch." Right—Window display tie-up secured during the run of the serial

Rural Ballyhoo Used for "Way Down East" by Barger

When Manager L. G. Barger presented "Way Down East" at the Avondale theatre, North Tonawanda, N. Y., he put on an excellent exploitation campaign which enabled him to put over his first week run at this recently opened theatre.

Mr. Barger covered both Tonawanda and North Tonawanda with large banners placed across streets, such as used in political campaigns. He also used two big farm wagons, especially decorated and plastered with "'Way Down East" signs. The drivers were rigged out in rube costumes.

Three thousand post cards were sent to residents of the two cities, much newspaper space was used, several attractive window display tie-ups put over and window cards placed in almost every store.



Novel window display for "The Affairs of Annatol" by the Bell theatre, Pasco Robles, Cal. of which W. W. Walker is manager

Cantrell's Campaign for "March Hare"

ADVERTISING broadcast for a hundred wild rabbits attracted attention to the "March Hare" for Manager Cantrell, of the Knickerbocker theatre, Nashville, Tenn. He stated that these would be turned loose with attached passes on the uptown streets. But failing to get them he "decorated" his lobby with boxes of Belgian Hares and the number grew from eight to sixteen in three days! Big rabbits of cardboard were used on the theatre auto on the streets and were also placed on the stage for a week in advance of showing.

Young Works Hard for "Lord Fauntleroy"

Edwan Forrest Young, publicity director for the Rialto and Majestic theatres, Louisville, Ky., made a special play for the patronage of children when "Little Lord Fauntleroy" played the Majestic.

On Thursday of a week's run, newspaper space announced a "surprise matinee" for the next day, and stated that every child attending would receive a gift. This consisted of a free ticket to the opening performance of the next week's feature. The house was jammed the day after the ad appeared, with children standing in line for two hours to get in.

On Friday "slates" appeared in all the newspapers announcing a contest among the Louisville Herald's newsboys for the most popular newsboy. The idea was that the boys were to cut the "slates" from the newspapers, insert the names of their favorites, and the boy receiving the largest vote, or leading the biggest gang to the Majestic, got a $10 prize. There was a second prize of $5 and a third of $3. The answer was that the newspaper gave one and two-column news stories on the contest, and that boys from all sections of the city stormed the Majestic, making it necessary to give two morning performances to take care of the crowds.

Soriero Uses Novelty Herald Advertising

A novel throwaway for the showing of "For Those We Love" was used with very good success by Thomas D. Soriero, manager of the Strand theatre, Lowell, Mass.

He bought at a small cost several thousand of the small cardboard walking dolls with four feet, which rotate as though walking when pushed gently along on any surface. The doll carries on its arm a basket, on the side of which appeared the ad for the picture. Mr. Soriero used the following advertising matter: "I'd walk a mile to the Strand theatre next Monday, Tuesday and Wednesday to see Betty Compson in the Goldwyn super-special, 'For Those We Love.'"

These were distributed at the box office the week before the showing, in hotels and cigar stores and mailed in envelopes to the Strand's mailing list.

Mr. Soriero found the stunt provocative of much interest and in connection with the regular channels of advertising and publicity had a pronounced effect on business.



Lobby decorations for "Never Weaken" used during the run at the Symphony theatre, Los Angeles



Illustrating the prologue number for "The Three Musketeers" at the Brooklyn Mark Strand theatre

Novel "Cappy Ricks" Lobby Display

When Manager Enrico Leide, of the Howard theatre, Atlanta, played "Cappy Ricks," he achieved a splendid effect of the New England Coast in his lobby and a fine scheme of presentation which added no little to the success of the picture's run.

On the outside of the theatre, in front of the box-office, all advertising cards and posters were framed in life-preservers—the old-fashioned round ones such as were used by sailing vessels of the type of the Florrie R. Across the front of the theatre were three large life-preservers, the first one framing a card on which the name of Thomas Meighan, as star, appeared in large letters—deep sea-blue letters on a gray background, framed by the dingy white of the life-preserver. The center circle held a card which gave the name of the picture and the third one, on the left, framed the name of Agnes Ayres.

Between the box-office and the main entrance were smaller life-preservers which framed lines from the sub-titles, in teaser effect, or sentences like "Do you like romance?" "Adventures galore," "His last fifty cents—and the only girl in the world at his elbow," "As refreshing as a sea-breeze," and so on.

Inside the main entrance and along the beautiful grand staircase which is a special feature of the Howard's main lobby, were a quantity of the small pines which grow, supposedly, along the Maine coast, and through these gleamed tiny electric bulbs that added immensely to the effectiveness of the scene. Rusty old anchors, coils of rope, a sea-battered officer's cap and similar trophies were scattered about.

A special musical score had been arranged by Mr. Leide, who, in addition to managing the theatre, conducts the forty-piece concert orchestra. There was a short prologue—an effective representation of the storm scene which is the climax of the picture. The stage-setting showed a sea-scape with a tiny sailing vessel, all sails spread, setting out gaily from port. Half-way in the middle of the stage the tiny vessel encounters difficulties and thunder and lightning, followed, as the tiny ship disappears, with a calm, and a beautiful moon-rise.

Kennedy's Statute of Liberty Lobby Display

MANAGER KENNEDY, of the Galax theatre, Birmingham, Ala., attracted extra business on "The Land of Hope" by a splendid duplication of the Statue of Liberty in the lobby. It was eight feet high, made of cardboard and painted a pure white. A powerful electric light was connected into the upheld torch of Liberty, with fine effect.

Vivid Red "Heart" Basis of Lobby Display

For "Hearts of the Range," when the picture played the Strand theatre, Atlanta, Manager Schmidt had a huge heart cut out of cardboard and wrapped in red tissue paper. This carried letters cut out of cardboard and mounted to conform to the shape of the heart, giving the name of the picture.

Encircling the heart at a distance of about every two or three inches were tiny electric globes, shaded in green and concealed in the wrapping of paper. When the current was on these globes threw a weird green light on the lettering of the heart which made it all very effective.

Buffalo Showman Tries "Mystery Girl" Stunt

"Why Girls Leave Home" was shown in Buffalo at the Mark Strand by Manager E. O. Weinberg, following an excellent exploitation campaign, one of the features of which was a "mystery girl" stunt arranged with the Buffalo Enquirer through which Mr. Weinberg offered readers an opportunity to win some Christmas money by identifying the "mystery girl" as she appeared at various points in the city. Through the tie-up with the newspaper the Strand got some long stories and big cuts on page one.

Mr. Weinberg also put out a number of sandwich men, carrying signs bearing the title of the picture. Teaser ads were run in the local newspapers. There was a liberal use of billboards. Little red cards in the form of hearts were suspended in strings throughout the lobby a week in advance of the showing. The advertising on opening day was doubled. Small cards, bearing the inscription, "Do you know why girls leave home?" were given out in stores, restaurants, trolleys and public places. It was a widespread campaign and brought fine results at the box office.

Attractive Prologue for "Way Down East"

An exceptionally attractive prologue and setting was arranged for "Way Down East" when this picture was shown at the Halsey theatre, Newark, N. J., and is credited with having been of much value "talking" advertising for the production.

The stage setting showed the river with its timbered banks in the background, with a foreground representing the typical village street, the old wagon shop on one side and the toll-house on the other. Before the wagon shop a white pig rooted contentedly in the dirt. Against an old-fashioned picket fence at the head of the street, a local quartette and soloist leaned and sang "Way Down East" songs.



This cut shows the cast and stage setting for a prologue on "Way Down East," presented at the Halsey theatre, Newark.

Grauman Prologue Highly Original Number

An appropriate feature of the program at Grauman's theatre the week ending November 13th added in observance of Armistice Week was the showing of the official United States Signal Corps picture, "Flashes From the Front," preceded by a patriotic prologue in which more than thirty people took part.

The prologue scene represented the disembarkation of troops from a transport, which was painted in scenery at the rear of the stage. A gangplank led to an opening in the side of the "ship," and emptied doughboys on the stage. Above, soldiers leaned over the railing of the ship. Beside the gangplank civilians stood, obviously awaiting the return of loved ones.

Clad as a Belgian orphan, a girl coloratist left the ship and rendered "Keep the Home Fires Burning." A soldier trio sang Harry Lauder's "Pack Up Your Troubles in Your Old Kit Bag." A Salvation Army girl sang patriotic airs and a doughboy soloist, "There's a Long, Long Trail a-Winding." The Griffith boy twins executed a military dance. In conclusion, a lieutenant put a squad of veterans through the manual of arms.

Victoria Theatre Builds Novel Lobby Front

The management of the Victoria theatre, Philadelphia, used the Producers' Press Book as the foundation of a most unique lobby display on "Why Girls Leave Home." He had the cover of the press book enlarged to the size of a six-sheet, placed on one side of the lobby, and he had a two-column-ad enlarged also to the size of a six-sheet and placed on the other side of the lobby. The usual electric light display in front of the theatre, in addition to carrying the display of the picture in high-powered nitrogen lamps, was augmented by an electrical question mark which was connected with a flasher. All this material was used in conjunction with the regulation posters, photographs, oil paintings and other accessories.



View of a special musical presentation by Grauman's theatre, Los Angeles, which served as a prologue to "Dangerous Lies"

Hager's "Conflict" Campaign

Salt Lake City Branch Manager and Newspaper Effect Tie-up

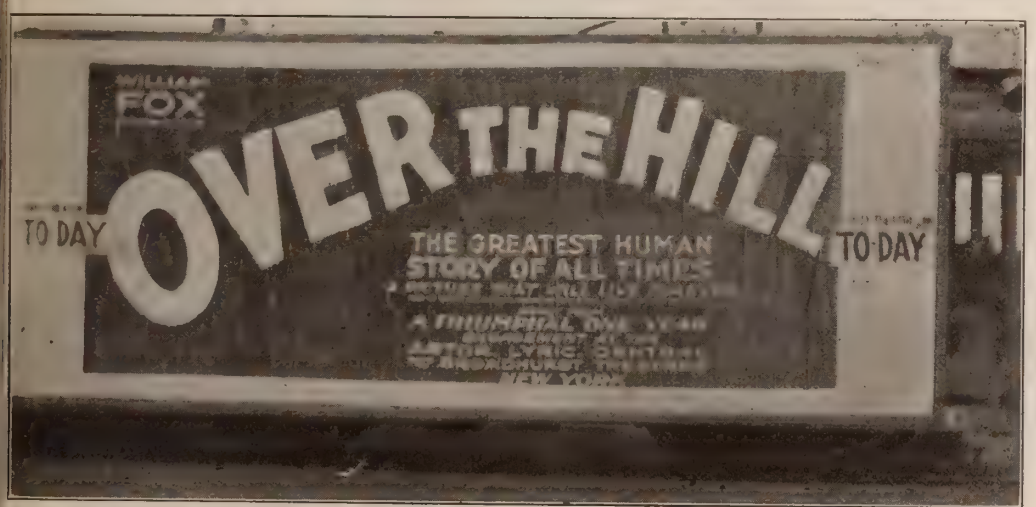
IT has remained for Gus A. Hager, branch manager of Universal's Salt Lake City exchange, to develop a new way of co-operating with the exhibitors and newspapers of his territory.

When "Outside the Law" was released Mr. Hager, in planning his sales campaign, bethought himself of the daily papers of Salt Lake City and their lust for business in the circulation department. Accordingly Mr. Hager went to Norman E. Beck, dramatic and motion picture editor of the Salt Lake City Telegram, with a plan whereby he was to buy up a couple hundred one-month subscriptions to the Telegram and present them with his compliments to the exhibitors of the section. Beck, however, went him one better and offered to write each exhibitor a personal letter calling attention to Mr. Hager's complimentary subscription and also to direct their notice to the publicity and advertising then being run by the Kinema theatre on "Outside the Law." The letters went out and the papers followed. The small-town exhibitors were not in the habit of hearing from key city dramatic editors on the subject of pictures, so followed the publicity and display advertising pretty carefully. The final shot was a half-page in the Sunday dramatic section of the Telegram announcing the general release of "Outside the Law" and inviting exhibitors to wire for dates. The result was an avalanche of orders for Hager and the sailing made pretty easy for his salesmen in reaching the quota.

When "Conflict" was released the same stunt was worked with the same results. The entire cost of the exploitation for the entire territory was less than two hundred dollars and Hager's quota was reached and topped in record time.

The exhibitors were well pleased and, needless to say, the newspaper was also the winner, as when the dramatic editor had finished with the exchange's mailing list he turned it over to the country circulation manager, who lost no time in soliciting the exhibitors for a regular subscription to the paper on the strength of the motion picture news it carried.

Here is a new thought in selling films and incidentally is an idea that most newspapers will grasp. Even though your paper is hard boiled when it comes to picture exploitation it is a safe bet you can land this one.



Street car ballyhoo on "Over the Hill" by the Cozy theatre, Shawnee, Okla.



An inexpensive but tasty lobby display on "After the Show" designed by Manager G. M. Phillips of the Strand theatre, Birmingham, Ala.

Grauman's, Los Angeles, Stages Style Show

Sid Grauman has explored a new theatrical field, and as a result won the praise of newspaper critics when he staged a midwinter Fashion Show in which he also presented Max Fisher and his Ziegfeld Follies instrumentalists at the Grauman Million Dollar theatre, Los Angeles, in conjunction with the showing of "Enchantment" during Thanksgiving Week.

The fact that never before in Southern California had a fashion show devoted exclusively to furs been attempted at this season in the year was a novelty which in itself attracted large crowds to the box office.

Mr. Grauman opened the act with Fisher and his ensemble playing current popular selections. When three airs had been rendered the fashion parade began. Clad in modish furs whose aggregate value exceeded $250,000, a dozen players from the Famous Players-Lasky studios, displayed the creations under spotlights as they walked across the balcony and descended the stairs to the stage, continuing until they disappeared in the wings. The set represented the ballroom of a leading Los Angeles hotel. When each creation had been displayed the actress-models appeared, and at various places on the balcony, on the stage, simultaneously as a finale. Meanwhile, as during the parade, the Fisher instrumentalists played accompaniments.

Settling the Cave-Man Argument

Do women love masterful men? This is the vital question that has absorbed all Boise, Idaho, when the story of the man with "heart hot as desert sands," "The Sheik," played there.

The Pinney theatre stirred the town to intellectual activity through the Boise Capital-News, and offered prizes of $10 in cash for the best 100-word essay and a box to the theatre for the second prize.

As usual, giving the contest to the paper threw the publicity on the front page with the increased value to the theatre.

Birmingham House Attractively Decorated

Stage settings and effects were provided Manager Phillips of Strand theatre, Birmingham, Ala., for his showing of "After the Show." Paper and cloth draperies, tassels and hangings on doors and walls, and from the ceiling, gave a proper atmosphere and helped intrigue the passersby.

Twenty-four Sheets Gets Attention of Klamath Falls Fans

Klamath Falls, Ore., may not be as big a city as New York, but H. W. Poole, the manager of the Liberty theatre there, believes in doing things in a big city way. Witness his exploitation for "Our Mutual Friend" and "The Old Oaken Bucket." Twenty-four sheets were used, an innovation for Klamath Falls, and the result was highly successful.

In addition, throw-aways were distributed at the homes of all of the residents. "You'll like the Liberty better after seeing 'Our Mutual Friend'," Mr. Poole advertised."

Chariot Race for "Sheba Again Used

A chariot race down one of the mai streets of Detroit was the most strikin feature of a singularly elaborate exploitation campaign conducted by the Fo Washington theatre for the "Queen o Sheba" engagement.

Two charioteers, attired in the flowin togas of Roman racers and driving tw white steeds staged a "slow" race down this street, attracting thousands of noon day lunchers and distributing in their flight large numbers of circus heralds The street was literally covered with th heralds, most of which were picked up by the curious onlookers. The chariots were plastered with large signs announcing the advent of the "Queen of Sheba."

Further exploitation consisted of making motion pictures of the crowds entering the theatre during the second week of the run of the picture, and showing them on the screen the following day. In this way many persons paid admission twice during the showing of the production—hoping to identify themselves or friends on the second visit.

Arrangements with advertising managers of most of Detroit's leading department stores resulted in the use of the phrase, "The Queen of Sheba Says," in their newspaper advertising copy for several days.

By tying up with a morning newspaper a contest was conducted for the school children of the city, in which prizes were awarded for the best stories concerning the legend of the Queen of Sheba and King Solomon.

Herald displays were placed in all the leading hotel lobbies, and hundreds of circus heralds were left in the offices of doctors and dentists throughout Detroit.

Window displays also were employed. It is said that this exploitation campaign was one of the most productive of good results ever attempted by a theatre in Detroit.



Explaining by illustration the accompanying story relative to the mid-winter fashion show which served as a prologue to "Enchantment" when this picture played at Grauman theatre, Los Angeles



Novelty lobby sign appearing over the marquee of the Strand theatre, Perth Amboy, during the run of "A Connecticut Yankee in King Arthur's Court."

Special Screening Endorsements Sells "Over the Hill" at Albany

The Albany Club, the leading social organization of Albany, N. Y., through its secretary issued invitations to each of its members to attend a private view of "Over the Hill" and thus ushered in one of the most comprehensive exploitation campaigns ever attempted by Manager Elliott of the Clinton Square theatre in that city.

As a result of the exclusive showing, letters were received by Mr. Elliott from more than 100 of the 300 persons who witnessed this filming of the picture. Excerpts from the letters written by the more prominent members of the club were used in the copy of newspaper advertisements. These included the opinions of clergymen and business men.

The preview was so arranged as to put the entire burden of detail on the club, thus lending the prestige of having not the theatre but the organization offer the presentation. This cleared the way for long stories in the columns of the daily press. In this way the Governor of the State of New York was attracted and attended the showing.

Then came further campaigning. Five thousand sniped cards were printed and by means of attached strings were hung on door-knobs and on automobiles and other vehicles.

Window displays were placed in two phonograph stores, two music sheet stores and two leading stationery windows.

A special poster display was set up in the vicinity of the Albany railroad station, thus attracting attention of all the city's visitors. At the corner of the street where the theatre is situated another similar display was erected.

Hotels and restaurants throughout the business district of the city carried mention of "Over the Hill" on their window cards of menus. In the lobbies of the leading hotels displays of stills were made.

Masters Decorates for "Frontier of the Stars"

MANAGER MASTERS of the Capitol and Princess theatres, Bowling Green, Ky., had a good display at the latter house on "Frontier of the Stars." A veritable cloudland was created in the lobby, with painted card board and several colors of serpentine arranged and draped cleverly. Invisible wires strung through the clouds bore silver stars of all sizes scattered correctly at varying distances. Patrons expressed appreciation of the artificial fairyland.

Cooperative Advertising Wins in Winona

"Forbidden Fruit" just visited Winona, Minn., but its entry was one of triumph.

The Opera House got to work and asked the Republican-Herald for free space. The paper wanted some favors. So the theatre representative visited ten merchant friends, procured the necessary double truck and the paper was willing to come through with a four-page special section.

Goldman Has Fine Prologue for "The Sheik"

Managing Director William Goldman, of the Missouri theatre, in St. Louis, used a novel presentation effect to accompany "The Sheik," which was continued into its second week.

As the curtain arose on the Missouri Symphony Orchestra, seated as usual at this theatre in a semi-circle on the stage, a background of Oriental atmosphere was revealed, and then from the mists there arose a huge tent and far in the distance the desert. From the tent emerged The Sheik himself, a tenor soloist on the Missouri staff, bedecked in the Arabian garb, and who sang a weird, plaintive and musical interpretation of the picture as a sort of prologue.

The magnificence of the scene brought forth salvos of applause from the large audiences which saw each showing of the picture.



Window display on "Woman's Place" secured for the showing of this picture at the T. & D. theatre, San Jose, Cal.



"Dressed up like a circus" for the showing of "Over the Hill" at the Criterion theatre, Macon, Ga.

Stuart Booms "Down East"

Dallas Managing Director Plans and Executes Big Exploitation Campaign

HERSCHEL STUART, managing director of the Palace, "Dallas' Million Dollar Theatre," tells an interesting story of how he put "Way Down East" over to a successful engagement, despite the fact that the picture previously had been shown in Dallas as a road show attraction.

Mr. Stuart says he advertised conservatively ten days in advance of show date, and then goes on to tell how he hooked with an afternoon newspaper, obtaining twelve inches daily, for five days, announcing a newspaper matinee for school children on Saturday morning, getting two-column heads with cuts and other extra free reading matter in connection with the picture.

Mr. Stuart says he tied up with another afternoon paper for front page and other double-column layouts, calling attention to the newspaper's invitation to all people from New England states, now resident in or near Dallas, to see "Way Down East" on a designated afternoon and evening as the guests of the newspaper. A Dallas newspaper comic writer saw the picture in the character of "Uncle Jake," as he is known locally, and wrote a story of his experience at his "first modern picture presentation."

In the matter of outdoor exploitation Mr. Stuart used 1,500 sheets of lithographs, cloth banners, tack cards, etc., in the city of Dallas and the surrounding country. There also was a daily street parade at noon and evening with a "rube" orchestra on a float, carrying banners announcing the picture and dates.

There was used the character of "Seth Perkins" from Vermont, with a dog with a banner announcing the show. Heralds were distributed in hotel room boxes also.

At the presentation of the picture an orchestra played "Home Sweet Home" at the opening with red house-lights dimming down from maximum to darkness. Wind machines and ice machines were used also during the storm and the scene showing the ice floe. Blue house lights were dimmed during the snowstorm and the house cooling system was turned on.

Teaser Stuff Goes Good for "No Woman Knows"

Manager James F. Jackson, of the Tudor theatre, Atlanta, booked big on the "teaser" stuff when he played "No Woman Knows" for a week's engagement.

The billboards had been utilized and carried twenty-four sheets in screaming colors—a vivid yellow with black box-car letters—with such sentiments as "Will the Arms Conference Mean Universal Peace? No Woman Knows!" "How to Avoid Automobile Accidents—No Woman Knows!" "What Does Man Want Here Below? No Woman Knows!" and so on.

Then, beginning a week ahead of his play date, the local papers carried one-inch ads, with "teaser" lines similar to the bill boards.

A smashing ad on Sunday tied up the billboards and "teaser" stuff with the run of the picture.

The lobby carried a cut-out of Mabel Julienne Scott in a tense pose with a book under her arm, the book labelled "Fanny Herself." A display of the published book was made in the lobby, and a tie-up with a local book shop by reason of which they staged a special sale on the novels of Edna Ferber all added to the successful week.





Attractive lobby display on "The Fox" with the paintings representing the Grand Canyon and lights in amber, designed by Manager Frank Lacey of the Majestic theatre, Portland, Ore.

New "Hush Money" Idea Originated

Manager Frank Miller, of the Rialto heatre, Augusta, went the Liberty Lady" unt one better when he played "Hush Money" for a two-day engagement re-ently.

In the first place Mr. Miller is one of ne few exhibitors who doesn't mind uilding up a special lobby set that seems make it difficult to enter the theatre. or this particular picture he built a white icket fence clear across the front of the heatre, entrance to and exit from the the-tre being almost concealed behind two ig red brick fence posts at either side of ne lobby.

Back of this fence, and completely hid-ng the front of the theatre, was a black rop, which made the white pickets of the ence, and the red brick posts stands out vivid relief.

Midway in the white pickets, in the cen-e of the lobby, was a flight of white-ainted steps, like an old-fashioned stile. hese steps were wide at the bottom and rowing narrow as they approached the op. At the foot of the steps, on either ide, were the canvas moneybags used by anks. These two were stuffed with peb-les and were marked $1,000. Two steps p were two bags marked $500, further eing $200 bags, and so on to the top. asted at intervals along the steps was tage money. At the top of the steps, ramed in money bags, was a giant silver ollar, made of cardboard. A hole had een cut so that a cloth could be drawn ver the mouth of the "Liberty Head," hus carrying out the idea of "Hush Money."

It was a lobby that attracted both at-ention and business.



A view of the window display which Schwartz and Rice managers of the Riviera theatre, Milwaukee, secured for the engagement of "The Affairs of Annatol"

East Indian Atmosphere Provided for Atlanta Lobby Front

A bit of India was transplanted to Atlanta for the week's run of "The Great Impersonation," by Manager Jack Kaliska, of the Rialto theatre, Atlanta.

The box office was masked behind cane and bamboo until it resembled a tiny Hindu hut. On either side of it were cocoa palms and bamboo. The floor was covered with a painted canvas which resembled the hard-packed earth and stones of a native village.

On either side of the little hut which was the ticket office were tiny fires—red electric bulbs with leaves scattered over them. Over these fires were the three sticks, Hindu fashion, which hold up the pots in which the natives cook.

The space between the box office and the entrance to the theatre was a thicket of undergrowth, with two or three cocoanut trees (cut-outs) and, hidden in this jungle, crouched as if about to spring, and only his head showing, was a great striped tiger—an amazingly life-like cut-out, borrowed from a circus poster, cut out and mounted by an Atlanta firm. The special lobby paid for itself several times over in added business.





Two views of the prologue which the Tivoli theatre, San Francisco, presented for "One Arabian Night"

"Over the Hill" Billed in Sixty Wisconsin Cities

There are approximately sixty towns near La Crosse, Wis., from which the La Crosse theatre often draws patronage. Reaching these numerous towns through paid advertising in the various local daily and weekly newspapers is a matter involving considerable expense, as well as labor; therefore the management of La Crosse's leading house seldom undertakes to reach this field in this way.

But with the showing of "Over the Hill," a new exploitation plan was conceived and executed with decided success.

Here was the little scheme which proved so advantageous:

With the assistance of a Fox representative, a special newspaper story was prepared which, ordinarily typed, would consume at least a half-column space. This story was typewritten (not printed), each sheet being made to appear as an original, and was sent to the editor of each newspaper in each of these neighboring towns.

The proposition placed before the editor was this: "You print the enclosed story and present your newspaper containing it at the door of our theatre, and we will permit you and your immediate family to see 'Over the Hill' as our guests."

Each seat being worth 50 cents and many editors bring four or five members of the family, it was a fair exchange of courtesies and lacked the usual flavor of free publicity.

In addition to this bit of exploitation, the management decorated several downtown windows with tie-up displays, used 600 placards about the city, arranged for elaborate street-car advertisements, and conducted a special showing for the clergyman, teachers and social leaders.



This window display was secured in the window of a local bank when "Little Lord Fauntleroy" played Ascher's Merrill theatre, Milwaukee

Pfeifle Gets Merchants' Aid

Detroit Suburban House Puts Over Co-operative Exploitation

BUILDING up business at no extra cost is a problem that is bothering every theatre manager of outskirt houses in the country today, so perhaps a hint from H. R. Pfeifle, manager of the Priscilla, one of Detroit's suburban theatres, will give exhibitors an idea of good co-operative exploitation that won't cost them a nickel.

Pfeifle's main business getting scheme is the establishment of co-operative nights during each week, at which times he goes after the people with such magnets as free bread, free coal and free food stuffs of every kind.

The manager of the Priscilla first made arrangements with the leading bakery in his vicinity to give away 50 loaves of the bread they were introducing at his theatre on a certain night. The result was that Pfeifle had to call for the police to keep the crowd in order. He did a great business that night and the bread makers got a lot of real publicity out of the idea. Now they have a "bread night" once each week, at which time a certain number of loaves are given away.

Another idea worked out by Pfeifle was to make arrangements with a coal dealer to give away one ton of coal on a certain night each week.

Pfeifle is attempting to have something out of the ordinary to offer his patrons five out of the seven nights of the week. He contends that Saturday and Sunday will take care of themselves. The Priscilla manager's idea can be worked out in any neighborhood community where people burn coal, eat bread or folks sell these commodities.

Al Boasberg of the Paramount Detroit office exploitation department got first page publicity for "The Sheik," playing at the Broadway Strand, Detroit, when he sent out 500 telegrams to newspaper men and prominent people worded as follows:

"Take the entire family to see 'The Sheik' at the Broadway Strand."

(Signed) A Wise Man.

The stunt stirred up considerable excitement and one woman called the police because, as she said, "some one had sent her a telegram to get her out of the house so they could rob the place." Hundreds of people phoned the Broadway Strand to find what it was all about.

McClure Uses the Lobby Telegraph Stunt for "Old Nest"

For the presentation of "The Old Nest" in the Allen theatre, Winnipeg, Manitoba, during the week of November 7, Manager McClure established a public telegraph office in the lobby of the theatre through an arrangement with the Canadian Pacific Railway Telegraph Company. This was done because of the nature of the feature and because of the invitation which was flashed on the screen at the conclusion of the picture for patrons to send messages home to mothers or other loved ones.

Reading notices in the newspapers also told of the opening of a telegraph booth in the theatre lobby and the statement was made that very few would be able to resist the impulse to send a message home to mother or family.

Wireless Apparatus Installed as Lobby Display

Manager Willard Patterson of the Criterion theatre, Atlanta, played "Gilded Lies" recently, for a return engagement, to a highly successful three-day run.

There is considerable business in the picture around a wireless machine, and counting on the curiosity of the "herd instinct," Manager Patterson had a small but complete wireless outfit set up in the lobby of the theatre, with an operator to run it. The crackling and sputtering of the instruments never failed to attract attention, and there was a crowd around the wireless machine for the entire three-day run—a great many of the spectators satisfying their curiosity by going into the theatre to watch the handsome Mr. O'Brien play with wireless in the picture.



Prologue stage setting and two of the characters appearing in a number staged for "One Arabian Night" at the Rialto theatre, Omaha





Two window display tie-ups secured for the showing of "Molly O" at the Allen theatre, Cleveland, and part of an intensive campaign planned and executed during the engagement

Clergymen Attend Special Showing of "Over the Hill"

Fargo, S. D., was recently the scene of an agitation in opposition to motion pictures of a certain sort—in other words, of a demand for more strict local censorship.

Several clergymen had openly denounced from their pulpits the character of certain productions. Accordingly then, with this fact in mind, when "Over the Hill" was booked for the Strand theatre in that town, the management decided to exploit the picture in such a way as to convince all who might have been influenced by the general attack.

To begin with, invitations were extended to all the clergymen in Fargo and in neighboring towns to attend a private view of the picture a few days prior to the opening. In addition, most of the clergymen were spoken to over the telephone and urged to be certain to see the picture. In this way the presence of more than 90 per cent. of them was assured.

Following the showing, many of the ministers who had spoken against motion picture productions volunteered testimonial letters which contained commendation of "Over the Hill." These letters were used in part in the advertisements in the daily papers; and coming, as they did in several cases, from men who were supposed to be unalterably opposed to pictures, they had a double force.

In addition to the newspaper space, heralds were printed containing extracts from the letters and mailed to all the farmhouses within a radius of twenty-five miles of Fargo. This play upon popular sentiment produced the results it set out to accomplish, and the engagement of the picture was one of the most successful experienced by the Strand.

Several window displays were used in the business section of Fargo, and the town was well plastered with the appealing posters.

Bride and Groom Stunt Used at Florence, Ala.

MANAGER FRANK WARFEL, of the Majestic theatre, Florence, Ala., used a novel ballyhoo on "Man, Woman, Marriage." He built a wooden cage, mounted it on a wagon, and placed inside a man and woman chained together. They were dressed as bride and groom, the former being one of his boy ushers dolled up in a lovely gown, satin pumps, silk hose, bridal veil and "her" spouse was in evening clothes. Both were masked and created great interest on the streets. The horses carried theatre banners.

Use Your Title for All It's Worth

"'Don't Tell Everything,' but tell your friends that the New Liberty theatre, Peru, Ind., opens Thanksgiving Day at 12:30."

This was the wording of the knob-card gotten out by Manager Dale Loomis for his new house.

Loomis learned his exploitation lessons well. He wanted a lot of publicity. He didn't want to pay for it. He found the merchants entirely agreeable to co-operative propositions.

Magnificent Presentation for "The Sheik"

The most spectacular of operatic settings was outdone in the prologue to "The Sheik" arranged for the Roosevelt theatre, Chicago, by Manager R. C. McMullen. It cleverly reproduced in flesh one of the scenes of the picture.

As shown by the accompanying cut, the setting for the prologue was Egyptian, with the desert and pyramids on the back drop, pillars at the sides and on the stage palms, fans, rugs and cushions in oriental confusion. The curtain rose on an Arabian dance by a haremite and her attendant. A European girl, dressed as Agnes Ayres, reclined on an oriental divan.

The opening number was a soprano solo, "Allah's Holiday," sung by the European girl. This was followed by a baritone solo, "Kashmire's Song," started off stage and ending in front, sung by an artist in Sheik's costume. This baritone solo is the same as the one sung under the English girl's window in the picture.

As a climax Mr. MacMullen secured Lola Gonzales, an oriental dancer, for a personal appearance at his house. This number won rounds of applause at every performance.



Illustrating the accompanying story relative to the prologue presented for "The Sheik" during the run at the Roosevelt theatre, Chicago



Chaplin and Jackie Coogan imitators who helped J. A. Morrison, manager of the Star theatre, Medford, Ont., put over "The Kid."

How Herschel Stuart Exploited "Disraeli"

Because Disraeli, Prime Minster of England, was a Jew and the first of his race ever to become Premier of the British Empire, Herschel Stuart, managing director of the Palace theatre, Dallas, Texas, appealed directly to the Jewish people of Dallas in putting over "Disraeli."

Mr. Stuart induced the two local rabbis to announce the picture and the date of the engagement at each church service ten days in advance of the showing. Jewish Sunday schools also held contests with Palace tickets for prizes.

A ten-inch advertisement set in Jewish type was run in the local newspapers, being the first time such a thing ever was done. Because of this the ad created much comment and was noticed by many persons who otherwise would not have seen the announcement. The Jewish type also got a lot of free publicity when it was reproduced in the news columns, with a special news feature story bringing out the fact that Disraeli was one of the greatest Jewish statesmen.

Mr. Stuart virtually put the responsibility of playing "Disraeli" up to the Jewish people of Dallas. They, in turn, worked hard by word-of-mouth advertising to demonstrate that the Palace management was justified in booking the feature.

Mr. Stuart declares that the engagement was a financial success.

Morrison Pulls Sure Fire Stunt for "The Kid"

On this page will be found a cut showing the Chaplin and Jackie Coogan imitators induced to compete for prizes by J. A. Morrison, manager of the Star theatre, Meadford, Ont., in connection with the showing of "The Kid."

The stunt went over big, with plenty of press notices and interest from Meadford residents as the contestants marched about town. Mr. Morrison competed in the event.

Miller's Teasers Made Fremont Wonder

Fremont, Ohio, recently was threatened with a smallpox epidemic and in consequence theatres and churches went out of business temporarily, and Board of Health signs on Fremont residences were common sights.

About the time everything was back to normal, Carl F. Miller of the Strand theatre booked "The Sign on the Door."

One evening there appeared in the local papers a mysterious line reading "The Sign on the Door," and people wondered what it meant, naturally connecting the phrase with the smallpox scare.

A few days later Mr. Miller explained by display advertising and public curiosity and perhaps fears were satisfied.





Showing a presentation and exploitation achievement by E. R. Rogers, managing director of the Tivoli and Rialto theatres, Chatanooga, Tenn. Top cut—Lobby front for the showing of "The Golem" at the Rialto. Bottom cut—Prologue for "Way Down East" playing at the Tivoli



These girls helped Manager Crew, of the Lyric theatre, Huntsville, Ala., put over "Don't Call Me Little Girl."

Chinese Atmosphere Stressed in Lobby Display

For "Dawn of the East," at the Forsyth theatre, Atlanta, Manager Jack Kaliska built up a beautiful Chinese lobby. The lobby of the Forsyth is peculiarly adapted to this sort of thing, and the Chinese decorations were very effective. Trailing wistaria blossoms about a tea-house of narrow white laths, and sliding paper panels, with plenty of beautiful silken Chinese—as distinguished from Japanese—lanterns added their colorful note, as did a huge bowl of gold-fish mounted on a carved and lacquered Chinese pedestal.

In addition to the lobby, Manager Kaliska worked a street ballyhoo that was, perhaps, one of the best of its kind that has ever played Atlanta.

An elaborately carved sedan-chair, painted with much gilt paint and decorated in dragons, cherry blossoms and such things dear to the Chinese heart was built. A girl on the general type of Alice Brady, and dressed in Chinese garb that as nearly duplicated as possible the costume worn by Miss Brady for her wedding to the Chinaman in the picture, occupied the sedan-chair, which was borne through the streets by two husky bearers, dressed in Chinese costume, and preceded by a third, who carried a bing bell which he rang lustily. The bell attracted attention and the odd equipage held it—so it developed into most successful exploitation.

"Dream Street" Lobby Pleases Gadsden, Ala.

Assistant Manager Snell, of the Imperial theatre, Gadsden, Ala., built a fine lobby display on "Dream Street." A complete Chinese atmosphere was created; the ushers and ticket girls were dressed in correct costume, vari-colored lanterns of all shapes and sizes decorated the lobby; also strips of colored crepe and strings of beads. Several tea tables were used with bowls, chopsticks, etc., borrowed from the local laundry Celestial. several banners in Chinese characters were displayed with cards reading "Answered Inside" on them.

Searchlight Advertises "Over the Hill"

As a novel means of attracting attention to the front of his theatre during the run of "Over the Hill" Manager A. J. Diebold, of the Strand theatre, Waterloo, Ia., constructed a small parapet on the roof of the building on which he rested a 500-watt searchlight.

The searchlight swept the streets and buildings in the vicinity of the theatre and attracted general attention. Banner signs which were placed at various stations within a block of the house were given intermittent illumination by directing upon them the light from the roof.

Manager Diebold also ran a Mary Carr picture contest in the evening newspaper of Waterloo. It started five days prior to the opening of the production's run and aroused the interest of all school children in the community. Prizes of free tickets to the Strand were awarded to a number of winners. The contest was on identification of famous women in American history—a series of pictures for which Mary Carr, the mother in "Over the Hill," posed.

Clever Window Display Devised by Cross

An effective window display was obtained in a local store by Manager G. A. Cross of the Post theatre, Battle Creek, Mich., for his showing of "Dangerous Curve Ahead."

It consisted of a stretch of country landscape with a miniature railroad track in the foreground. A toy railway engine just starting to cross a bridge was being flagged by a toy man. At one side stood a toy wagon hitched up to a toy horse. One of the tracks of the railroad was bent where the road curved, showing that the train would be wrecked if it continued.

One of the "Dangerous Curve Ahead" traffic stanchions devised by Goldwyn to exploit the picture was placed where the track curved. A poster of the picture was shown at the left. In the background, partly concealed by shrubbery, was a house.

This window display received more favorable comment than almost any other picture exploitation stunt that Battle Creek has seen and Manager Cross estimates that it sent hundreds of patrons to the Post theatre while "Dangerous Curve Ahead" was playing.

Cantrell's Ballyhoo for "Gypsy Blood"

Manager Cantrell, of the Knickerbocker theatre, Nashville, Tenn., had good results from a ballyhoo on "Gypsy Blood" by the use of four "gypsy" girls in the uptown streets and stores. These were elegantly and wildly costumed and drew interest everywhere, many people insisting on having their fortunes told on the spot, but the novices were unequal to that. Instead they gave away Turkish cigarettes by the hundreds, wrapped in a neat slip of paper announcing the picture. A tent in the lobby with a kettle and artificial fire carried out the idea and a big cutout of Pola Negri was placed inside.



Setting used during Thanksgiving Week at the Tivoli theatre, Chattanooga, Tenn., in connection with the engagement of "Two Minutes to Go"

Cut-out Tiger Used Effectively by Byars

For "Bucking the Tiger" when it played a three-day run at the Alamo No. 2 Manager Byars had built in his lobby an enormous cage, which also filled the space, allowing just a narrow strip on each side for entrance and exit. The cage had iron bars and the floor was covered with sawdust and straw, like a real circus cage.

Inside the cage was a startlingly realistic cut-out of a striped Bengal tiger, mounted in a position as if crouching about to spring.

Over the cage was a sign which read:

"The striped Bengal tiger of the jungles is no more dangerous than the 'tiger' of Chance—for the one only takes a human life, while the other fastens its foul claws on the very soul of its victim."

On one side of the lobby wall was a sign on cream-colored background, lettered in dull blue, with a cut-out of Conway Tearle just beneath it. This sign read "Would you sell yourself body and soul for $100,000? This man did. Why?"

Across the top of the theatre was a banner with several scenes from the advertising paper, cut out, and with such phrases as "See the glory—and the horror—of an Alaskan gold rush." "Thrills and adventure were his—until—but see the picture."

New One in the Street Car Ballyhoo Line

Ballyhooing a show from a street car is so old that it no longer causes the kids to run to curb, but when you ballyhoo the theatre from the only street car the town has ever seen it's a different story.

Manager Otto Schmid of the Ellen theatre, Bozeman, Mont., got a car from a neighboring town and had it towed along the interurban tracks to Bozeman. He put a single banner announcing "The Affairs of Anatol" and let the car drive the length of the tracks within the city limits. At times, when the tracks were clear, it ventured a few miles into the country to deliver its message to the farmers. A convenient spur cleared the road when the regular interurban came along.



Lobby display for "The Iron Trail" designed by Frank Lacey, managing director of the Majestic theatre, Portland, Ore.

Albany Manager Builds Fine Lobby Front

Fred Elliott, manager of the Clinton Square theatre, Albany, N. Y., with the assistance of a Fox representative, built an entirely new front for his house and executed a clever bit of exploitation during the recent run of "Thunderclap."

Decorations covering the front of the lobby gave the appearance of a large, artistically constructed billboard and hid everything but box office, entrance and exits. The large "billboard," had a background of dull yellow and attracted attention for several blocks in three directions, due to the triangular shape of its construction. On it were large, promiscuous letterings designed to give the atmosphere of the racetrack. Cut-outs of horses and judges' stands were superimposed on the background to lend additional color.

For street ballyhoo three men were dressed as jockies and sent through the city's streets astride of spirited horses. On the saddle clothes were canvas signs telling of the engagement at the Clinton Square.

Skinner's Shadow Box Display Finds Favor

Arthur L. Skinner, manager of the Victoria theatre, Buffalo, is using some great shadow-box type frames in the lobby of the big west side neighborhood theatre in exploiting his productions.

For "At the End of the World" Mr. Skinner had a real eye-catcher. It was a maritime scene with a miniature lighthouse striking in the background. In the top of the lighthouse a bright light flashed out. This light caught the eye the moment one entered the lobby and the rest of the frame was so attractive that every one stopped to read it. Recently Mr. Skinner had a frame on "One Arabian Night" which also attracted a lot of attention.

Scenes from the sheets offered at the exchanges on the films are used. Figures are cut out, mounted on beaver board and placed in relief in the shadow box. Varicolored lights are placed at the bottom of the cut-outs. The lights are all hidden from view. The stunt is a departure from the usual placing of one-sheets in frames and gets the message over in classier form.



Thanksgiving week stage setting designed by Manager D. H. Finke of the Bellevue theatre Corp., Niagara Falls, N. Y.

Setter Provides Prologue for "Old Nest"

Manager Setter, of the new Diamond theatre, Bowling Green, Ky., staged a fine prologue on "The Old Nest." The curtain rose on a duplication of the last scene from the feature, with the seven actors appropriately chosen and costumed. A hidden quartet of local talent sang "A Mother's Rosary" as the mother mourned alone with her boy's photograph, and "When You and I Were Young, Maggie," when the father came in; then "My Old Kentucky Home," when the children appeared. Not a word was spoken throughout the prologue which consumed seven minutes. The effort aroused much favorable comment.

Johnson Stages Prologue for "One Arabian Night"

During the showing of "One Arabian Night" at the Rialto theatre, Omaha, Managing Director Julius K. Johnson staged an Oriental prologue which proved a sensation, and undoubtedly added to the success of the week's engagement.

The setting consisted of two beautiful drops, showing the interior of an Arabian palace with a soloist and dancer. The prologue opened with the orchestra playing the introduction to "The Vision of Salome," by Joyce, till the curtains were parted; then the soloist, G. Swanson, sang the old favorite, "Till the Sands of the Desert Grow Cold," after which the orchestra immediately went into the introduction of "The Dance of the Egyptian Maidens," by Shelley, which was presented by Miss Billert.

Mr. Johnson also planned a very effective exploitation campaign consisting of the pressbook teasers which were used a week in advance of showing, and the Prizma trailer two weeks in advance, with the result that the picture played to a big week's business.

Box Office Remodeled to Resemble Scene in Picture

For "A Trip to Paradise," when it played a two-day run at the Rialto theatre, Augusta, Manager Miller transformed his lobby into a box office such as was used in the picture.

The box office itself was concealed by three canvas "flats" painted a vivid yellow, and lettered in black. The sign, which was painted on the canvas itself, read "Take a Trip to Paradise—price fifteen and twenty-five." On one side was a crudely lettered hand, pointing inside and reading "This Way to Paradise."

A cut-out of Bert Lytell, with his megaphone, was made from a twenty-four sheet and mounted close beside the box office.

The vivid coloring of the canvas and the whole atmosphere helped.



Shadowgraph jazz novelty presented by E. K. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn, as a prologue for "The Foolish Age"

Right—Picture of the original lobby paste drawing used to advertise "Enchantment"



Washington Post Honors Crandall Theatres

The *Washington Post* is running a series of rotogravure sections devoted to important Washington industries, and for the second of this series gave the six Crandall theatres in Washington and the executive staff of the same two pages of illustrations with appropriate captions.

On Page 6 of the artgravure section were exterior and interior pictures of the Metropolitan, Apollo, Avenue Grand, Knickerbocker, York, Savoy and Crandall's theatres. Down the centre of this page were cuts of Harry M. Crandall, Joseph P. Morgan, general manager; John J. Payette, assistant general manager; Nelson B. Bell, advertising and publicity director; Fritz D. Hoffman, auditor, and George A. Crouch, treasurer of the company.

Page 7 carried the bills for the week of the *Post's* issue at all of the Crandall string, with cuts of seven stars whose productions were being featured.

The head for Page 7 was "Washington's Foremost Amusement Enterprise."

The layout was artistic and the finest kind of institutional advertising for the Crandall theatres.

Small Town Manager Builds Fine Lobby Display

That exploitation of worth-while pictures pays in tangible box-office results, even in the smallest of towns, is the experience of Ernest Weldon, manager of the Jewel theatre, in Rusk, Texas.

When Mr. Weldon booked "The Girl From God's Country" he decided it was a picture well worth going after. With the aid of a few sheets of compo board he transformed his lobby into a scene from the North Woods. His box office, in the center, was turned into an imitation of a log cabin. Along either side were scenes showing lakes and snowclad mountains, painted on compo board, and on which were mounted cut-outs from the regular paper. For the center of the lobby in front of the box office he made a cut-out of the huge grizzly from a six sheet, which also carried his billing. Rocks, covered with pine needles and moss, added to the realism.

The novelty of the display not only brought out most of Mr. Weldon's townspeople to the showing, but people from many miles out of town, hearing of the lobby display, drove in to see it and to look at the picture.



Lobby display on "The Girl From God's Country," designed by Manager Ernest Weldon, of the Jewel theatre, Rusk, Texas.



Left—Lobby decorations for the engagement of "Wedding Bells" when this picture played the Schade theatre, Sandusky, Ohio. Right—Ambitious and attractive window display that helped Arch Bamberger, manager of the Express theatre, Owensboro, Ky., put over Wedding Bells"

Topeka Merchants Help Isis on "Man's Home"

The Isis theatre management put across its drive in Topeka, Kan., with an effective twist to the advertising hook-up plan used by many theatres in conjunction with local merchants. "A Man's Home" furnished an excellent title and opportunity to advertise the furnishings and needs of a man's home and the double-truck in the Topeka capital proved how merchants of the Kansas capital took advantage of their oppportunity.

A ticket feature, as a prize offering, gave a "double twist" to the advertising hook-up. An illustration was cut into sections one inch square, and one of these squares was inserted in every advertisement comprising the double-page spread. The trick was to cut out and assemble these sections of the illustrations into a complete picture. Then it was necessary to return with each illustration the names of the twenty-one advertisers in the "spread," together with a mention of what they advertised.

For the first ten correct answers four tickets each were given; for the next twenty correct answers two tickets were offered, and the next twenty approved replies won a single ticket each, making a total of 100 tickets to the Isis for "A Man's Home" engagement. The scattered sections of the illustration made a talking point for the theatre management —and "A Man's Home" was mentioned in every one of the merchant's advertisements, being appropriately worked into the text of the announcement.

Free Passes Still a Bait

You can still bribe a small boy on passes. Joseph D. Schwarz, manager of the Universal theatre, Auburn, N. Y., got a whole boy scout patrol to parade for "Experience" during the four-day run of the picture.

Each boy carried a stick holding a card making up one of the letters of the title.



A window display on "The Affairs of Anatol" used by the Flash theatre, Tonawanda, N. Y., of which H. E. Rose is manager

Unemployed Used to Exploit "Man from Lost River"

Giving work to the unemployed and adapting it to the exploitation of a picture is the unique method that Manager Henry J. Gould of the Hippodrome, Ft. Worth, Texas, adopted for "The Man From Lost River."

He engaged seven men out of jobs and sent them through the town carrying a large banner, about thirty feet long by three wide, which read: "We are unemployed, but the Hippodrome gave us a job advertising 'The Man From Lost River.'"

The Star-Telegram gave Mr. Gould a three-column picture of this banner stunt in its Sunday issue of November 6, the men having been posed for the photograph, carrying the banner, in front of the Hippodrome.

Mr. Gould also obtained for "The Man From Lost River" one of the most attractive window displays seen in Ft. Worth. It was in the main window of the Veihl-Crawford Hardware Company, and consisted of a log cabin on the right, with a campfire at the left, with guns, cartridges, cooking utensils, photographic enlargements of stills of the photoplay. There were crowds about the window all day long.

Novel Style Show Presented at Cleveland

George Dumond, managing director of Loew's State theatre, Cleveland, took advantage of the time, the place and the opportunity to stage an effective style show in conjunction with a local ready-to-wear store, the Oppenheim Collins Company.

Through the Oppenheim Collins Company Dumond secured the mannikins and the fashion exhibits that had been displayed at the local clothing manufacturers' style show at the Winton Hotel.

The style show opened with the stage looking exactly like the exterior of the Oppenheim Collins store on Euclid avenue. Windows with display figures, background, and sign over the windows, all as Clevelanders are used to seeing it on their regular shopping expeditions.

The window set was a tableau. The heavy velvet curtains were pulled. Then to snappy music the models came out from the wings, one at a time, walked to the center of the stage, then out on a runway that was built over the orchestra pit right out into the audience. The runway was well lighted, of course, and the effect was similar to a musical comedy.

Occasionally the display of gowns was interrupted by a vocalist, whose songs came as a pleasant interlude.

As a grand finale, the models again appeared in the window set.

The women elbowed each other out of the way all week to get down in front to see the beautiful gowns. Manager Dumond says that he had hundreds of women come in for the style show alone.

Paper Sacks Sell "After the Show" for Steege

Will Steege, of the Capitol theatre, Grand Falls, Mont., saw to it that practically every grocer and marketer in town ran their paper sacks through a press printing advertisements for "After the Show."

CHATS WITH THE PICTURE GOER

Suggestions by an exhibitor on establishing close relationship with the public

By HARRY L. NEWMAN

THE second of the "Chats With You" series by Harry L. Newman, designed for use by exhibitors as institutional advertising, is presented on this page.

The articles are compiled from programs used by Mr. Newman while manager of the Victoria theatre, Ossining, N. Y.

The Mailing List

Would you keep it if it reached you in your morning mail?

Of course you would, and that is what hundreds of enthusiastic patrons of ——— ——— are doing. The management will be pleased to mail to you our program regularly every week if you will leave your name and address at the box-office. So, if you are not already one, become a regular program reader. Get the latest information regarding film plays and players, news about screen favorites, etc. If you already are on our mailing list you may enter the name of any friends who you think would like to receive our weekly program. We will be pleased to send them one and will thank you for your interest in them and the ——— theatre.

Our Aims

The presentation of the photoplay is a study, and we are constantly aiming to improve every feature that makes for your greater enjoyment of our shows. The same great care is also exercised in selecting and making up our musical program. Our attendants show the utmost courtesy at all times—in fact, we make it our motto to cater to your smallest desire. We know the kind of theatre you desire and we run it accordingly. It is yours, use it, for it contains that indescribable something called "Home."

Opportunities

It frequently happens that just a little hint, dropped casually, will set up a train of thought in my mind that will lead to an excellent publicity plan, or to a scheme of house betterment that will work to decided advantage for all concerned. These paragraphs are just little hints intended for that purpose. So with this issue of the "Victoria Chat" we throw open our columns to such of the public as may have suggestions to offer upon any matter connected with the art of photoplay matters and the operation of our theatre or the stars or plays which we announce.

Dropping Into Poetry

When we count the nickels,
The pennies and the dimes
We know that our patrons
All have had good times.

Newman Gives Philly the Once-Over

News Traveling Representative Calls on Quaker City Exhibitors and Exchangemen

HARRY L. NEWMAN who is making a Coast to Coast tour in the interests of Motion Picture News stopped at Philadelphia on the first leg of his trip.

He pens some interesting sidelights concerning the men of Film Row and the exhibitors of the Quaker City.

They are presented herewith on this page.

ON reaching Philadelphia I dropped into the offices of the Stanley Company. In due time I found myself closeted with Frank W. Buhler, general manager of the concern, who is a very enthusiastic prosperity rooter. Mr. Buhler looks after the 48 houses controlled by the Stanley Company. The new Stanley theatre is a palace. It was meant for the Stanley's best and they have accomplished their purpose.

The Karlton is the newest house in the string and is another model theatre. I had the pleasure also of meeting Mr. Einstein, advertising and publicity director for the Stanleys. He handles all the exploitation and advertising for the 48 houses and is a congenial and businesslike chap.

The Aldine is another new Philadelphia house, having opened its doors on Armistice Day. It is under the direction of Fred D. and M. E. Felt and is a dream. The seating capacity is 1,500, all on the main floor. Also met Ray Brown and am not overstating when I say he is one of the finest. The Ambassador is another of the Felt Brother houses. It is located in West Philadelphia and seats 1,500.

Another nice house, also new, is the 69th Street theatre, located in the residential section. D. Berkery is the manager.

Among the film exchange men I met, George M. Dembrow, the Fox branch manager, was first. Mr. Dembrow is a live wire and one of the best known film men in the territory, having been on the job for nine years.

Max Milder, of the Selznick office, is another oldtimer, having been in charge of the office five years. Mr. Milder before coming to "Philly" was branch manager for General Film at Pittsburgh.

Vitagraph's manager here is John P. Bethell, who also is an old G. F. man. He has been with Vitagraph two years, and is a warm friend of the exhibitors and a man of strong personality.

Eli M. Orowitz, the local Paramount exploiteer, and I had quite a chat. We talked advertising and exploitation and didn't fail to agree on what is good stuff.

I have interviewed George P. Arrons, the popular secretary of the M. P. T. O. A., and found him an efficient business man, thoroughly sold with his job and ready to help boost for the good of the industry.

Another exchange manager I have called on is E. J. Smith, of Universal. Mr. Smith has been here a year and a half, coming from Cleveland. His slogan is "Keep going—While You Rest, You Rust," and he lives up to it. M. Lessey looks after the Screencraft Film Co. handling states rights features. The Red Seal Film Co. is managed by W. R. Priest. Another live-wire state rights concern is the Twentieth Century Company, with Gene Marcus in the driver's seat. J. Singer, of the Blue Ribbon Film Company, is having success with a number of big features and is a strong booster for the NEWS. The De Luxe Film Company is headed by A. Luchese. He has a lot of big ones playing solid in his territory.

Educational's exchange is managed by C. S. Goodwin. He is a hustler and Educational's short subjects are well represented in all theatres. Getting back to exhibitors I have met, I can mention with pleasure Mr. Leopold, the energetic manager of the Colonial theatre, Germantown; Mr. Madden, who is in charge of the Great Northern theatre, another Stanley house; W. C. Hunt, who looks after a half dozen houses, among which are the Logan and Auditorium; George T. Cravenstine, the young representative of the Carman theatre; Ben Schindler, of the Victoria and Family; Harry Martin, of the Midvale theatre; Morris Lampert, who is now connected with the Rialto; Sam B. Blatt, of the Owl, and William Weber, a newcomer at the Logan.

Am leaving here for Harrisburg and Pittsburgh.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Ashamed of Parents" for Jan. 1 Release

"ASHAMED OF PARENTS," the latest Warner Brothers production containing a cast chosen primarily from the standpoint of fitness for the various characterizations, is announced for release the first of the new year. "Ashamed of Parents," has already been booked throughout the entire Fox circuit, in addition to many other circuits and prominent theatres throughout the country.

The production has been edited and titled by Eddie Bonns and Louis Marangella, of the Warner publicity staff, and it contains a cast including Jack Lionel Bohn, Edith Stockton, Charles Eldridge, Walter McEvan and W. J. Gross.

Franklin Backer Visits Franchise Holders

With the release of the first Amalgamated production, "Ashes," set for New Years Day, and the second and third of the series of twelve special pictures co-starring Broadway favorites, which are to supply the first year's output of East Coast Productions through independent exchanges holding franchises for the Amalgamated product, ready for the screen, Franklyn E. Backer has left New York to have personal conferences with the exchanges handling the features so that all details of the co-operation with the New York office in regard to exploitation and presentation may be worked out as quickly and thoroughly as possible.

Mr. Backer's first stop was Philadelphia and his schedule calls for a visit to practically every exchange centre east of the Rockies.

Eddie Lyons' Next Is "Just a Minute"

Arrow announces that Eddie Lyons, director comedian, has just completed the final scenes of his latest super-comedy, "Just a Minute." Production will start shortly on the next of the series of comedies for "Arrow" entitled "Moving Day."

Arrow-Kyne Series Sold for New England

Arrow Film Corporation announces that the series of Peter B. Kyne productions, the first of which "A Motion to Adjourn" is ready, have been sold for New England to the Lightning Photoplays Company of Boston.

New Malcolm Strauss Film

"Tears of the Sea," by Author of "The Jest," Features New Star

"TEARS of the Sea," soon to be released by the Associated International Pictures, marks the American screen debut of Miss Isabelle Savory, the noted English actress who will be seen as the featured player. Malcolm Strauss, president of the Associated International Pictures is responsible for the starring of the vivacious Miss Savory.

Those who recognize the name of Malcolm Strauss will recall his varied experience as one of America's foremost artists before his entrance into the motion picture field. Having witnessed Miss Savory's histrionic triumphs upon the spoken stage, coupled with that of her great beauty, Mr. Strauss came to the conclusion that her endeavors would be far more enhanced through the medium of the screen.

In "Tears of the Sea," Miss Savory's forthcoming production, the Associated International Pictures were fortunate in having Sam Benelli write the story with her in mind for the stellar role. Benelli is remembered by New Yorkers as the author of "The Jest," in in which Jack and Lionel Barrymore appeared.

In making an announcement regarding "Tears of the Sea," Mr. Strauss had the following to say: "Tears of the Sea," Means something more besides a motion picture. Nothing has been left undone to give it all the artistry to elevate the standard of the screen. We feel that it will lend dignity, perception and subtlety to a much abused form of drama. We can safely assert that the Associated International Pictures will take every step in the definite hope that it will prove a boon to the industry. In bringing Sam Benelli, the author, and Miss Isabelle Savory as the featured player before screen followers. We believe that we are merely serving as the logical channel to preserve those traditions to which our organization has dedicated itself."

"School Days" Has Preview

Warner Feature, Starring Wesley Barry, is Shown to N. Y. Audience

OVER 1,200 people, ranging from the enthusiastic motion picture "fan," the exhibitor and up to the state official, greeted the preview presentation of Warner Brothers' latest production, Gus Edwards' "School Days," starring Wesley Barry, at the Astor Hotel, December 1, with an enthusiasm that has seldom been accorded a similar occasion. The picture was produced by Harry Rapf, and directed by William Nigh, who also collaborated in writing the story with Walter De Leon.

Long before the curtains were drawn apart to reveal a school room scene which served as a prologue to the picture, the crowds fairly swarmed into the Astor ballroom. The orchestra was capably conducted by Erno Rapee, whose baton is wielded daily over the Capitol theatre musicians. For the prologue, a schoolroom with eight children, four on each side of the room, presided over by a school teacher, Margaret Seddon, one of the principals in the picture, greeted the audience.

As a prologue suggestion for other exhibitors to follow who book the picture, the schoolroom idea is practical and inexpensive. Local talented youngsters can be used to advantage in putting the picture over. The teacher's desk was placed in the center of the room. Behind her was a large blackboard covered with kid scribblings. Over the blackboard was hung an American flag and a map. On either side of the room were two windows close to which were placed photographs of Lincoln and Washington.

Just after singing the "School Day" song, the children stood at attention and pledged allegiance to the American flag. Then the many famous Gus Edwards melodies were sung, interspersed with clever dancing by the youngsters. The revue lasted about twenty minutes.

A review of the production is printed in another section of this issue.

"The Right Way" to Open at Broadway Theatre

Announcement is made this week by the Producers Security Corporation that "The Right Way," the Thomas Mott Osborne feature production, will start its New York run at the Broadway theatre, beginning December 11th.

"The Right Way" is a prison story, personally produced by Mr. Osborne, and adapted to the screen by Basil Dickey.

News Syndicate Publicizes "His Nibs"

ONE of the greatest news-tie-ups offered to a motion picture was arranged between the Division of Exploitation of the Exceptional Pictures Corporation and the Newspaper Enterprise Association. The picture so exploited was "His Nibs," the five-reel comedy in which Charles (Chic) Sale the star, transfers seven of his rural characters to the screen.

A feature article on "His Nibs" was particularly adaptable for circulation by the N. E. A. Service, for one of the most popular cartoons circulated by the N. E. A. is "The Old Home Town" by Stanley, showing the daily happenings of a small rural village. "His Nibs" has a setting similar to that of "The Old Home Town," and James W. Dean, the feature writer for the N. E. A. reviewed the picture, characterizing "Chic" Sale as being the best contemporary mimic of rural and small town types. Mr. Dean's story ran nearly a column in length, and was illustrated by five photographs of Mr. Sale, four of them showing the clever protean artist in the character roles he plays in "His Nibs."

"The Master of Beasts" Interests Buyers

"The Master of Beasts," which is the first release of Hirsh's Jungle Series of four five-reel wild animal pictures, is said to be of extraordinary interest and developed in an unusual manner. In regard to the picture Mr. Hirsh stated: "When I arranged for the production of this series I bore in mind the fact that there are several good animal subjects on the market and I determined to develop my jungle series along different lines. I considered it to be to the best interest of exhibitors to offer them a complete five-reel subject, of which there will be four in this series, each independent of the other. There is a never diminishing lure for every one in the great beasts of the jungle, and the magnificent Hagenbeck collection of these creatures forms the nucleus about and through which stories of perilous adventure, high courage, romance and touches of humor are woven."

Mr. Hirsh stated that numerous buyers of territorial rights are now negotiating for the series.



GEO. H. DAVIS *Presents*

A HARRY REVIER PRODUCTION

"LIFE'S GREATEST QUESTION"

AN EMOTIONAL PLAY *of* A WOMAN'S PROBLEM--SHOULD SHE HAVE TOLD?

FEATURING

ROY STEWART

LOUISE LOVELY AND DOROTHY VALEGRA

PRODUCED BY

QUALITY FILM PRODUCTIONS, INC

JOE. BRANDT, PRES.

1600 BROADWAY, NEW YORK.

JOE. HIRT.

Board of Review Praises

"The Four Seasons" Listed Among Current Exceptional Photoplays

IN the November Bulletin of "Exceptional Photoplays" just published by the National Board of Review of Motion Pictures, the Urban Popular Classic, "The Four Seasons," heads the list of the Department entitled "Current Photoplays Containing Points of Exceptional Merit." The reviewer says in part:

"As its title suggests, the pictorial background of this film is the changing aspect of Nature through the cycle of the year. The idea, however, has not been to present Spring, Summer, Autumn and Winter as subjects for the scenic, but to indicate each season's significance by the corresponding changes that go on in the forms and habits of all living things.

"In this way the picture of each season becomes the setting for a series of scenes depicting the struggle of each form of life to adapt itself to the circumstances of Nature that enfold it. The forms of life are thus made characters in a real drama, none the less gripping because it has only to do with such widely different folk as the elk, the eves-swallow, the snake and the tadpole.

"It is evidence of the success of the film that each of these beings, as its life comes into play against one natural condition after another, takes on a personality and thereby creates in the spectator an interest in its fate. The episode which first shows the ground hog asleep in its hole deep beneath the snow—so soundly asleep that it appears petrified—and then being placed, apparently still lifeless, within the reach of artificial warmth, where it stirs and wakes as if at the touch of real Spring, while affording true comedy, arrests the attention with that wonderment that accompanies a revelation. It is like watching a purpose, hidden and unsuspected, reveal itself. The picture discloses many of such things to us, sometimes with an amount of very fine detail. . . .

"The sum of it all is that 'The Four Seasons' is a distinct invention in the matter of the instructional-entertainment film."

Company Formed to Distribute Ray Features

The formation of a new film distributing company with Joe Brandt as president is announced this week.

The new company is to be known as Art Brand Productions, Inc., and has been incorporated for the special purpose of handling the release to the State Right Market of the series of two-reel featurettes starring Charles Ray which have been secured by Art Brand Productions, Inc.

HOLIDAY LEADERS



We are offering very novel and attractive Holiday Leaders for CHRISTMAS and NEW YEAR

Animated Refined Artistic

Place your order at once to insure prompt delivery. The price is within your reach. Write or wire for particulars.



Price
$10.00
FOR THE TWO

F.A.A. Dahme
Inc.
220 W. 42 St.
New York City



Showing how "Heedless Moths," the Equity feature, starring Audrey Munson, was billed at Loew's State, on Broadway and 45th street, New York. The line extended as far as the corner when this photo was taken

"Heedless Moths" Bookings

Audrey Munson Picture Starts Run on Two New York Circuits

FOLLOWING its premiere at the Greenwich Village theatre at $2.00 top, and its run at the Frazee theatre on 42nd street at similar prices, "Heedless Moths" starring Audrey Munson, has been booked by Fox and Loew theatres throughout Greater New York and New Jersey.

At Loew's State Theatre, B'way at 45th street, the picture drew thousands who have read of Audrey Munson and her reputation as America's most beautiful, most versatile artist's model who in "Heedless Moths" enacts by far the best picture of her career.

The bookings were completed by Messrs. Mills and Berkowitz of the Elk Photo Plays who are rapidly forging to the front as among the coming Independents in the Metropolitan field. "Heedless Moths" is winning a large number of bookings not alone in the Metropolitan district but all over the State of New York, states Equity.

"Exhibitors who have seen "Heedless Moths" in private pronounce it to be one of the most lavishly staged, best directed and best acted pictures of the present season," announces Equity. "It is unquestionably one of Robert Z. Leonard's costliest photo dramas and reflects in every scene the money spent on this production. 'Heedless Moths' will play one week in Newark, and will be exploited for showings in Paterson, N. J., at the American theatre, also at the Fulton theatre in Union Hill, N. J. The Halsey theatre has also completed booking arrangements for a special showing of this picture."

Reggie Morris to the Fore

Producer of Arrow-Speed Comedies Talks on New Comedy Methods

"ARE Husbands Happy?," is the very appropriate title of the forthcoming Arrow-Reggie Morris Speed Comedy set for immediate release. This is the sixth of the series of twelve comedies made under the direction of Reggie Morris and which Arrow is distributing throughout the world. While Reggie Morris was at work with his band of young and eager funsters on the coast, Frank Marshall, the business leader of the concern, paid a visit to the East, and intermediate cities, to look after the affairs of this growing comedy organization.

The Morris Company was formed last winter and so far has made and released six Speed Comedies, which are meeting with great success.

"Directors of motion pictures are plentiful enough but comedy makers are few," states Mr. Marshall. "The sense of continued humor which you must put on the screen is one of the things that few individuals possess and can commercialize.

"One of the Reggie Morris pictures now in course of release is a burlesque fight picture. It was necessary to have a numerous audience, not quite so big as that which Mr. Dempsey and Carpentier performed before, but big enough to constitute a real fight audience. So out go Morris and his lieutenants into the unemployed sections of Los Angeles and hire no less than five hundred at $2.50 per day with coffee, sandwiches and desert thrown in to go into the studio and see Acroyd, the Morris comedian, wallop the big fellow.

"Reggie Morris Company is unique in many respects. Keene Thompson writes all the stories which are gone over by the company in session. Then again each member of the company in addition to his salary is given stock equal to his salary week by week."

Record Speed in Printing Movie Ball Film

Initiative was displayed Saturday night by Screen Snapshots and the Republic Film Laboratories when motion pictures taken during the evening at the Theatre Owners Chamber of Commerce Ball at the Hotel Astor were rushed to the laboratory, developed and printed, cut, titled, assembled, and rushed back to the Astor where they were shown in the Ballroom before the Ball was over.

The whole thing required exactly one hour and twenty-seven minutes, not including the "shooting" of the scenes, which was done throughout the evening by Kenneth Carson, Ray Foster and Willard Van der Veer, under the supervision of Joe Brandt and Jack Cohn.

Bible Features to Be Withheld Until Feb.

Louis Weiss, of Artclass Pictures Corporation, which organization controls the super production of the Old Testament, has announced that this subject will not be presented on the screen as a feature entertainment for legitimate theatres until the New Year. It had been proposed to present this film in one of New York's leading theatres during the Christmas season as a particularly appropriate entertainment for that period of the year. Due to the extraordinary amount of work necessary to whip the several thousand feet of negative into feature length, however, it has been found impossible to finish the task in sufficient time.

At the present moment it is believed that the Bible film will be ready as one of the new season's attractions about the middle of February.

"Mother Eternal" to be Sold Solid Shortly

According to the number of sales made on state rights for Ivan Abramson's feature, "Mother Eternal," starring Vivian Martin, which had an extended run at the Casino Theatre, conditions throughout the independent field are gradually becoming better, states Abramson. Independents have been quick to realize the box-office value of this production, and to date it has enjoyed splendid bookings. Negotiations for territories unsold indicate that "Mother Eternal" will shortly be booked solid.

Mae Murray Will Take Scenes in Cuba

Mae Murray and Robert Z. Leonard are on their way to Cuba for the Spanish shots of the next Tiffany Production. Mr. Leonard and his staff crowded into a few weeks months of preparation, and trunks of costumes and props are on the same train which is speeding southward to Key West with Miss Murray and the Tiffany director general on board.

A title for Miss Murray's next offering has not as yet been determined. The picture will be from an original story by Edmund Goulding, who will also write the continuity.

Brandt-Davis Offer New Feature

"LIFE'S GREATEST QUESTION," the new George H. Davis-Joe Brandt special feature which has been heralded as a successor to these producers' popular "The Heart of the North," is offered on the States Right market this week.

Mr. Brandt and Mr. Davis who produced the picture, have personally started the sales campaign and already, it is reported, are receiving numerous inquiries from franchise holders on "The Heart of the North" requesting first view of this feature in their territory.

There is an added interest in this picture in that, like its predecessor, a Harry Revier Production, it is announced as a "double-edge" attraction in that it is both a story of the great Northwest with its setting in the heart of the open places, and at the same time, a problem play of the so-called "society drama" type which could have its setting anywhere. Billed as "an emotional play of a woman's problem should she have told?"

The story revolves mainly around four people—the husband, played by Harry von Meter; the wife, Nan Cumberland—Louise Lovely; the Man in the Case, played by Roy Stewart; and the Girl—Dorothy Valegra—and it is of interest to those who admired Roy Stewart's work in "The Heart of the North" that he is again seen in the romantic role of a member of the Canadian Northwest Mounted Police.

The title of the picture lends itself to special teaser and feature exploitation and special work is to be done along these lines.

Acclaim Skinner's Return

Exceptional's Announcement of "Mister Antonio" Excites Trade

INNUMERABLE commendatory messages have been received by Alexander Beyfuss, president of Exceptional Pictures Corporation, following the announcement of the signing of Otis Skinner for a photoplay version of his most successful play, "Mister Antonio," by that company.

From every department of the industry have come words of congratulation for the progressiveness of Exceptional Pictures in bringing back to the silent drama one who will lend to it dignity and artistry such as will always find a ready place within it.

Exhibitors have shown a keen interest in the announcement of Otis Skinner in "Mister Antonio," as it is an assurance of one of the worthwhile productions upon which the theatres may base their hopes for the upbuilding of patronage. It is pictures of the type of "Mister Antonio" that draw new patrons to the motion pictures, and through them are held as future devotees of the silent drama.

No detail is to be spared by Exceptional Pictures in the arrangements for the actual production of "Mister Antonio." The sincere endeavor which has characterized its past achievements will be placed behind everything that goes toward the making of Otis Skinner's production. No effort will be neglected to make it the outstanding light of the coming season. Plans are already being laid for the careful working out of every feature which will go into the completed "Mister Antonio." From the original continuity to the final cutting, the sincerity of effort for which Exceptional Pictures is known, will be imparted to every factor.

Mystery in Jungle Serial

Col. Selig Promises Some Weird Scenes in His "Jungle Goddess"

COLONEL WM. N. SELIG, in making "The Jungle Goddess," the new fifteen episode animal-jungle chapter picture which the Export & Import Film Company will market, is said to be shooting a good many scenes in which mechanical contrivances add greatly to the air of mystery and weirdness predominating the serial.

"In heightening the effect of mystery in 'The Jungle Goddess,'" says the Colonel, "I am proportionately increasing the box-office value of this serial. I have made a close study of movie audiences. I have found that it is the unusual in settings and action which helps to intensify the audience's interest.

"The script for 'The Jungle Goddess' calls for action, plenty of action, taking our leading characters in a swirl of complications across three continents. The speeding train, the submarine, the airplane and the radio are all called upon to play their parts in furnishing thrills for this chapter-photoplay.

"But I am going further than anyone has ever gone before, to make a real animal-jungle masterpiece serial. I am putting wild animals into scenes hitherto thought impossible. I am coupling the terrors of the jungle with the actualities of modern life.

"To top this off I am introducing in 'The Jungle Goddess' some mystery figures which will score a knock-out with serial audiences. In one weird jungle city set there will be a monster figure of a jungle god. By a carefully built up mechanical contrivance it is possible to move the giant arms of this grotesque form."



A moment from "Life's Greatest Question," the new Brandt-Davis feature offered on the state right market. The principals are, from left to right, Harry Von Meter, Louise Lovely, Roy Stewart and Dorothy Valegra

Publication of Stories Acts as Sale Spurs

The film industry, remarkable for strange combinations which many times aids ventures, has just handed the Alexander Film Corporation one of the most profitable Xmas presents of 1921.

In buying the American rights to the "Sherlock Holmes" fifteen 2-reel features each a complete subject some months ago, the Alexander Corporation laid out an exhaustive plan for exploiting and selling the series. Then several weeks ago the W. R. Hearst publications started a nation-wide public interest in the great fiction detective by beginning a new series of "Sherlock Holmes" in their Hearst Magazine which covers the country to an extent of approximately over two million readers.

Without appreciation of the conflagration of a new interest in Sir Conan Doyle's hero that the Hearst stories had started, Mr. Jack Levy of the Alexander Film Corporation, last Wednesday was all packed and ready to start on a Coast to Coast selling tour when incoming mail, 'phone and wire inquiries regarding the "Sherlock Holmes" features began to pile into the firm's headquarters. After the inquiries had been assayed and their sales percentages estimated, Mr. Levy instantly unpacked and decided to sell the product comfortably from the home office instead of overland main lines.

Allene Ray Campaign in Full Swing

Substantiation of the talk of a brightening market comes in the announcement of Bert Lubin, president of the Western Pictures Corporation, producers of the new series of six Allene Ray features, that the sales campaign on these pictures which opened a week ago has already resulted in the sale of two territories.

Lester Scott, traveling representative for Lubin, has closed a contract for the six pictures with the All Star Features Company of Detroit, for Michigan territory. Mr. Lubin personally closed with Mr. Chadwick of the Merit Film Company of New York for New York State and Northern New Jersey for the entire series of six Allene Ray pictures.

Weiss Brothers Control New Producing Unit

LOUIS WEISS, one of moving spirits in Adventures of Tarzan Serial Sales Corporation and Artclass Pictures Corporation, announced this week that Weiss Brothers has taken the entire control of a new producing unit formed recently under the name of Clarion Photoplays, Inc., George Merrick and Max Cohen, formerly associated in the above mentioned organization, have withdrawn and Clarion Photoplays, Inc., is now officered as follows: Max Weiss, president; Louis Weiss, vice president, and Adolph Weiss, treasurer.

Harry G. Kosch, attorney for Weiss Brothers' various interests, has been appointed secretary of Clarion Photoplays, Inc., which controls a considerable number of stories from the pens of well known authors. It is stated that this new organization holds the photoplay rights to more than seventy-five stories written by such well known authors as Jack London, Rex Beach, Rupert Hughes, Gertrude Atherton, Mary Roberts Rhinehart, Sir Gilbert Parker, James Oliver Curwood and others. Plans are now in course of construction for the production of a star authors' series of pictures, four in number each year.

New Female Lead for Monty Banks

Thelma Worth, cousin of Betty Compson, has been engaged by Jack Warner, of Warner Brothers, to play the leading feminine role opposite Monty Banks in the forthcoming new series of Banks comedies.

Miss Worth is a protegee of Miss Compson, having studied the technique of acting before the camera under the personal supervision of her talented and renowned cousin.

"Nature's Babies" to Run in Philadelphia

"Nature's Babies," the Urban special which ran for eight weeks at the Criterion theatre during the run of "Peter Ibbetson" has been selected by Frank W. Buhler, of the Stanley Corporation in Philadelphia, to run indefinitely at the new Carlton theatre there during the engagement of Cecil De Mille's newest picture, "Fool's Paradise."

"Nature's Babies" is only one of the tremendous collection in Mr. Urban's "Animal Kingdom" series. They are all produced by the Kineto Company of America, Inc.

Interest in "Pasteboard Crown" Grows

Beginning with the preliminary arrangements for making a screen production of "A Pasteboard Crown," an unusual interest has been evidenced in all branches of the industry. Possibly this is due, primarily, to the fact that it is the first novel written by the great emotional actress of a past generation, Clara Morris, and the initial attempt to dramatize her book, for the screen.

The original adaptation, in the document of a synopsis, was written by Eve Unsell, just after she returned from abroad some months ago, and previous to her present affiliation with R-C pictures. The scenario and continuity was compiled by Thomas F. Fallon.

"A Pasteboard Crown" offers admirably as a screen play. It is an example of the clean, wholesome type of entertainment Messrs. Nathan & Semerad believe the public want. Yet it is equipped with all the requisites of entertaining value, heart interest, suspense and tangible plot.

Since the picture has been complete the producers have been agreeably surprised and gratified at the number of inquiries had from all parts of the country, regarding the distribution of their picture, and as to when it will be available.



The all-star cast of "A Pasteboard Crown," a Travers Vale production. From left to right, Gladys Valerie, Al Roccardi, Robert Elliott, Evelyn Greeley, Dora Mills Adams, Jane Jennings and Eleanor Woodruff



Wesley Barry as he appears in "School Days," to be offered on the independent market by Warner Brothers

Sees England's Return to Pre-War Conditions

William Alexander of the Alexander Film Corporation now in London to pilot the popular English screen player, Billy Norwood, to this country, has just cabled to his associates a message putting a new aspect on film conditions in London and Great Britain generally.

The situation Mr. Alexander finds at present is prognosticative of a swift and substantial return of the United Kingdom's post war film patronage. Only in Ireland are things still discouraging.

"The Price of Youth" Neva Gerber's Latest

Arrow-Ben Wilson's star, Neva Gerber, is completing work on the coast, in her newest and latest production, "The Price of Youth," a title of course tentatively selected, as all titles are and must be these times.

Hoxie Working on New Arrow Picture

Arrow's Western cowboy star, Jack Hoxie and Company are at work on the third release of the special series of which the renowned Jack is the bright, particular star. "Under Orders" is the tentative title and the direction is in the hands of Roy Clements.

"Oh, Mabel Behave" Is Sold Abroad

LAST week one of the quickest foreign deals ever recorded was closed when Nathan Hirsh, president of Photocraft Productions, Inc., sold the Great Britain rights of "Oh Mabel Behave" to M. P. Sales Co., of London. The American representative, after viewing the picture, cabled Mr. Nichols to lose no time in securing the rights of this attraction and the next day Mr. Hirsh received a cable from Mr. Nichols requesting the contract to be forwarded for signing.

An unusually large number of state right buyers were in town the past week, all of whom called at the Photocraft offices to see this much talked of production, and negotiated for their respective territories.

Johnny Hines Finishes New Torchy Comedy

Johnny Hines, the young American comedian, and star with the Affiliated Distributors, Inc., has completed his fifteenth Torchy comedy under the title of "Torchy's Luck." According to Mr. Burr it is the most elaborate of the series. Several well known people were engaged for this special film, among them being Louise Lee and Ace Hamilton, the 425-pound comedian, who is well known for his work in several big features. Mr. Hamilton makes a good comedy partner for Mr. Hines, and the two have some fine comedy situations. In one of the scenes a trained rat is used, and twenty-seven cats. A number of street scenes were built, which is something unusual for a two-reel picture. George Peters, one of the best camera men of the day, was especially engaged.

Warner Buys Rights for "Out of the Inkwell"

The exclusive distribution rights for California of Max Fleischer's famous cartoon series, "Out of the Inkwell," were purchased recently by S. L. Warner, and the rights for Greater New York and Northern New Jersey by Warner Brothers, it is announced.

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ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Assd. Exhibs Announces Coming Releases

ASSOCIATED Exhibitors offer for release on December 11th, Mr. and Mrs. Carter DeHaven in "Marry the Poor Girl." It is a six-reel comedy drama, taken from Oliver Morosco's stage success by Owen Davis and directed by Lloyd Ingraham.

"The Unfoldment," a George H. Kern production, will be the initial feature released by Associated exhibitors for the new year, it being scheduled for January 1st. It is in six reels and is a powerfully dramatic photoplay, based upon truth as the highest incentive toward human happiness. The cast includes Barbara Bedford, Florence Lawrence, Lydia Knott, William Conklin, Murdock MacQuarrie, Charles K. French, Albert Prisco and Raymond Cannon.

Author's Representative Opens Offices

Carl G. Milligan, the past year manager of screen story sales department of the Robert H. Davis Corporation, has taken over the entire business, and opened offices in Aeolian Hall under the name of Service for Authors, Inc., Milligan will continue to represent a number of well known authors in placing their material for picture, stage and publication purposes. Davis will resume his former position as managing editor of the Munsey publications on January 1st.



George Ade, noted author, who is cooperating in Paramount's production of his story, "Our Leading Citizen"



A thrilling moment in "The White Eagle," Ruth Roland's new serial for Pathe release

Circuits Book Stone Film

"The Duke of Chimney Butte" in Many Big Houses, Reports R-C

FRED STONE'S return to the screen in productions distributed by R-C Pictures is being made an event of great importance by hundreds of exhibitors throughout the country who recognize the personal popularity of the star among all classes of theatregoers, according to Charles R. Rogers, general manager of distribution for R-C.

The star's first R-C release, "The Duke of Chimney Butte," is already entertaining picture audiences in many of the big key points and has been booked "solid" by the Keith, Proctor and Moss circuits, embracing many of the leading theatres in the East.

Mort Singer, general manager of the Orpheum circuit, also placed his stamp of approval upon the "Duke of Chimney Butte" and it will be shown in the theatres of the Western chain following its pre-release showing in Chicago, where Mr. Stone is appearing in his current musical comedy smash, "Tip Top." Other lesser circuits have seized the opportunity to cash on the popularity of the famous entertainer, New York State and Western territories giving "The Duke of Chimney Butte," a particularly heavy play, according to Mr. Rogers.

"The Duke of Chimney Butte" is a Western comedy developed from an entirely new angle. While it has plenty of thrills in the form of dare-devil riding, roping and markmanship, in which Mr. Stone is expert, it possesses also a delightful element of comedy. Stone, in fact, is reported to have by all odds the best role in which he has ever appeared on the screen. Andrew J. Callaghan produced the picture.

E. K. Lincoln Will Support Hope Hampton

After an absence from the screen of nearly a year, Edward K. Lincoln, long a favorite among photoplay "fans" in stellar and leading roles, will be seen in support of Hope Hampton in her next First National picture, "White Faith," now in process of production at Fort Lee, N. J., under the direction of Clarence L. Brown.

With Mr. Lincoln in "White Faith," supporting Miss Hampton, will be Lon Chaney, Edgar Norton and Kathleen Kirkham.

"Woman He Married" Is Nearing Completion

Only a few more scenes for Anita Stewart's next picture, "The Woman He Married," remain to be shot, according to reports from the Louis B. Mayer headquarters. With Fred Niblo directing, the production of this future First National release has gone along smoothly and very successfully. The work is now ahead of the original shooting schedule.

The story is along society drama lines with just enough melodrama and mystery to keep the spectator's interest keyed to a high pitch.

"A Doll's House" to Be of Feature Length

NAZIMOVA has abandoned her original plan of making Ibsen's "A Doll's House" and Oscar Wilde's "Salome" into a dual film program. The famous screen star has decided that the Ibsen subject is entirely too important and elaborate a subject in itself to permit of any shorter treatment than a full program production. Hence "A Doll's House," work upon which is rapidly progressing at the Brunton studio, Hollywood, will be turned out at feature length. Release will be made through United Artists.

Lucille Carlisle Again Opposite Semon

Lucille Carlisle, who was a familiar and attractive figure in many of the Larry Semon comedies until nearly a year ago, has again joined the Vitagraph comedian's company and is the leading woman in his newest comedy which is now nearing completion at the Hollywood studio.

Mix and Russell Pictures Completed

Production at the William Fox Hollywood studio goes on apace. The latest to finish are Tom Mix and William Russell, directed by Edward Sedgwick and Ralph Lewis respectively. Neither of the pictures has been named.



Bebe Daniels, Realart star, on the porch of her Los Angeles home



A special one sheet lobby display poster by Henry Clive, for Paramount's "Fool's Paradise"

Special Paramount Posters

Paper Prepared for "Fool's Paradise" of Most Attractive Design

FOR Cecil B. DeMille's special production, "Fool's Paradise," Paramount has prepared a series of special one-sheet lobby display posters, of the same character and quality as those issued on "The Affairs of Anatol," "Experience" and "The Sheik," which have proved immensely popular among exhibitors.

These posters were executed by Henry Clive, who designed those used on the productions mentioned above, and are distinguished by the brilliancy of coloring and the fidelity to the faces and figures of the characters represented that marked his work on the two previous productions.

Paramount is making a special effort to have the paper issued on its big special productions in keeping with the productions themselves, and how well this policy is succeeding is attested in a number of letters from leading exhibitors which were received by the Morgan Lithograph Co., of Cleveland, and forwarded by that company to the Paramount home office. These letters all express the highest praise for the selling value of the "Anatol" paper, and the following are but a few of the messages received:

From C. A. McFarland, Houston, Tex.: "'Anatol' broke all records at the Queen theatre, Houston, and I feel that your paper helped to a great extent to put this picture over."

F. A. Petrich, Loew's Warwick theatre, Brooklyn: "The posters on 'The Affairs of Anatol' are without a doubt the very best I have ever had the pleasure of showing in my twelve years in the show business."

E. T. McCarthy, Orpheum theatre, Fargo, N. D.: "We did a record-breaking business on 'The Affairs of Anatol' and I wish to compliment you on the special one and three sheets. They are some of the most beautiful posters we ever used and certainly brought the desired results."

Harry E. Gardner, Rialto theatre, Pueblo, Colo.: "I have had a number of compliments on the special three and one sheets on 'Anatol.' The latter were especially effective in lobby and foyer while the three-sheets are finest I have ever handled."

In addition to the special lobby display posters now being issued on "Fool's Paradise," a series of outdoor paper in the usual sizes has been prepared, a striking 24-sheet designed by C. E. Millard being especially noteworthy.

Fox News Gets Scenes of Charles' Raid

EXCLUSIVE scenes of King Charles' raid to regain the throne of Hungary are contained in Fox News, Vol. 3, No. 16, announces Fox. Certain of the shots were taken with permission of the Hungarian Government and others at great risk to the cameraman. They include the only close-ups taken of King Charles during his entire campaign to regain his monarchial power. These were taken against military orders and under threat of death, it is said.

New Leading Lady With Bert Lytell

Another promising screen luminary has been unearthed at the Metro studios in Andree Tourneur, a beautiful seventeen-year-old blonde, whom after playing small parts for several months, has been selected by Bayard Veiller to appear opposite Bert Lytell in his new starring picture, "The Phantom Bride," which Mr. Veiller is directing.

An Appreciation from R. S. Cole

THE following statement, addressed to the motion picture exhibitors, has been received from R. S. Cole, president of R-C Pictures:

"A few weeks ago the General Manager for the Distributing Corporation, which I have the honor to serve as President, took up with the selling organization to name the month of November as "R. S. Cole Month." After all of the details had been arranged and the instructions given, the idea was then presented to me in the form of a surprise.

"By this act on their part they have proved to me not only their loyalty and enthusiasm for the corporation they are serving, but I believe their affection and esteem for me personally.

"It has been a rule of this business to name such periods by different organizations when by concerted effort and by the co-operation of exhibitors more satisfactory results have been obtained during that stated period, but in viewing the results which were obtained by this organization during the month of November they have given concrete evidence that R. S. Cole Month was more than an empty phrase, for the results which were obtained have been exceedingly gratifying, and it has become a month which will always stand out in the history of the Robertson-Cole Distributing Corporation.

"It has been endeavored at all times to have our organization realize the ethics of business under which they would operate in coming in contact with the various exhibitors of America, and I cannot help but feel that the extraordinary co-operation and support which our exhibitor friends have given us has to a certain extent shown that they appreciate the efforts we are putting forth to try and live up to the ideals which we hold.

"I cannot help but express to you personally my thanks and sincere appreciation for whatever part you did in making the month of November such a successful one for us, and forgetting entirely the fact that it may have encouraged us for bigger things in the future due to the manner in which the exhibitors have responded, it is particularly gratifying to me for two reasons. First, I cannot help but feel that it is an indication of your friendship and good will toward me and to the R-C organization; and, second, it would seem to indicate that R-C Pictures and R-C Service have the endorsement of you gentlemen.

"We have a definite purpose in view for the future, which is to try and offer a class of product which will deserve your continued support."

Hodkinson December List

"Bashful Suitor" and "Fifty Candles" Scheduled for December 11

THREE productions are announced for release by W. W. Hodkinson during the month of December, according to a report from the Hodkinson offices this week. They are "The Bashful Suitor," second in the series of Triart Great Masterpiece Productions; "Fifty Candles,' fourth in the series of Irvin V. Willat productions, and "Cameron of the Royal Mounted," the second Winnipeg Productions-Ralph Connor picture presented by Ernest Shipman.

The release date of "The Bashful Suitor" is December 11th. Featured in "The Bashful Suitor" are Mary Brandon and Pierre Gendron. It is a two-reel production adapted from the theme suggested in the painting of "The Bashful Suitor," by Josef Israels, which now hangs in the Metropolitan Museum of Art in New York City. It was made under the direction of Dramatic Director Herbert Blaché and Art Director Lejaren á Hiller.

"Fifty Candles," the Irvin V. Willat Production, is also scheduled for release on December 11th. "Fifty Candles" is a story by Earl Derr Biggers which appeared originally in The Saturday Evening Post. It is a mystery story done in Mr. Biggers' best style of mystery writing, and is said to contain a number of unusually startling developments. The cast includes Marjorie Daw, Bertram Grassby, Dorothy Sibley, Edward Burns, William Carroll, Wade Boteler and Ruth King. Dorothy Sibley was the winner of the recent beauty contest conducted by Mr. Willat through The Movie Weekly.

The release date of "Cameron of the Royal Mounted" is set for December 25th. The story is by Ralph Connor. Included in the cast are Gaston Glass, Irving Cummings and Vivienne Osborne. It was directed by Henry MacRae.

"The City Feller" to Be Ready Soon

Julien Josephson's first Goldwyn photoplay will soon be completed at the Goldwyn studios. It is called "The City Feller" and was directed by William Beaudine, his first Goldwyn picture, and is now in the final stages of titling.

"The City Feller" is a story of Western small town life and is full of first-hand observation on the manners and customs of small town people.

Cullen Landis, a strong favorite in Goldwyn productions, portrays the lead in "The City Feller." Youthful Patsy Ruth Miller plays opposite him.

Others in the cast of "The City Feller" are Bert Woodruff, George Pierce, Raymond Cannon, Gus Leonard, Henry Rattenbury, Joel Day, L. J. O'Connor, John Cossar, Lilian Sylvester, L. H. King, Cordelia Callahan and Alberta Lee.

Changes in Wid Gunning Field Sales Force

A number of changes and additions have been made in the field sales force of Wid Gunning, Inc., in the interests of greater efficiency in putting across the special pictures which that corporation is now distributing.

George W. Sampson, for the past three years Pathe exchange manager in Detroit, has taken over the management of the Detroit Wid Gunning exchange. George A. Faulkner has been added to the Wid Gunning forces as manager of the Buffalo exchange, and E. A. Westcott, well known for years in the Minneapolis territory, has been appointed manager of the Wid Gunning office in that city.

W. R. Wilkerson, until now resident manager in the Wid Gunning New York office, has been appointed a special representative with the Pacific Coast as his field of activity. Albert W. Edon has been appointed a special representative and has gone to Kansas City.

Owen Moore Comedy Is Nearing Completion

With production on the forthcoming Selznick picture starring Owen Moore nearing completion, the word is going out among the Selznick working force that great things are expected of the photoplay and that great things are to be done with in the matter of bringing it to the attention of motion picture exhibitors throughout the country.

The new picture, like its predecessors, will be a comedy of feature length, constructed along farce lines. Among the Selznick releases it is listed as a Henry Lehrman production because it is being personally directed by Henry Lehrman who was engaged by the Selznick company for this particular task. As the work of making the picture has progressed there has been thrown into it by its director a number of big incidents which will add much to Mr. Lehrman's reputation as a director who is awake to every opportunity that develops.

Vignola Is Completing "Beauty's Worth"

Robert G. Vignola, director of special productions for Cosmopolitan, is now engaged at International Studios, New York, in putting the finishing touches to "Beauty's Worth," the Sophie Kerr story starring Marion Davies. This is Mr. Vignola's second production with Marion Davies in the star role, his first being "Enchantment" which is reported a big success all over the country.

"Beauty's Worth" was made for the most part in Los Angeles but there remained several important scenes which required the resources of the New York studio and these were held up until the company returned to New York. The adaptation was made by Luther Reed, and the camera work was made under the supervision of Ira Morgan. Forrest Stanley who played the male lead opposite Miss Davies in "Enchantment" plays an important role in "Beauty's Worth."

Mae Murray Features for Metro

"Peacock Alley" to Be First of Series of Four

METRO has completed negotiations for the release of four special productions in the coming year starring Mae Murray. The arrangements were concluded by William E. Atkinson, general manager for Metro, and Robert Z. Leonard, director general, and M. H. Hoffman, vice-president and general manager for Tiffany Productions, Inc.

The first picture to be released will be "Peacock Alley," which scored a sensational success at a recent special showing at the Hotel Commodore. "Peacock Alley," by Edmund Goulding, is based on a story by Ouida Bergere It is presented by Robert Z. Leonard, its director. The production is titled by Frederic and Fanny Hatton, authors of "Lombardi, Ltd." and "The Walk-Offs," which were produced by Metro.

"I am pleased at getting Miss Murray under the Metro banner," said Mr. Atkinson, in commenting on the contract. "It has not been Metro's custom to take productions other than our own for distribution, but, in the case of these Tiffany productions, I feel we have obtained something of super-excellent quality.



Mae Murray

"You can count the pictures of other producers that Metro has distributed on one hand. Recently we made an exception in going out of our own fold to take 'Figbtin' Mad,' the William Desmond production, and its wildfire success has justified our action.

"I think 'Peacock Alley' is going to be one of the greatest hits of many years. Those who saw it at the Hotel Commodore showing unanimously, as far as I can find, agree with me. Miss Murray who has had so many notable successes, has surpassed herself in this picture. It's a great story and Metro is proud to have obtained the right to distribute it.

"We are not yet ready to announce the three other pictures in which Miss Murray will be seen, but they will be up to the standard that Tiffany Productions has set with its magnificent work on 'Peacock Alley.'"

The story of "Peacock Alley" deals mainly with the night life of Paris and New York, in contrast with village life in Normandy and in Indiana. Miss Murray appears as Cleo, a young Parisian dancer who falls in love with an Indiana boy, who is in Paris on business.

The cast of the picture includes Monte Blue, as the husband, Edmund Lowe, W. J. Ferguson, Jeffrys Lewis, Anders Randolph, William Tooker, Howard Lang, William Frederic and M. Durant.

"Molly O" Captures New York

Mabel Normand Picture Completes First Week of Run

"MOLLY O" has rounded out the third week of its scheduled four week New York run at the Central theatre (Broadway and 47th St.) and New York has 'taken' to this latest comedy drama of Mack Sennett's featuring Mabel Normand, directed by F. Richard Jones.

That the New York press has agreed as to the merits of "Molly O" can easily be seen from the following excerpts of the leading dailies:

Daily News said: "Normand fans are going to take this to their separate hearts with a wild whoop of joy, because it is just exactly the sort of thing in which they like to see their own Mabel. She is funny and pretty and abused, and finally triumphant. No one could wish for more. A sight for tired eyes is Mabel Normand."



Charles (Chic) Sale as "the boy" in "His Nibs," produced by Exceptional Pictures Corp. Colleen Moore is "the girl"

Evening World: "Molly O" with Mabel Normand as the bright particular star, is the outstanding feature. This latest, by the makers of 'Mickey is a treat. If you like Mabel Normand, you will be crazy over 'Molly O.' And almost everyone does like Mabel. Don't they? The "ayes" have it. Mabel makes an ideal 'Molly O.'"

Evening Mail: "Mabel Normand has always done her best work under the banner of Mack Sennett, and in 'Molly O' this truth is again demonstrated. The vivacious Miss Normand has never been better than in the title role of 'Molly O.' The picture ends with a sensational scene on a dirigible in midair that is excellent.

Evening Globe: "Mabel Normand has evolved a role which delighted an audience of admirers. She was graduated from the pie throwing motif in the silent drama, and has made a success of plots, which neatly combine slapstick and sentiment."

Evening Telegram: "Laughs and sighs mix deliciously with Cinderella-like romance in 'Molly O' the dashing cinema starring Mabel Normand. There are serious moments in which havoc is played with the heart strings. And for thrills, a battle amid the clouds on a palatial "air-roadster" is only one of the high spots. 'Molly O' sparkles as one of the most fascinating cinemas of the screen.

New York American: "'Molly O' is a revel of fun and excitement. Miss Normand in the title role shows that she has lost none of the art of pantomime that made her one of the first famous film comediennes. The picture is staged on a big scale.

Morning Telegraph: "The opening night audience laughed at 'Molly O' until the orchestra chairs shook, for it abounds with the same laugh making quality which made Finley-Peter Dunne and Mark Twain famous."

Sig Schlager Appointed to Hodkinson Staff

Sig Schlager has been appointed assistant to General Sales Manager A. W. Smith of the Hodkinson office, according to an announcement this week. In his new capacity Mr. Schlager will specialize on the exploitation of certain Hodkinson releases.

Claire Windsor Signed by Goldwyn Pictures

Claire Windsor has been engaged under a new Goldwyn contract as a result of her good work in "Grand Larceny." Miss Windsor will next appear in the leading role of Brothers Under Their Skin," based on the South Seas story by Peter B. Kyne. E. Mason Hopper will direct the production.



Lillian (Billy) Dove and members of the chorus in a scene from "At the Stage Door," produced by William Christy Cabanne and presented by R-C Pictures

Naval Film at Annapolis

"Battle of Jutland" to Be Shown Before U. S. Middies January 7th

THE special showing of "The Battle of Jutland," which Educational is to give at the Naval Academy at Annapolis has been set for January 7 by arrangement with Admiral Wilson, superintendent of the Academy.

Through the courtesy of Dr. Hugo Riesenfeld, managing director of the Rialto theatre, New York, where "The Battle of Jutland" was given its American premiere, the musical score prepared and used by him at the Rialto has been sent to the Academy for use by the band there in connection with the presentation of the picture.

The Secretary of the Navy and the Assistant Secretary of the Navy will be invited to be present at the showing, and probably navy and army officers in Washington will also be invited.

A complete program of Educational Pictures will be built around "The Battle of Jutland," furnishing a whole evening of diversified entertainment for the officers and students present. One of the Selig-Rork Photoplays, a two-reel Christie Comedy, a Robert C. Bruce Scenic and a Kinograms news reel will be supplied by Educational's Washington branch for the entertainment.

Another showing of "The Battle of Jutland" at the Marine Barracks at Washington will be given just before or just after the Annapolis entertainment, and a third screening at the Naval War College at Newport, Rhode Island, is being considered.

New Truex Comedy Offered

Pathe Announces "Stick Around" as Heading Program for Dec. 18

PATHE EXCHANGE, INC., announces the new two-reel comedy, "Stick Around," from the pen of P. G. Wodehouse, the well-known musical comedy and magazine writer, as the leading offering of the short subject features and one serial episode which have been scheduled for release the week of December 18. Julia Mills is the leading lady. The picture was produced by the Ay Vee Bee Corporation.

"Neck and Neck" is the title of the thirteenth episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison.

"Two-Gun Gussie" is the current reissued one-reel comedy starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard prominent in the cast. In the offering Lloyd suddenly departs from his usual characterization and becomes a bad man of the wild and wooly west.

"Shake 'Em Up" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The offering has a Mexican setting and is a satire on melodramas of the border. "The Wolf and the Kid" is the current "Aesop's Film Fable," produced by Fables Pictures' Inc., and created for the screen by Cartoonist Paul Terry.

Pathe Review No. 134 presents a series of interesting subjects, perhaps the most remarkable being "The Casing of Chivalry," which was photographed in the Metropolitan Museum of Art. Pathe News Nos. 102 and 103 and Topics of the Day No. 138 complete the program.

More Hughes Pictures Soon

Three More of Famous Author's Stories to Be Completed Shortly

RUPERT HUGHES has already figured largely in Goldwyn's fifth year product. And he's going to figure still larger. Three Rupert Hughes' photoplays have already been released by Goldwyn—"The Old Nest," "Dangerous Curve Ahead" and "From the Ground Up." The first two were Goldwyn specials—two of the biggest and most human pictures yet produced in America. "From the Ground Up" was used as a starring vehicle for Tom Moore and gave him one of his best roles—as good as the one which Mr. Hughes supplied him with in "Hold Your Horses" last year.

The three Hughes pictures nearing completion and which will be included in Goldwyn's fifth year product are "The Wall Flower," "Sent for Out" and "Remembrance," the two latter being working titles. Mr. Hughes not only wrote the scenarios directly for the screen, but himself prepared the continuities and aided in directing and casting. In fact, he is in absolute charge of every detail of "Remembrance," making his emergence as full-fledged motion picture director with the latter.

"The Wall Flower" is another big Hughes real life drama with Colleen Moore in the leading role. Richard Dix plays opposite her while others in the cast are Gertrude Astor, Laura Laplante, Tom Gallery, Rush Hughes (son of the author), Dana Todd, Fanny Stockbridge and Emily Rait.

Colleen Moore also plays the lead in Mr. Hughes' new Irish photoplay temporarily called "Sent for Out." Alfred Green directed this picture with the author as assistant. Ralph Graves acts the leading man's role. Others in the cast are J. Farrel MacDonald, Kate Price, James Marcus, Kathleen O'Connor, Florence Drew, Harold Holland, Mary Warren, Elinor Hancock, Monti Collins, C. E. Mason and C. B. Leasure.

For "Remembrance," Mr. Hughes selected an all-star cast headed by four well-known screen personalities—Claude Gillingwater, Kate Lester, Patsy Ruth Miller and Cullen Landis. Other important roles are portrayed by Nell Craig, Dana Todd, Richard Tucker, Esther Ralston, Arthur Trimble and Lucille Ricksen. James Dugan has been assigned to Mr. Hughes as his assistant in directing this picture.

Records Broken in Detroit

"Over the Hill" Draws Big Crowds in Simultaneous Run in 26 Houses

FROM the office of William Fox comes announcement that the experiment of playing "Over the Hill" in twenty-six Detroit houses for the week ending November 26 proved an unqualified success. By placing the picture in twenty-six houses Fox established a new record for simultaneous showings of an attraction.

The result was far more gratifying than expected, it is said. In fact, is was so satisfactory that arrangements have been made to play "Over the Hill" in Detroit again in January, when forty theatres have booked the attraction. The theatres participating in the engagement of "Over the Hill" the week of November 26 were: The New Home, the Gratiot, the Lakewood, the Ritz, the Arcade, the Stratford, the Grand Victory, the Farnum, the La Veeda, the Acme, the Merrick, the Fernda the Dix, the Crescent, the Delray, the Duplex, the Medbury, the Myrtle, the Fleur de Lys, the Dawn, the Park, the Central, the Crystal, the Drury Lane, the Majestic and the Strand.

"It must be remembered, too," states Fox, "that this was not the first run of "Over the Hill" in Detroit. For seven weeks it had been playing at the Washington theatre with people flocking to see it at every performance, with the biggest business reported in the history of Detroit theatres.

"Despite the seven weeks' run at the Washington theatre, and in the face of the general let-down in industrial business with many thousands of workmen idle. 'Over the Hill' played during the week to an aggregate of 151,000 persons.

"The average seating capacity of the 26 houses was 600 and the average price of admission during the run was thirty-five cents. Word of the tremendous success of the run quickly reached the ears of exhibitors who had failed to book the picture. A survey of the situation impelled them to believe that the pulling power of 'Over the Hill' was not yet exhausted in Detroit, and that so great was its appeal to the public that it was capable of still greater things."

Big First Run Houses Run Gunning Picture

The biggest first run exhibitors of the country are rushing to book Lois Weber's "What Do Men Want?" it is declared at the offices here of Wid Gunning, Inc., distributors of the picture.

Among those who have recently signed contracts are S. Barret McCormick for the Allen, Cleveland; the Pantheon, Toledo; Jensen and Von Herberg, Portland, Ore.; Miller's California theatre, Los Angeles.

J. Parker Read Starts Work on "Pawned"

With Tom Moore and Edith Roberts as the leading figures of an all-star cast, Irvin V. Willat at the directorial helm and Frank L. Packard, of "Miracle Man" fame as the author, J. Parker Read, Jr., this week launched into production "Pawned," his initial special feature for Associated First National release.

Strong Cast Assembled by Christy Cabanne

CHRISTY CABANNE, who recently completed "At the Stage Door," has started work on his new subject titled, "Beyond the Rainbow." The picture is an adaptation of two stories, "The Mirage," by Eustace Hale Ball and "The Price of Fine Feathers," by Solita Solano.

Mr. Cabanne is assembling a particularly strong cast for "Beyond the Rainbow." Included in the line-up are such well-known players as Courtenay Foote, Lillian ("Billie") Dove, Virginia Lee, Diana Allen, James Harrison, Huntly Gordon, Macey Harlan, Rose Coghlan, Helen Ware, George Fawcett, Marguerite Courtot, Walter Miller, Charles Craig and Edmund Breese. Miss Clara Bow, winner of the recent "Fame and Fortune" popularity competition, is also to be presented in this picture.

21 Paramount Subjects Started Last Week

Monday, November 28, witnessed the starting of two new Paramount productions at the Lasky studio. They are "Beyond the Rocks," the Elinor Glyn story in which Gloria Swanson is to be starred, and William D. Taylor's production, temporarily titled "The Noose," starring Betty Compson.

The Gloria Swanson picture, which is promised to be quite distinctive in the matter of settings and costuming, is being directed by Sam Wood. Jack Cunningham adapted the story.

Miss Compson's picture, which is her first to be made under the direction of Mr. Taylor, is from a story by Constance Skinner which was published in Ainslee's Magazine. Miss Compson's role will be more or less reminiscent of her first big part, that of Rose in "The Miracle Man," for she is cast as a dancer and member of the Apaches of the Paris underworld.

Strong Supporting Cast Seen in "R.S.V.P."

A strong supporting cast is seen in Charles Ray's new picture, "R. S. V. P.," which First National announces for release this week.

The principal female player is Jean Calhoun who takes the role of Betty, a girl who is depicted to possess a certain wistful beauty and whose part was filled only after many actresses were interviewed. Miss Calhoun was previously with Antonia Moreno at the Vitagraph studios. Harry Meyers, who is the principal male support to the star, makes an excellent foil to Mr. Ray's comic situations. William Courtright who plays the important comic role of butler had a similar part in "Forty-five Minutes from Broadway." He is an experienced stage and screen actor. Others in the cast are Florence Oberle, Tom McGuire, Robert Grey and Ida Schumaker.

Gunning Film Scores on B'way

Will Continue at the Lyric at $2 Top; Lauded by Press

THE warm welcome which New York has given to Charles Dickens' "Our Mutual Friend," has insured the continuance of the presentation by Wid Gunning at the Lyric theatre at $2 top.

The almost unanimous enthusiasm with which the New York critics greeted the picture and the manner in which they urged their readers not to miss the production, brought out crowds of people not usually seen at Broadway picture presentations. The number of school teachers and librarians in the first week audiences was especially noticeable. The intense melodramatic appeal of the picture was emphasized in the newspaper reviews, and this brought out great numbers of people who like good drama for its own sake, independent of whether or not it has a classical inception.

An exploitation campaign without ballyhoo features was carried out by the Wid Gunning home office staff on "Our Mutual Friend." A bulletin board notice was distributed for use in libraries and leaflets appealing to book lovers were distributed from book shops. Notification to the Dickens fellowship in advance of the presentation resulted in a 100 per cent attendance by the members of that organization.

A three color store window poster reading "Come in. We consider you Our Mutual Friend! The perfect movie," resulted in more than a hundred window tie-ups along Broadway. This paster is being distributed to the Wid Gunning exchanges for use throughout the country.

The newspaper advertising campaign following the opening was largely made up of quotations from the newspaper reviews.

The motion picture trade press joined with the newspapers and public in fulsome praise of "Our Mutual Friend," and extracts from these reviews follow:



Graf Productions present Hobart Bosworth in "White Hands." To be released by Wid Gunning, Inc.

Motion Picture News: "Whoever is responsible for 'Our Mutual Friend' deserves praise of the highest order. He has taken the salient episodes, the moving incidents and fashioned them into a highly interesting picture—a picture which reveals clearly defined characterization, some samples of quaint humor, and bits of incident—which flow along through a plot and several counter-plots, releasing a fine breath of sentiment, captivating charm, suspensive melodrama, eloquent atmosphere and what must be regarded as exceptional photography."

Moving Picture World: "This story of the famous English novelist turned out to be one excellent material for a moving picture and should serve as a guide to the American directors who persist in photographing life just because they are making a moving picture. . . . It is a mystery story and has all the elements of a corking good melodrama.

"Perhaps the impersonation in the present cast that is the greatest single hit is the Bella Wilfer of Catherine Reese. Anything more charmingly feminine and lovely than this demure little English actress hasn't been shown on the screen."

Wids: "'Our Mutual Friend' contains action, drama, comedy, suspense, mystery—well, all the ingredients for what is known as good movie material today.

"You have a lot of material to work with here. You have the name of one of the world's greatest writers, and the name of one of his best known works—'Our Mutual Friend.' There are thousands and hundreds of thousands of Dickens lovers all over the country, and added to this is the fact that regardless of whether or not your people know or love Dickens they have in this mighty fine picture entertainment.



First Nat'l Releases in Force in Ohio

The popularity of First National pictures with the picture-loving public of North Central Ohio was indicated by the fact that First National's releases were offered by exhibitors in a great many instances as Thanksgiving day attractions.

W. K. Richards, of the New Royal, Findlay, served a vertiable First National banquet with Constance Talmadge's "Lessons In Love" as the piece de resistence. Wesley Price, of Norwalk, formally opened his recently purchased Huron theatre, Huron, on Thanksgiving day, with "The Golden Snare," a First National picture that has been making more than good in the North Central Ohio section.

Saturday Evening Post Story for Wm. DeMille

"Too Much Efficiency," an adaptation of E. J. Rath's Saturday Evening Post story, will be William de Mille's next Paramount picture. The adaptation will be done by Clara Beranger.



Norma Shearer, supporting Eugene O'Brien in "Channing of the Northwest," his latest Selznick special directed by Ralph Ince

More Prints Ordered for "Beggar Maid"

In order to meet the demand for early dates on "The Beggar Maid," first in the series of Triart Great Master Productions, released by Hodkinson, it has been found necessary to order nearly twice the number of prints originally sent through the laboratory, according to an announcement this week from the Hodkinson offices.

A few of the first important houses in the country to book the entire series, on the strength of the drawing-power of the first picture, "The Beggar Maid," are the Rialto and Rivoli theatres in New York; Strand in Brooklyn; Strand, Albany; Strand, Buffalo; Strand, Syracuse; Park, Boston; Grauman's Rialto, Los Angeles; Stanley, Philadelphia; Ascher's Capitol, Cincinnati; Allen, Cleveland; Star in Rochester, and Rialto in Washington.

These theatres, following the presentation of "The Beggar Maid" have already arranged playdates for the second picture in the series, "The Bashful Suitor," to be released by Hodkinson on December 11th.

Syndicating "The Son of Wallingford"

Newspapers in many of the larger cities of the United States and Canada are publishing in serial form "The Son of Wallingford," the George Randolph Chester story, upon which has been based the motion-picture version made by Vitagraph under the same title. The Bell Syndicate of New York City reports unusual interest in the newspaper fiction version.

Among the additional newspapers which contracted for the publication of "The Son of Wallingford," within the past few weeks, are the Buffalo News, the Cleveland News, the Lima, Ohio, News; the Oswego, N. Y., Palladium; the Lewiston, Me., Journal; the Boston Telegram, the Lynn, Mass., Telegram; the Columbus State Journal, the Worchester Telegram, the Waterbury Republication and the Seattle Post-Intelligencer.

"Received Payment" Is Ready for Release

"Received Payment," starring Corinne Griffith, has been completed and is now awaiting release by Vitagraph. Officials of the Vitagraph organization who have seen the picture express the opinion that it is the best picture of Miss Griffith's career. The picture is based on a story by John Lynch and was directed by Charles Maigne. The supporting cast includes Kenneth Harlan, David Torrance, William David, Charles Hammond, Henry Sedley, Dan Duffy, Regina Quinn, and Dorothy Walters.

"Received Payment," as a story, has the elements required by Miss Griffith for a picture of her making. She has the opportunity to appear both as a struggling young actress living in a typical theatrical boarding house, and as the petted, wealthy girl in society. She has the opportunity to act in a light comedy vein, and in heavy drama, even tragedy.

Good Exploitation Aids "Black Roses"

Thorough co-operation of the local publicity department of R-C Pictures with the management of the Delmar theatre, St. Louis, assisted materially in putting over to good business, Sessue Hayakawa starring in "Black Roses."

When the campaign was opened a scenic artist was employed to paint a huge American Beauty rose in black, on a plate glass window, backed by a shadow box. This was lighted brilliantly and attracted the attention of thousands. Only the title, "Black Roses," was printed above the rose, and the initials "S. H." below. It attracted wide attention and tied up with the regular advertising.

Priscilla Dean to Make Burnett Story

Frances Hodgson Burnett's novel, "That Lass O' Lowrie," soon will be seen on the screen again. This time it will be used as a supervehicle for Priscilla Dean, Universal-Jewel star.

Seven years ago it was a five-reel sensation. Universal made it with Harry Carey and Helen Ware in the leads, supported by Ella Hall, Harry Carter and Jack Curtis. Robert Leonard directed the production at Universal City.

Important Engagement Announced by Famous

The engagement of Al Green to direct Thomas Meighan in his next Paramount picture, temporarily titled "The Proxy Daddy"; and the appointment of Sonia Levine, well-known magazine writer and more recently associate-editor of the Metropolitan, to write specially for Penrhyn Stanlaws, were announced by the Famous Players-Lasky headquarters during the week.

Mr. Meighan's vehicle is an adaptation by Olga Printzlau of a story by Edward Peple. Production is scheduled to start this week at the Lasky studio.



Larry Semon as he appears in his latest Vitagraph comedy "The Sawmill"

"Man to Man" Ready for Release Soon

"Man to Man," Harry Carey's second Universal-Jewel production, has been completed at Universal City and will shortly be ready for release. It is an adaptation of Jackson Gregory's novel of the same title and was directed by Stuart Paton.

A range fire "shot" in the San Francisquito Valley, California, and a cattle stampede, views of which were taken in Calabassas, Cal., are said to prove unusually thrilling. Carey is said to have risked his neck several times both in the fire and stampede scenes.

Lillian Rich, Willis Robards, Charles LeMoyne, Otto Meyers, Harold Goodwin, Harley Chambers, Alfred Allen, and little Mae Giraci are also in the cast.

Youngsters Thank Rothafel for Treat

During Armistice Week at the Capitol theatre, S. L. Rothafel acted as host to 350 children of Public School No. 42 of the Bronx, New York City. Since then Mr. Rothafel has received about fifty letters from the youngsters thanking him for the treat and describing their pleasure in being entertained at the big Broadway house. One wrote: "I was struck by the beautifulness of the place, and later when the orchestra started to play I thought that angels were playing." Another was impressed by the ushers. "I noticed particularly how clean they were dressed and how the uniforms fitted just right." Another with an eye to the interior decorations adds, "The statues along the walls were beautiful."

"Musketeers" Sets New Record in Cleveland

Showing simultaneously in three Cleveland neighborhood theatres at more than double usual prices, Douglas Fairbanks' "Three Musketeers" played to capacity on the first seven-day booking ever made by either of the three houses, had a "lock-out" on Sunday, and set new box office records for each of the three.

This United Artists release was booked at the Lucier, the Manhattan and the Capitol theatres, for seven days at each house.

"Never Weaken" Breaks Record at Symphony

At the completion of a seven-weeks run of Harold Lloyd's "Never Weaken," at the Symphony theatre, Los Angeles, H. B. Brockwedel, managing director of the Symphony theatre, wrote the following letter to Mr. J. E. Storey, sales manager of Associated Exhibitors:

"Since finishing the run of 'Never Weaken' at this theatre we thought perhaps you would like to know. . . .

"'Never Weaken' ran for 44 days and could have been held for at least another week to excellent business had not other bookings demanded a showing.

"That within 44 days the picture played to approximately 120,000 people and that the seating capacity of the Symphony is 645.

"That 'Never Weaken' was the longest subject on the bill.

"That out of 120,000 people only 7 were heard to say they did not like the show.

"And finally, that the Symphony is going after the 'The Sailor Made Man' just as strong as it did after 'Never Weaken.'"

Nat'l Geographic Body Honors Film Explorer

A well-deserved honor was tendered to Harold H. Horton and Prizma, Incorporated, producers of Prizma master pictures in color, by the National Geographic Society of Washington, D. C., in their invitation to Mr. Horton to address the Society, Friday, November 25, 1921, at Washington, D. C.

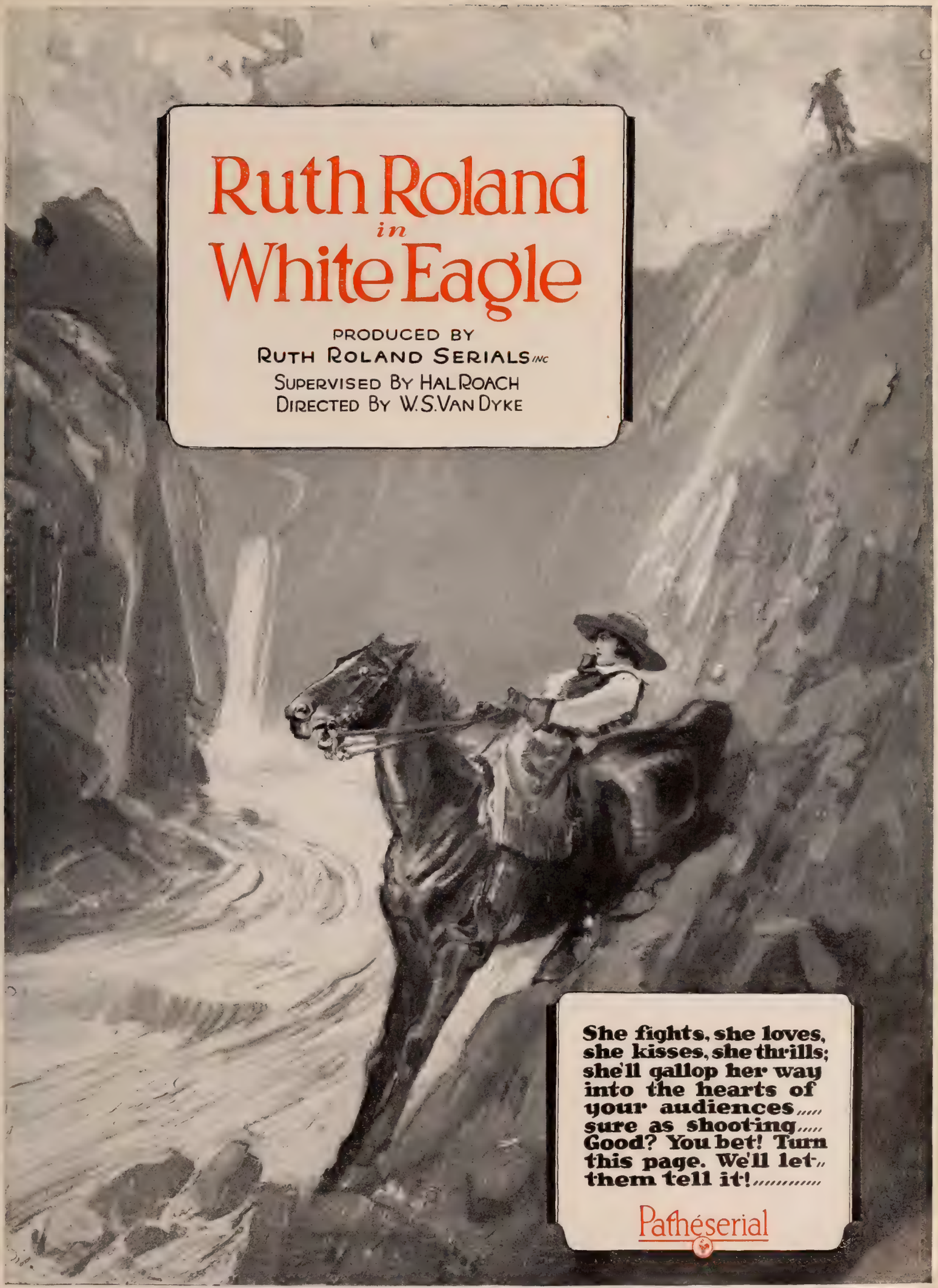
Mr. Horton, who has recently returned from a 36,000 mile trip to the Far East and the less well known islands of the South Seas, brought with him so many unique records and moving pictures of life and customs in this always interesting part of the world, that the Society sought him out to address it on the results of his explorations.

His address was supplemented by the exhibition of his five-reel travel-feature story, "Bali the Unknown," made in Prizma color. This is the only travel feature-story of Bali or the South Seas made by color photography, and its presentation before the National Geographic Society met with an enthusiastic reception.

Work Progressing on Irene Castle Film

Work on the second Holtre Production, starring Irene Castle, for release through Hodkinson, reached the half-way mark this week at the Estee Studios under the direction of Edwin L. Hollywood, according to an announcement from the Hodkinson offices. The name of the production is "The Rise of Roscoe Payne," a Joseph C. Lincoln Cape Cod story.

The first of the series of Holtre Productions starring Mrs. Castle, "French Heels," has been cut and titled and prints are being shipped to the various Hodkinson exchanges for release on January 8th.


Ruth Roland
in
White Eagle
PRODUCED BY
RUTH ROLAND SERIALS INC
SUPERVISED BY HAL ROACH
DIRECTED BY W.S. VAN DYKE
She fights, she loves, she kisses, she thrills; she'll gallop her way into the hearts of your audiences..... sure as shooting..... Good? You bet! Turn this page. We'll let them tell it!.....
Pathéserial

Ruth Roland *in* White Eagle

One opinion, all sections

From the East

"I consider 'White Eagle' even better than 'Hurricane Hutch,' which is going some."

Frank Valli,
East End Theatre, N. Y.

* * *

"'White Eagle' should go over big in all serial theatres. Ruth Roland always draws business my theatre.

Expect to do extra business 'White Eagle' because of unique cliff dweller sets and Western atmosphere.

Clean, filled with action, yet censorproof."

Charles Rollins,
Star Theatre, Boston.

From the Middle West

"'White Eagle' even better than 'Hands Up.'"

A. K. Beusad,
World in Motion Theatre,
Kansas City.

* * *

"'White Eagle,' a world beater. Daring performance of Ruth Roland unexcelled. Photography 100 per cent., settings magnificent. Would do credit to feature product. Every exhibitor should book it to fortify himself against a long winter."

F. E. Wolcott,
Majestic Theatre,
Racine, Wis.

From the Far West

"Have used every Pathe serial, and there have been some mighty good ones, but 'White Eagle' looks like the best in a long time. We always figure on a knockout when Ruth Roland is the star."

W. E. Shipley,
Empire Theatre,
Salt Lake.

* * *

"'White Eagle,' Ruth Roland's best serial. Contains the things fans want, a good story, Indians, cowboys and plenty of outdoor action."

S. B. Steck,
Cozy, Lyceum and
Rex Theatres,
Ogden, Utah.

These are just a few, boys. *The mails are jammed with praise of "White Eagle."*



Pathéserial

"Sketchografs" Subject Highly Endorsed

FOLLOWING up its letter to E. W. Hammons, president of Educational, in which it indorsed "What's the Limit?" the latest issue of Sketchografs by Julian Allendorff, the motion picture committee of the Council for Limitation of Armament has written to practically every exhibitor in the United States and Canada urging them to book this picture, which is based on the world's great need for reduction in armaments. The letter, which went to approximately 7,000 exhibitors, says:

"The co-operating and participating organizations shown on the attached list, who are affiliated with the National Council for Limitation of Armament, have a gross membership of about seven million people.

"The National Council for the Limitation of Armament representing this great affiliation have indorsed a motion picture titled, "What's the Limit?" produced by Julian Ollendorff in his December release of 'Sketchografs,' which is to be released by the Education Film Exchanges, Inc.

"The membership of the National Council of the Limitation of Armament and also the membership of all co-operating and participating organizations are being notified to watch for the exhibition of this motion picture, "What's the Limit?" and bring their friends to see it and urge you as a 100 per cent American citizen to book this picture for your theatre, thereby aiding a great movement for the betterment of the world."

One Million in U. S. See "Over the Hill"

More than 1,000,000 people in the United States have seen "Over the Hill," the Fox special-super production, according to statistics compiled from the composite reports of Fox exchanges throughout the country. This is true in face of the fact that this great picture, which played one solid year on Broadway, New York City, is yet to be shown in hundreds of smaller cities in a majority of the states in the Union.

Letters are received daily by the Fox offices from persons in all sections of America and Canada and in all stations of life, lauding the efforts which produced this super-picture.

"Over the Hill," is now being shown in the British Isles, and will soon appear throughout continental Europe—even in Russia, for which territory arrangements are being made via England. Shanghai and Singapore, in the Far East, also will witness the Fox feature in the near future, if plans now under way are consummated.

"Foolish Wives" Shipped East

Precautions Taken in Transit; Premiere About Jan. 1st

THE long heralded print of "Foolish Wives," Carl Laemmle's million dollar picture, written and directed by Erich von Stroheim, has arrived in New York. In its trip across the continent, Universal safe-guarded the fragile fortune in film with every possible precaution, including a special car and armed marines. During the journey, four film cutters and a title writer worked night and day, with special equipment set up in the car, to complete the film by the time of its arrival in New York.

Definite plans for the presentation of "Foolish Wives," has not yet been announced. It is expected, however, that it will be shown to the public on the first of the year, in the Central Theatre, Broadway and Forty-seventh street, New York.

The picture arrived in New York about 15,000 feet in length. It had been reduced more than 3,000 feet during the trip and several hundred titles had been written and revised. Ripley asserted that because of the smoothness of work on the train and the lack of interruption, he had accomplished six days' work in three days. As soon as he and his crew had snatched a few hours sleep in New York, they set to work again and by midnight on December 5, had finally cut the picture to 12 reels, which it is expected, will be the exhibition length of the Monte Carlo feature.

No film ever had a more auspicious trip from Los Angeles to the East. Its departure was made an occasion of celebration "bon voyage" at the Los Angeles station, by the principals who worked in it. Because of the novelty and innovation of the laboratory work done in transit, the Universal "cutting car" was met by city officials and newspaper men at many important points along the route. Officials of the Union Pacific road, aboard the train to which the special car was attached, co-operated in every possible way with Harry Reichenbach, in charge of the Universal force, to facilitate the work of the film cutters.

So important did Universal executives consider the safe arrival in New York of the first print of "Foolish Wives" it was insured for $1,078,000 for the trip. This protection embraced fire, railroad wreck, theft, and other loss or mutilation. The premiums alone for this insurance which was divided among a number of companies, totaled to more than $12,000.

The unique installation of a cutting laboratory outfit aboard the train was a last minute move to enable Arthur D. Ripley, in charge of cutting the picture, to deliver the first print in completed form by December 5. By working in shifts, day and night, during the transcontinental run, Ripley and his force was able to do six days' work. More than three thousand feet were cut from the film, and an entire new set of titles, written or edited, as a result of the train laboratory experiment. So impressed were officials of the Union Pacific with the stunt, that the railroad will equip a special car for film cutting, to be rented to producers faced with film cutting in transit.

Charles Pike, passenger agent of the U. P., accompanied the Universal laboratory car from Los Angeles to Chicago. By constant conference with the engineer and with train dispatchers along the route, he kept the train at maximum speed over the entire distance. It actually arrived in Chicago ahead of time. He saw to it that every convenience was placed at the disposal of the Universal working force and co-operated with them in publicity and liaison work at all stops. Eyre Power, chief of the Union Pacific Press Bureau, also accompanied and aided the Universal representatives.

Von Stroheim did not accompany the film train east, having preceded it by several days. After cutting the huge feature from 295 to 30 reels during the last few months, the well known director took a vacation, leaving Ripley the final task of trimming the feature to exhibition length.



A detachment of U. S. Marines guard the first film of "Foolish Wives" when it is transferred from train to train at Chicago, during its journey to New York. The picture was partly edited and cut while en route from the Coast

Selznick Studios Active

Conway Tearle, Eugene O'Brien, and Elaine Hammerstein Units at Work

ELAINE HAMMERSTEIN, Selznick star, who has just finished "Why Announce Your Marriage?" is getting ready for another of her star-series productions which is scheduled to go into work within the next ten days or two weeks. Ralph Ince will probably direct the next picture just as soon as he finishes with Eugene O'Brien in "Channing of the Northwest." The title of the next Hammerstein release has not yet been announced.

Selznick also announces that while "The Man of Stone" is running as the current attraction in the Conway Tearle series of six pictures for this season the Selznick forces are preparing, as the January 10 release, "Shadows of the Sea" to be the third attraction on the promised schedule. Showmen are finding an active public response to their advances on "The Man of Stone" thus far in its progress since being released.

When "Shadows of the Sea" is released Doris Kenyon will be seen as Tearle's leading woman in this Frank M. Dazey story. Besides Miss Kenyon the important players in Tearle's support will be Arthur Houseman, Crawford Kent, J. Barney Sherry, Jack Durimer, Harry Lane, William Nally and Miss Frankie Mann.

For "Channing of the Northwest," starring Eugene O'Brien, states Selznick, a cast has been selected that not only perfectly fits the various roles but is calculated to greatly enhance the production in box office value.

Norma Shearer, a dark eyed young beauty who has been steadily working her way to prominence on the screen for the past year and who is claimed as another "discovery" by Myron Selznick, has been cast in the leading feminine role opposite Eugene O'Brien. Gladden James is playing as "heavy" role in "Channing of the Northwest." Martin Faust has been cast in the important role of a half-breed.



A scene from the Cosmopolitan production, "Just Around the Corner," from the story by Fannie Hurst. A Paramount picture

Successor to "Humoresque"

"Just Around the Corner" is East Side Story by "Humoresque" Author

"ANOTHER 'Humoresque,'" is the prediction made for "Just Around the Corner," a Cosmopolitan Production presented by Paramount. Several factors contribute to the assurance of the producers and distributors that this picture will more than equal the success of "Humoresque" which recently won the Photoplay Gold Medal as the best photoplay of 1920.

First of all, the original story is the work of Fannie Hurst, who wrote "Humoresque." Secondly, the scenario was written by Frances Marion, who did the script of the first Fannie Hurst picture. Miss Marion also directed "Just Around the Corner." A third point is that the locale of the story is again New York's East Side. Another strong factor is that "Just Around the Corner" was created by Cosmopolitan Productions and is said to bear all of the fine touches and high finish that that production company claims for its products.

"Just Around the Corner" is based on a short story of Miss Hurst's entitled "Superman" which appeared in the Saturday Evening Post. In the first volume of the writer's short stories which was published under the title of "Just Around the Corner" this notable short story was included. Cosmopolitan Productions used the title of the collected short stories for its picture because Frances Marion has crystallized in this East Side drama the spirit of many of Miss Hurst's stories.

"Just Around the Corner" does not claim distinction because of elaborate settings and gorgeous gowns—the East Side has none of these. But the East Side has real people and the players in this picture are flesh and blood men and women. The story tells of the trials and misfortunes of a poor family and the ultimate triumph of a mother's ideal—protection of a good man for her young and beautiful daughter and guidance and strength for her loving son.

The cast is a well-rounded one, each man or women being in character for his or her part. Margaret Seddon, who had an important role in "The Inside of the Cup," plays the mother. A young actor of great promise is Lewis Sargent, who is seen as Jimmie Birdsong, an awkward but charming messenger boy who is strongly devoted to his mother and sister and who can stand up for his right whenever necessary. Sigrid Holmquist, called the "Mary Pickford of Sweden," plays Essie Birdsong. Fred C. Thompson, Edward Phillips, Peggy Parr, Mme. Rose Rosonova and William Nally round out the capable cast.

First Nat'l Pictures Listed by Board

ASSOCIATED FIRST NATIONAL productions predominate in a list entitled, "The Best Family Pictures Released in 1921," which has been compiled by the National Committee for Better Films of the National Board of Review of Motion Pictures. The selections appear in Film Progress, the organ of the committee, in the December issue.

Nearly all of the larger motion picture concerns are named in the list. The eleven First National pictures listed are: "All for a Woman," All-Star; "R. S. V. P.," Charles Ray; "One Arabian Night," Pola Negri; "Woman's Place," Constance Talmadge; "The Idle Class," Charles Chaplin; "Peck's Bad Boy," Jackie Coogan; "Bob Hampton of Placer," James Kirkwood, Marjory Daw, Wesley Barry; "The Sky Pilot," John Bowers and David Butler; "Scrap Iron," Charles Ray; "The Kid," Charles Chaplin; 'Dinty," Wesley Barry.

Gunning Has New Feature

"White Hands" Featuring Hobart Bosworth for Wid Gunning Release

WID GUNNING announces that he has taken over for distribution "White Hands" in which Hobart Bosworth is featured. The picture is the first one made by Max Graf in the new San Mateo studios. The story is by C. Gardner Sullivan, and Lambert Hillyer directed.

In "White Hands" Bosworth takes the part of Hurricane Hardy, a hard fisted sea captain adventuring into the Sahara desert in search of goods. The picture is said to give Bosworth the most dramatic opportunity he has ever had. It abounds with thrills, including the killing of a man by sharks and a fight in which Bosworth bests an entire band of Arabs.

The cast selected by Mr. Graf includes many of the best known people in pictures, among them Robert McKim, Elinor Fair, Freeman Wood, Muriel Frances Dana and Al Kauffman.

Lambert Hillyer, the director of "White Hands," has for the last few years been directing William S. Hart. C. Gardner Sullivan, the scenario and continuity writer, is known as the highest paid man in that branch of the industry. The photography was done by J. O. Taylor.

The Wid Gunning staff is making elaborate preparations for putting over "White Hands."

Mr. Graf himself brought the master print of "White Hands" to New York and turned it over to Mr. Gunning. He returned this week to San Francisco to start work on his second picture.

"White Hands' is the first big picture to be made in the new studios erected at San Mateo, in the suburbs of San Francisco.

Sales Drive for Century

Week of December 25 to January 1 Will Be Observed as Century Week



Baby Peggy, two year old Century Comedy star, appearing in "Chums"

AS a tribute to Julius Stern, president of Century and newly-appointed vice president of Universal, salesmen handling the Century product, have pledged themselves to put a Century comedy in every theatre in the United States and Canada during Christmas week. This period from December 25 to 31 will be known as Century week and a concerted effort is being made by the bookers in the various Century exchanges to arrange play dates for this week.

During the past few months there has been an increasing demand for Century comedies on the part of exhibitors all over the United States and Canada, declares a statement from the century film headquarters. Lee Moran, the newest Century star, who has projected a series of super comedies dealing with conditions of modern life, will contribute one picture a month to the company's output. His first release, "The Straphanger," which has to do with suburban life, will be followed immediately with "The Touchdown," the theme of which is college sports.

The Century Film Corporation reports it has been forced to double the number of prints of its comedies during the 1921-1922 season in order to supply the increased number of first-run accounts, now featuring its stars as important parts of their program.

Special arrangements are being made to rush late December prints to exchanges in time for Century week. Among the new pictures which will be available to exhibitors during the holidays are "Chums," with Baby Peggy and Brownie; "The Dumb Bell, with Harry Sweet; "Shipwrecked Among Animals," with Sweet, and "The Straphanger," with Lee Moran.

Balanced Cast for "At the Stage Door"

William Christy Cabanne has selected a carefully-balanced cast for the production of "At the Stage Door." This will be released by R-C Pictures on December 11th.

Lillian ("Billie") Dove, late of the Ziegfeld Follies, who made a decided hit in "Sally" has the leading female role. Huntly Gordon plays the leading male role. Elizabeth North has the ingenue role, and William Collier, Jr., has the young man part. Charles Craig, screen comedian, supplies the comedy relief. Billy Quirk also plays a light role that brings many laughs. Vivia Ogden plays the exacting role of a theatrical boarding-house keeper. Little Miriam Battista, Frances Hess, Margaret Foster, Katherine Spencer, and Doris Eaton are also included in the cast.

Universal Short Subjects for December

A COMPREHENSIVE schedule of short subjects is announced for release by Universal during the closing weeks of the old year. The list includes six two-reel Western dramas, four two-reel comedies, four one-reel comedies, one two-reel newspaper life drama, and the opening of a new serial.

The Western dramas feature such stars as Eddie Polo and Eileen Sedgwick. They are "The Yellow Streak," with Eddie Polo; "The Dream Girl," with Miss Sedgwick; "The Heritage of Hate," with Polo; "The Alarm" with a special cast; "A Ride for a Rancho," with Polo, and "A Battle of Wits," with Miss Sedgwick. "Ned of the News" has been filmed at Universal City, with Percy Pembroke in the featured role. It will be released during the third week of December.

One reel Star Comedies to be released in the coming few weeks are, "Heart Breakers," "Show Me Your Samples," "Fur Coats and Pants" and "Oh Nursie!" In addition to the foregoing short subjects, the first episode of Eddie Polo's latest serial, 'The Secret Four," will be released.

Second Selznick Special Ready

NEW YORK theatregoers will pass upon the first of Selznick's six special productions for this season when "A Man's Home" occupies the screen at the Capitol theatre week starting Sunday, December 18, and before that time there will be pre-release showings of "Conceit," the second feature in the Selznick series in some of the larger cities outside of New York. The appearance of "A Man's Home" at the Capitol during the week before Christmas will be a test of drawing power in the worst period of the theatrical year.

"Conceit" is based upon entirely different lines than "A Man's Home" with vastly different phases of human nature under consideration—but the Selznick forces declare that more exciting events and a wider appeal to sensationalists will be disclosed in the latest special. "Conceit" was shown to representatives of the trade press during the past week and the first critical opinions that have, as a result been printed point to a substantiation of the Selznick faith in the new offering.

Michael J. Phillips wrote, for Munsey's Magazine, the story on which Edward J. Montagne based the scenario of "Conceit" from which Burton George directed the presentation. Myron Selznick, vice-president in charge of production, sent Director George and his company to the Canadian Rockies to make headquarters at Banff, Alberta.



A scene from "Conceit," the second of Selznick's Supreme Six

Thus were scenic backings secured that promise to make "Conceit" distinctive for its settings of natural grandure. Much of the action takes place out-of-doors and in every one of these scenes are different "shots" of mountains, snow capped and creased with rugged fissures of rocks and ice; forests that disclose miles upon miles of tree-tops; roaring cataracts and rushing streams—all forming a natural background for ferocious combats, man to man and struggles with wild beasts.

Banff and its surroundings have brought fame to the Province of Alberta because of the wonders of the Canadian Rockies, and the natural beauty of its scenery summer and winter. "Conceit" is declared to be the only photoplay that has carried practically its entire action into that rugged country bringing to the screen, in this way, scenery that will be a revelation to theatregoers who may have glimpsed the Canadian Rockies only in news reels or educationals.

In the matter of cast, Myron Selznick made individual selection of players best equipped to play the several roles. Thus William B. Davidson became the lead, representing the type of character that embodies the characteristics of a man who tipifies "Conceit"; Mrs. De Wolf Hopper is leading woman and Betty Hilburn figures prominently in the crux of the plot. Charles Gerard, Maurice Costello, Patrick Hartigan and Warren Cook are other players of importance to the presentation.

"Conceit" is an immediate release among the Selznick attractions. Prints are now in the several Select branches and contracts for presentations have already become operative in the various territories.

"Behold the Man" in Demand for Holidays

With the approaching holiday season, Pathe again finds exhibitors demanding in even greater numbers than last year, its beautiful hand colored masterpiece, "Behold the Man." This story tells the life of Christ in the most exacting manner, and never digresses from the Bible.

Bookings have been increasing so steadily for the past month, that few open dates are left now on any of the prints, and exhibitors desiring to play the subject, are urged by the Home Office of Pathe Exchange, Inc., to make immediate applications for play-dates.

"Sailor-Made Man" Acclaimed

Trade Press in High Praise of Harold Lloyd Comedy

A VERITABLE flood of praise from the trade press has greeted the pre-release showing of Harold Lloyd's "A Sailor-Made Man," which is scheduled as a Christmas release by Associated Exhibitors. This is Harold Lloyd's first four-reel production, and all the publications agree that "A Sailor-Made Man" will be a tremendously successful attraction for the exhibitors.

Lawrence Reid, of the Motion Picture News declares in his review that it is "certainly a gem of a comedy." He says that "Harold Lloyd has employed all the original ideas which are associated with a sailor's life, and has presented them in such a clever manner that one funny scene follows another with lighting rapidity," also that "Hal Roach has spent a snug sum in getting a comedy which is correct in its realism, which contains original sets, and never relies upon worn-out hokum. Lloyd is constantly doing the unexpected and the comedy is a sure laugh getter."

The Exhibitors' Trade Review remarks that "A Sailor - Made Man "is very likely to result in an avalanche of dollars at the box office, and without a doubt will widen the smile on the face of the wise exhibitor who likes to hear his audience laugh and is not adverse to taking in the dollars." The Trade Review write up concludes with the remark that "there is a point of appeal in every foot of this film. It appeals to everyone, man, woman or child.

Arthur James, editor of the Moving Picture World, declares that "A Sailor-Made Man" is continuous, fine, well - presented, most amusing and thoroughly complete and satisfying entertainment. The picture is expensively made and looks it." Mr. James concludes his article with the following advice: "The attention of the exhibitors is especially directed to this picture as a box office number that can be cashed in upon heavily." Elsewhere in the Moving Picture World, Mr. C. S. Sewell says: "'A Sailor-Made Man' is in several respects Harold Lloyd's best effort and, at the same time, his most ambitious offering. Besides being an excellent comedy, it is marked by an elaborateness of production such as big Oriental sets, as is seldom seen in comedies."

Wid's Daily says: "Lloyd again demonstrates in 'A Sailor - Made Man" the possibility of straight, clean comedy, without resorting to slap-stick or smutty effects. As a matter of fact this is probably one of the strongest reasons for Lloyd's great hold upon the American public. His comedy is clean, straight and decent."

Associated Exhibitors say that every branch has wired in to New York praising in highest terms this production and declaring that there is no question about it being one of the most tremendously successful comedies the exhibitors have ever shown. Practically every big first-run theatre of the country will show "A Sailor-Made Man," many of them using it as a Christmas week attraction.

IT'S COMING FAST!

Wid Gunning Month

1922 JANUARY 1922

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Lots of Surprises! See the nearest Wid Gunning Exchange NOW!

New Tom Mix Picture Is "Arctic Trails"

Tom Mix and Lynn F. Reynolds are authors of Tom's new picture just started at Hollywood and being made under the working title "Arctic Trails." Eva Novak is playing the feminine lead. It is the Fox star's first picture with a prologue.

Paramount Announces Dec. 11th Releases

FOLLOWING close on the heels of "Get-Rich-Quick Wallingford," another Cosmopolitan Production, "Just Around the Corner," is scheduled for release by Paramount December 11, sharing the date with the special Production, "Don't Tell Everything!"

Wallace Reid, Gloria Swanson and Elliott Dexter have the leading roles in "Don't Tell Everything!" which is one of Paramount's multiple-star special productions. The picture is from an original story by Lorna Moore, with scenario by Albert Shelby La Vino. Sam Wood directed and Thompson Buchanan supervised the production. In addition to the above-mentioned players, the cast includes Genevieve Blinn, Sam Wood's baby daughter, Gloria, and the de Briac twins.

"Just Around the Corner" is an adaptation of "The Superman," a story by Fannie Hurst. Frances Marion, who wrote the scenario of "Humoresque," not only adapted this latest production but directed it as well.

The leading feminine role is played by Sigrid Holmquist, known as "the Swedish Mary Pickford," who here makes her debut in an American production. The most important male role is in the hands of young Lewis Sargent. Margaret Seddon plays the mother, and other prominent roles are played by Fred C. Thomson, Miss Marion's husband; Edward Phillips, Peggy Parr, Mme. Rose Rosonova and William Nally.

"White Eagle" Has Many Advance Bookings

Pathe branch exchange reports up to three weeks before the announced release date for "White Eagle" show that the latest Ruth Roland serial has broken all advance booking records. With leading exhibitors in different parts of the country sending telegrams of congratulation to the Pathe Home Office, anticipations of greater returns from "White Eagle" than from any previous Pathe serial are considered justifiable.

The intense vitality and picturesqueness of the action, together with its fascinating "White Rider" note of mystery are referred to with notes of admiration in these expressions from exhibitors on reviewing the opening episodes of "White Eagle."

Fine Support for Constance Binney

Three well-known picture-players have been signed for the principal supporting roles in Constance Binney's fifth Realart picture of the season which has just gone into production under the direction of Edward Le Saint. Jack Mulhall plays the male lead.

Six Ince Features Coming

Four in Production, One in Cutting Room and Sixth Announced



Thomas H. Ince

SIX big pictures are on the production schedule of Thomas H. Ince for the first three months of 1922 to follow "Hail the Woman" under his recently negotiated distribution contract with Associated First National Pictures, Inc.

At the Ince studios at Culver City four pictures are in the course of production, one is in the cutting room and the sixth has been announced. For 1922 Mr. Ince has laid down a "big year" production policy and his plans include definitely, for the first quarter of the year, the following specials: "Face Value," Florence Vidor, Milton Sills, Marcia Manon Joe Singleton, Frank Campeau, Charles Clary and Winter Hallin in the cast. Direction and scenario by Lambert Hilger, director of most of Bill Hart's best. Charles Stumar at the camera. Original story by Marc Edmond Jones. It is the story of a tin-cared, broken-nosed crook who receives a new identity at the hands of a noted plastic surgeon. Mystery, romance and thrilling adventure and a drama with many unusual twists and exploitation possibilities.

"The Hottentot," from Willie Collier's recent stage success, Douglas MacLean in the role of Sam Harrington, the man mortally afraid of horses who is mistaken for a daring steeplechase rider. Madge Bellamy in the feminine lead, Raymond Hatton, Stanhope Wheatcroft, Lillian Worth, Sam Armstrong and others in support. Story by William Collier and Victor Mapes. Scenario and direction by Del Andrews, the veteran Ince scout who at last "condescends" to wield a megaphone after many years.

"Jim" Milton Sills, John Bowers and Marguerite de la Motte in the leading roles. An original story by Bradley King. Directed by John Griffith Wray, who directed "Lying Lips" and "Hail the Woman."

"Wooden Spoil," directed by Irving Willat. The story is from a popular novel by Victor Rousseau. Scenario by Joseph Franklin Poland. All-star cast.

"Finding Home," timely and absorbing drama of immigration with the Colorado mines as locals. Featuring an all-star cast. Direction by Lambert Hillyer. Story by "Bellboy 13." Another Douglas MacLean comedy to be released after "The Hottentot."

"Someone to Love," a drama of a Canadian trading post, a girl and elephant and a musician, written by C. Gardner Sullivan and to be produced with an all-star cast.

Ince Sees Demand for Realities

THE motion picture public demands drama dealing with the actualities of life and has grown tired of namby-pamby stories, according to Thomas H. Ince whose forthcoming drama of American life, "Hail the Woman," is ready for release by Associated First National Pictures, Inc.

In an interview at Culver City, where the executive office and studio of Mr. Ince are located, Mr. Ince expressed his determination to give the public what it wants in picture entertainment.

"From the outset of my career as a producer, I have realized that it would be folly on the part of the motion picture industry to ignore any of the demands of the all-powerful public," he said.

"Therefore I have made a careful diagnosis during the past year as to what constitutes a 'better picture' in the opinion of that severest of all critics, the American public. Motion picture audiences have grown tired of namby-pamby plots, of impossible characters, of sensations founded on sand and of weird situations existing only in the exhausted imaginations of hack writers.

"What the public demands now is motion picture drama dealing with the actualities of life which are in themselves a hundred times stranger than the figments of dreams.

"In producing 'Hail the Woman,' I made it in conformity with my observations of what the public really wants in screen entertainment and an answer to the public demand for 'bigger pictures.'

"The public has been getting educated rapidly as to what constitutes a good picture and what does not. The industry must keep pace with such development of the public mind. It cannot stand still for stagnation means ruin."

"Someone to Love" Is New Ince Feature

Thomas H. Ince announces the production of another special feature for distribution by Associated First National Pictures, Inc., "Someone to Love," the latest original screen story by C. Gardner Sullivan, author of "Hail the Woman."

The new story is declared to be one of the most unusual dramas ever prepared for the screen. The entire story is laid in a north Canada settlement and trading post and features the elephant girl in a circus, an elephant and a young musician who has drifted into the wilds.

Sullivan has long been known as master screen writer and has been at work for month on "Someone to Love," which, upon completion, met the enthusiastic approval of Mr. Ince.

North and South Book Negro Comedies

Just as Harris Dickson's "Old Reliable" stories in the Saturday Evening Post captivated all readers without regard to race or color, so it appears evident at the Pathe Exchange branches, both in the North and the South that the Dickson screen comedies "of color" are welcomed by exhibitors for the pronounced novelty they present in the way of characterization and laughter-making dramatic action.

The Pathe branch exchange at New Orleans reports owners and managers of the best theatres in that territory booking the Dickson filmed stories as a matter of course, while theatres in typical Northern sections evince the same attitude.

Betty Blythe to Appear in Rex Beach Story

That Betty Blythe has been engaged to play the leading faminine role in the next Rex Beach picture is the announcement made by Whitman Bennett of the Bennett Pictures Corporation through United Artists. It is also announced that work on this production will begin in the week of December 12.

The second Rex Beach feature on the United Artists program will consist of an elaborate adaptation of Mr. Beach's story, "The Net," the script of which has been prepared by Miss Dorothy Farnum.

The character to be portrayed by Miss Blythe is that of an Italian Countess around whom is woven a thrilling story of Sicilian vengeance. "Vengeance" may be chosen as the title under which the feature will be released, but this has not been definitely decided upon.

"At the Stage Door" for December 11 Release

William Christy Cabanne and his staff are engaged at the Sixty-first street studio, in New York, in the big task of cutting the negative of "At the Stage Door," the final shots of which were taken last week, reducing the finished production to approximately 6,300 feet.

"At the Stage Door," the working title of which was "Women of Conquest," is to be presented by R.-C. Pictures for release December 11.



On the left are two scenes from Thomas H. Ince's "Hail the Woman," released through First National; in the center a reproduction of the one-sheet issued on the picture; upper right, the twenty-four sheet, and lower right, one of the six-sheets

Salesmen to Furnish Exploitation News

S. R. Kent, general manager of distribution of Famous Players-Lasky Corporation, has evolved a scheme whereby each exhibitor will be furnished with all the known exploitation news on the Paramount pictures he buys.

As soon as the division of exploitation receives reports of stunts from the exploiteers, these reports are made into news stories, printed on separate sheets, and distributed to the salesmen. In this way every salesman can place at the disposal of the exhibitor all the known information on what has been done thus far to sell any individual Paramount picture to the public.

Fresh Talent Seen in "Prisoner of Zenda"

Rex Ingram, whose latest picture for Metro, "The Prisoner of Zenda," adapted by Mary O'Hara from Anthony Hope's book, now is in full swing of production, has made it a custom to bring new talent to the front in each of his big features. As in "The Four Horsemen of the Apocalypse," he placed in the leading roles, Rudolph Valentino and Alice Terry—both obscure players at the time—so in "The Prisoner of Zenda" he has used in important parts two young people who hitherto have been little known to picturegoers.

They are in this instance Lois Lee Ramon Samaniegos, who respectively play the parts of Countess Helga and Rupert of Hentzau. Alice Terry again fills the leading feminine role, that of the Princess Flavia, this time with Lewis Stone sharing honors as the King and Rudolph Rassendyll.

All-Star Cast in Ince Special

PLAYERS selected for their particular ability to portray the roles of the drama as well as for their popularity with the public and their past performances on the screen constitute an "all-star" cast, in the opinion of Thomas H. Ince whose dramatic masterpiece, "Hail the Woman," for the First National release is portrayed by twelve widely-known artists.

Florence Vidor, takes the leading role, that of "Judith Beresford." It is that of a highminded, sensitive daughter of the New England hills, whose soul rises in revolt against man's immemorial cruelty and injustice to woman. In her matchless devotion she consoles the weak, cherishes a forlorn childhood, and brings redemption to the erring souls of those she loves. Miss Vidor's expressive type of womanhood is exceptionally well suited to the part, which she carries through the entire production with that vivid interpretation which is the exclusive gift of those who actually "live" their roles.

Playing opposite Miss Vidor is vivacious little Madge Bellamy. Miss Bellamy was until recently a popular actress on the New York stage. Here Thomas H. Ince "found" her when she was playing in "Dear Brutus" with William Gillette. Miss Bellamy takes the part of Nan, the loyal, abused girl-wife of David Beresford. Always preferring strongly dramatic roles, Miss Bellamy has given to the part a whole-souled devotion ensuring its most vivid and emotional interpretation. Her acting throughout is described to be superb, and especially in the great death scene, when Nan wearily lies down the burden of life and commends her child's future to the loving care of Judith, does she attain a dramatic power of intense pathos, according to those who have viewed the picture. Miss Bellamy's personal appearance is in complete harmony with the part. One dramatic critic has described her as "the beautiful child with wonderful eyes, enchanting youth and grace, and everything fairyland could give a girl."

Theodore Roberts, masterful interpreter of character roles "par excellence," takes the part of sour and grim Oliver Beresford. To no other actor, either on the motion picture screen, or on the speaking stage, has such remarkable talent been given for the portrayal of sharply defined characters such as that of old Oliver Beresford, pillar of the church, impatient of human frailties, and bigoted advocate of the immemorial, man-made law "men and their sons first."

Lloyd Hughes gives a splendid characterization of David Beresford, it is stated. His interpretation of David's obedient acceptance of his father's commands, effacing his own personality, and of the spiritual transition to the point where David "finds" himself in the great Church scene, indicate his complete absorption in the part.

Tully Marshall is in his element portraying the role of the vicious "odd-jobs man" in which he is quite as successful as when he recently took the part of Chan-Chang in "The Cup of Life," the preceding Ince production. He gives an excellent interpretation of the mingled elements of cupidity and vicious malice which sway the character.

The part of gentle, self-effacing Mrs. Beresford, who yet finds courage to defy her masterful husband for the love of her children, is interpreted with great fidelity and truth by Gertrude Clair.

Vernon Dent makes an excellent Joe Hurd, the bucolic, crude and vindictive suitor for the hand of Judith Beresford.

As Wyndham Gray, Edward Martindel, is a typical, nonchalant man-of-the-world, wise in the ways of women yet good-natured and interested in Judith's career and character.

Charles Meredith is a suave type of the wealthy New Yorker, who falls in love with Judith in the course of her work among the poor of the metropolis.

Mathilde Brundage makes a dignified matron—a great lady of New York society. She has been aptly styled the "greatest Grande Dame in pictures," and was formerly on the New York stage.

Four-year-old Muriel Dana makes a splendid "little boy," as pathetic little David Junior, and Eugenie Hoffman is a chubby, delightful little thing in the part of "the baby."

John Griffith Wray has scored a great success as the director of "Hail the Woman." His previous notable effort, likewise under the personal supervision of Thomas H. Ince, was "Lying Lips."

Wray is not a believer in an overdose of technique for pictures. This, he holds, frequently results in producing works that are stilted and over-formal.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

A relief bureau at the Pantages theatre, Toronto, Ontario, has resembled a pawn shop for several weeks past because of the announcement by Manager N. K. Miller that he would present a pass for two persons for any performance for each contribution of an overcoat, suit of clothes, pair of shoes or other bundle of wearing apparel for the benefit of local unemployed. Mr. Miller has arranged to turn this stuff over to the Toronto command of the Great War Veterans Association for distribution. Scores of overcoats, suits and boots have been received and Mr. Miller has secured very favorable publicity in the newspapers.

Vancouver, B. C., has still another new moving picture theatre, this being the Star theatre at 330 Main street. This is a medium-sized house in the downtown district. The policy adopted is to change programs twice weekly. The Star has a ladies' orchestra.

The Catholic Art Association of New York has opened headquarters for Canada in Montreal, Quebec, with John J. Walsh, A.B., A.M., LL.D., of Montreal as president. There are already ten branches of the Association in the United States and the company, according to announcements, is primarily a moving picture producing company which was organized some time ago to make pictures embodying some Catholic belief and portraying a moral lesson.

Carl Chamberlain, formerly with the Canadian Corps with which he served for many years in Europe, has blossomed forth as a suburban theatre owner in Winnipeg, Manitoba. Chamberlain decided to make a specialty of small neighborhood houses and already has a chain of three moving picture theatres in the outlying districts of the city.

The latest house to be added to the circuit is the Chamberlain theatre at Roseberry street and Ness avenue in the St. James district. This theatre, which has a seating capacity of 400, was recently completed and has been opened by the former soldier. It was opened under auspicious circumstances and is doing good business. Another theatre operated by Chamberlain is the Elm theatre, situated on Talbot avenue in Elmwood. These houses are prettily decorated, well ventilated and completely equipped.

KANSAS CITY

Ralph Simmons, Kansas City branch manager of the W. W. Hodkinson Corporation, has been transferred to Chicago to take charge of the branch in that city. While in Kansas City, Mr. Simmons established a splendid record and leaves many friends behind. As Chicago is his home town, the change was welcomed by him.

An announcement was recently made that "The Sheik," a Paramount production, had been rejected by the Kansas State Board of Review. Press notices to that effect were published. According to R. S. Cole, manager of the Kansas City Paramount branch, the picture, which is now showing at the Newman theatre, Kansas City, was not rejected and will be shown in Kansas.

Sam Stoll has been appointed representative of Associated Producers productions for First National, in the Kansas City district, by E. C. Rhoden, Kansas City branch manager.

M. R. Fink, general manager of Peacock Productions, Inc., has sailed for a six weeks' tour of Europe. The board of directors of Peacock voted Mr. Fink the trip in recognition of his services. The trip will be a combination of business and pleasure.

The Crescent Film Company and the Federated Film Exchange have merged, according to M. A. Kahn of Kansas City, manager of the merged companies. Both companies have been owned and operated by the same interests for some time.

Stanley Mayer, Kansas City Paramount representative, has been awarded a gold watch as a prize to the high salesman in the Kansas City territory for sales during Paramount Week.

H. H. Murphy, Kansas City cameraman for Fox, has been awarded a bonus for his work during the American Legion convention in Kansas City, according to a letter from the home office last week. The amount of the bonus was not mentioned.

The following changes in management and opening of new theatres during the past week in the Kansas City district, have been announced:

Colonial theatre, Kansas City, reopened under the management of H. H. Barrett; Gem theatre, Appleton, Kas., purchased by Joseph H. Peet; Victory theatre, Kansas City, owned by Archie Josephson, being remodeled and redecorated; Regent theatre, Newton, Kas., opened by O. K. Mason; Circle theatre, Kansas City, formerly the Emerald theatre, opened under the management of I. Wienshienk and B. Belove.

WESTERN NEW YORK

With economy in view, Harry Marsey has doubled up his managers. In the future Harry Dixon will manage both the Central Park and Star, Jim Wallingford the Allendale and Circle and John Stevens the Ellen Terry and Marlowe. Herman Lorence and Adam Pleuthner have resigned from the General Theatres organization.

W. A. V. Mack announces that the Buffalo Pathe exchange broke all collection records during the month of November. Mr. Mack reports that "Buck" Taylor, former Pathe manager, is now in charge of short subjects for Universal in Philadelphia.

George Falkner and William M. Myers have arrived in Buffalo to take charge of the Wid Gunning, Inc., office in the Warner building. Mr. Falkner will be office manager and Mr. Myers will have charge of sales and exploitation.

"Doc" Wilson has resigned as exploitationist at the Buffalo Metro exchange to accept a position with the Robbins Amusement Company at Utica. "Doc" formerly handled the publicity for the Mark-Strand in New York City.

Doraldina comes to Buffalo in person the week of December 12 to appear at the new Loew State in connection with the showing of her picture, "Passion."

H. Hirsch, Arrow Film representative, is in the Buffalo territory for ten weeks to aid Charlie Saunders exploit "Thunderbolt Jack." Mr. Saunders opened his Albany office last Monday at 676 Broadway.

Buffalo exhibitors are aiding the sale of Christmas seals by flashing reasons on the screens of the city why Buffalonians should purchase the stickers. The seals are sold to aid the Buffalo Tuberculosis Society in its fight against the white plague.

A. C. Hayman of Niagara Falls and Harold B. Franklin and J. H. Michael of Buffalo, are members of the new First National advisory board for western New York. They were elected at the recent get-together meeting of franchise holders in Syracuse last week. H. L. Levvy won the first prize in the F. N. state sales competition last week.

A. W. Moses, Buffalo R-C Pictures manager, denies that Charlie Faust will leave his organization to take over the Albany exchange of Screen Attractions Distributing Corporation. Mr. Faust will remain with R-C Pictures. E. H. Arnold has Mr. Moses' company to cover northern New York.

ST. LOUIS

Clarence Philley, of St. Joseph, Mo., of the Crawford-Philley-Zehrugh circuit of theatres, was a visitor to the St. Louis exchanges this week. Announcement has been made that the Philley combination has purchased and will operate all of the theatres in St. Joseph with the exception of the Tootle, a tabloid burlesque house. The deal involves $1,000,000 and includes the Lyceum, Crystal, Electric, Colonial, Royal and Orpheum theatres in St. Joseph. The Lyceum will operate as a home for road shows, the Electric as a vaudeville house and the others as picture houses exclusively.

Reeves Espy, formerly with the Famous Players Company, is the new publicity promoter for the Skouras Brothers Enterprises in St. Louis, succeeding John Baker.

Managing Director William Goldman of the Missouri theatre returned this week from an eastern visit during which he called on the producers in New York, Chicago and elsewhere.

Plans have practically been completed by the Selznick interests for the erection of a motion picture house in St. Louis, on Grand avenue, to cost in the neighborhood of $1,500,000.

DETROIT MICHIGAN

Henderson M. Richey, general manager of the Michigan Motion Picture Theatre Owners, and other officers and directors of the strong Wolverine unit are planning to attend the organization meeting of Ohio exhibitors to be held in Toledo, December 12 and 13.

Detroit salesmen for the Paramount exchange were in Cleveland last week attending a sales conference called by District Manager Harry Ross. The object of the conference was to discuss new selling methods outlined at the recent New York gathering of district managers.

William Lendon, chief traveling auditor for Universal, is in Detroit on his semi-annual trip. He is accompanied by Sidney Lehman, of the New York office.

"Rip Van Winkle," the Hodkinson release, had its first run in the state last week at the Isis theatre, Grand Rapids.

J. H. Kelley, former house manager of the Kunsky Madison theatre, Detroit, has taken over the lease on the Gladwin Park theatre at Jefferson and Parkview avenues and will operate it personally hereafter.

Teitel and Greenbaum, well known Detroit theatrical firm, have leased the Holbrook theatre from Minter and Slepski. Teitel and Greenbaum also operate the Warwick theatre. They will take charge at once.

SAN DIEGO

The Sawyer-Lubin Film Company, which has been down from Los Angeles doing some special scenes in Balboa Park and other sections of this city and vicinity, is considering the construction of a small studio at Grossmont, a few miles from San Diego, according to A. H. Sawyer. Working in the picture here have been Gareth Hughes, Grace D'Armond, Tina Modotti and Herbert Hays, with George D. Baker directing.

William E. Jones, who was house manager of the Superba theatre for several years, but who for the past year or more has been located in Los Angeles and other northern cities as manager of motion picture houses, has returned to San Diego and is again in charge at the Superba, succeeding George Mathison, who has been house manager for the past three months.

OKLAHOMA CITY

The name of the Wiley theatre at Desdemonia, Texas, has been changed to the American.

A convention of Texas exhibitors has been called to meet at the Oriental Hotel, in Dallas, Texas, December 13-14.

Announcement has been made that the Southwestern Film Corporation will open a branch office at Oklahoma City, Okla., about December 1, with Henry H. Bass as manager. Don C. Berry will travel eastern Oklahoma and W. E. Shotwell in Texas territory with another traveler to be added soon.

The Dallas, Texas, branch of United Artists, under the leadership of Joe Luckett, sales manager, will start a drive for Texas, Arkansas and Oklahoma business in the near future with "Way Down East," "The Three Musketeers," "Little Lord Fauntleroy" and other high grade feature films as leaders. No town, big or little will be missed while the drive is on.

John Collins of Hope, Ark., is erecting a new theatre at Paragoulopo, Ark., which will open soon.

The Empress theatre at Roff, Okla., with Mr. Matthews as manager, opened for business last week.

The Buffalo theatre at Pawnee, Okla., has opened for business. The theatre is modern and seats 350.

Fred Knipp is booker for Educational Film Exchange, Dallas, Texas, succeeding John Miles, who was transferred to Oklahoma City, Okla.

Selznick salesmen in Oklahoma, Arkansas and Texas report a huge success in sales for Selznick week, November 13 to 19 inclusive.

W. J. Neblett, chairman of the censorship at Houston, Texas, has resigned assigning as a reason that he was not upheld by the City Commission.

INDIANAPOLIS

The Dreamland Theatre Company, of Michigan City, has been incorporated with capital of $15,000. Directors are Jacob Wallerstein, Abraham Wallerstein and N. N. Bernstein.

Observers of the local theatrical field are watching closely for further announcements from the Shuberts about their proposed location of one of the Shubert vaudeville houses here. A representative of the new variety outfit declared several days ago that Indianapolis is sure to have Shubert vaudeville. Chief interest of the movie men lies in where the Shubert's are going to operate. A new house is being erected in North Illinois street by the Stegmeier Brothers, who formerly operated a restaurant on the site, but it will not be large and it generally has been understood that the house was to show movies.

Jessen's Studio News by Wire

GOLDWYN

Rupert Hughes began this week to film the final scenes of "Remembrance."

Claire Windsor has been engaged for the female lead in "Brothers Under Their Skin," a Peter B. Kyne story, to be directed by Mason Hopper.

The release title of "The Octave of Claudius" is to be "A Blind Bargain."

Delmar J. Edmondson is to be a new member of the Goldwyn scenario department.

SENNETT STUDIO

William Watson, director, has started a Ben Turpin subject, with Phylis Haver in the lead.

Mabel Normand has begun work in "Suzanna" under the direction of Dick Jones.

The Billy Bevan and Mildred June comedy has been titled "The Blockhead.

INCE

Joseph Franklin Poland is writing the continuity of an original story, "The Sunshine Trail" by William Wallace Cook. It is to be the next vehicle for MacLean for release through First National.

C. Gardner Sullivan has completed an original story titled "Someone to Love," to be put into production at once for First National.

Josef Swickard and Charles Gerrard has been engaged for leading parts in Reid's "Pawned" under the direction of Irving Willat.

Arthur Beck has contracted with Associated Exhibitors to make a series of six features starring Leah Baird. Production is to start at the Ince studio. Beck left for New York this week.

PACIFIC STUDIO

Hobart Bosworth is to be stared in "Scottish Chiefs" under the direction of Fred Niblo, according to an announcement by Joseph R. Jacoby, Inc., of San Francisco. Production is to start soon.

Monroe Salisbury begins filming "The Great Alone," to be directed by Jacques Jaccard, the second week in December.

FOX

Sol M. Wurtzel, superintendent of the studio, has gone East for two weeks for a consultation with Mr. Fox.

Director Bernard Durning is in Chicago on a vacation.

Charles Jones has gone to Indianapolis to spend the holidays.

William Russell has gone to New York.

Jack Gilbert is writing an orginal story titled "The Land of Beginning Again" to be filmed by Emmett Flynn upon his return from New York.

The Fox comedians, Jimmy Savo, Al St. John, Clyde Cook, Chester Conklin, Ford West, Colman Gets, and George Somerville have been booked solid for vaudeville acts at various benefits in Los Angeles and vicinity between now and Christmas.

UNITED STUDIOS

Walter Beery and Gloria Hope are the principals in a new Coogan picture now being directed by Jerome Storm.

Liege Conley, who has appeared in Sennett, Fox and Hamilton-White comedies, is to be featured in a series to be directed by Jack White.

Eddie Hearn has been selected as the lead opposite Jane Novak in the second Chester Bennett production titled "Starveling."

Three weeks will be required to complete the filming of Nazimova's "The Doll's House."

FIRST NATIONAL

Alan Holubar is casting for "Soul Seekers," starring Dorothy Philips. Production is to start next week.

"The Masquerader will be directed by Richard Walton Tully. Guy Bates Post and Tully Marshall play the leads.

Chaplin is now producing.

William Carleton plays the lead opposite Katherine MacDonald in "Domestic Relations," under the direction of Chet Withey.

Buster Keaton is on his fifth First National comedy.

Constance Talmadge and company are back from a week in the snow at Bear Lake for "The Divorcee."

Now being edited are Stewart's "The Woman He Married," Frothingham's "The Man Who Smiled," Walsh's "Kindred of the Dust," and Neilan's "Penrod."

HERE AND THERE

Jess Robinson, director of Chaplin, Essanay, Vitagraph, and Century comedies left for New York Sunday with the print of his initial production titled, "Too Much Business," in six reels. After a trade preview on Friday night at Clune's theatre, hundreds of film people likened this picture to "Twenty Three and One Half Hour's Leave." It is a fast moving comedy drama of unusual merit.

"Molly O" opened at the Mission on Wednesday to tremendous business. Film people believe this will go greater than "Mickey."

Warner Brothers have engaged Frank Grandin to direct serial now being written by Frances Guihan. It will be filmed at Seligs studios.

Harry Ballance, general sales manager of Famous Players-Lasky is here.

LASKY

Rudolph Valentino will play opposite Gloria Swanson in Elinor Glyn's "Beyond the Rocks." Others in the cast are Alex B. Francis, Robert Bolder, Helen Dunbar, Raymond Blathwayte, Gertrude Astor and Capt. F. R. Butler. The continuity is by Jack Cunningham and Sam Wood is to direct.

Thomas Meighan has returned from New York and is beginning work on "The Proxy Daddy" under the direction of Al Green. Leatrice Joy plays opposite him.

Mahlon Hamilton is playing opposite Betty Compson in "The Noose," under the direction of William W. Taylor.

Edith Roberts has been selected for the lead in Wallace Reid's "Across the Continent" under the direction of Phil Rosen. The cast includes Theodore Roberts, Walter Long, Betty Francisco, Lucien Littlefield, Guy Oliver and others.

Jack Mower plays the lead opposite Dorothy Dalton in "Tharon of Lost Valley" under the direction of Paul Powell. The cast includes Frank Campeau, Irene Hunt, George Field, Clarence Burton and others.

HAL ROACH

"Snub" Pollard is leaving for New York this week to spend the holidays.

H. M. Walker has titled the Pollard comedy "The Bow Wows," a dog show comedy, and it will be shipped this week.

"In Days to Come," a Pollard comedy laid in 1980, has been shipped.

Eddie Baker has been placed under contract by Roach to play the heavies in Parrott comedies. This company is now making a Greenwich Village comedy with Paul Parrott, Ethel Broadhurst, Mark Jones, George Rowe, and Sunshine Rammy. Ray Gray is directing.

METRO

George Baer's next is to be "The Adventures of a Ready Letter Writer," starring Gareth Hughes. Casting is now in progress. Herbert Heyes has been engaged.

Bayard Veillier has selected Ora Carewe as the lead opposite Bert Lytell in his next untitled original story. Others in the cast are Sylvia Breamer, Theodore Von Eltz, Victory Bateman, DeWitt Jennings and Hardee Kirkland. The continuity is by Leonore Coffee.

Rex Ingram, with "The Prisoner of Zenda" company, is at Big Bear for exteriors.



Viola Dana, as she appears in "The Fourteenth Lover," presented by Metro

"The Power Within" for Release December 18

PATHE'S list of feature releases for 1921 closes with "The Power Within," an Achievement Films, Inc., production scheduled for Dec. 18. So convinced are the distributors that "The Power Within" strikes a new and popular note certain to be re-echoed by every picture audience, that they are supplying exhibitors with exploitation material quite out of the ordinary.

The story is acted by a cast including William H. Tooker, Pauline Garon, Robert Bentley and Robert Kenyon.

HOWELLS CINE EQUIPMENT CO.

Special Section

OPEN THREE THEATRES IN ONE NIGHT

Projection Rooms of Plaza, Supreme and National Well Equipped

Trio of Theatres Outfitted in One Night Are Up to the Minute

When it comes to speed Joe Hornstein does not let any grass grow under his feet. The other week Joe opened three houses in one night. Furthermore, Joe was on hand in person in all three houses, even though one was over twenty-five miles distant from the other two.

We speak of "Joe" in familiar terms. Everybody in the industry, especially around New York, knows Joe. He is the successful general manager of the Howells Cine Equipment Co., and it is said he never sleeps, but is always on the job.

Some time ago Mr. Hornstein secured the orders for equipping the Supreme theatre, Livonia avenue and William street, Brooklyn; the National theatre, Washington avenue and Park place, Brooklyn, and the Plaza theatre, Union and Redwood avenues, Paterson, N. J. All three of these houses were finished about the same time, and, as luck would have it, they decided on opening all in the same night.

Manager Hornstein makes it a rule to be on hand on the opening night of a house where he has supplied the entire equipment. He supervises his men in assisting the house employees to put on their initial show. Three houses in one night was "going some," especially when you consider that Paterson is just about twenty-five miles from Brooklyn.

Joe got busy and sent his assistants to the three houses. He then mapped out a schedule that made a jump from Paterson to Brooklyn look like a new aeroplane speed record. Nevertheless Joe put it over. He was with Manager Harry Grossman when the lights were on in the Plaza. It was evident that Joe had never met the Hon. William L. Dill, Commissioner of Motor Vehicles of New Jersey, for his driving time from Paterson to Jersey City was nearly "nothing flat." In New York Joe jumped the "sub" and from then on he had taxicab drivers looping the loop to be in two places at the same time.

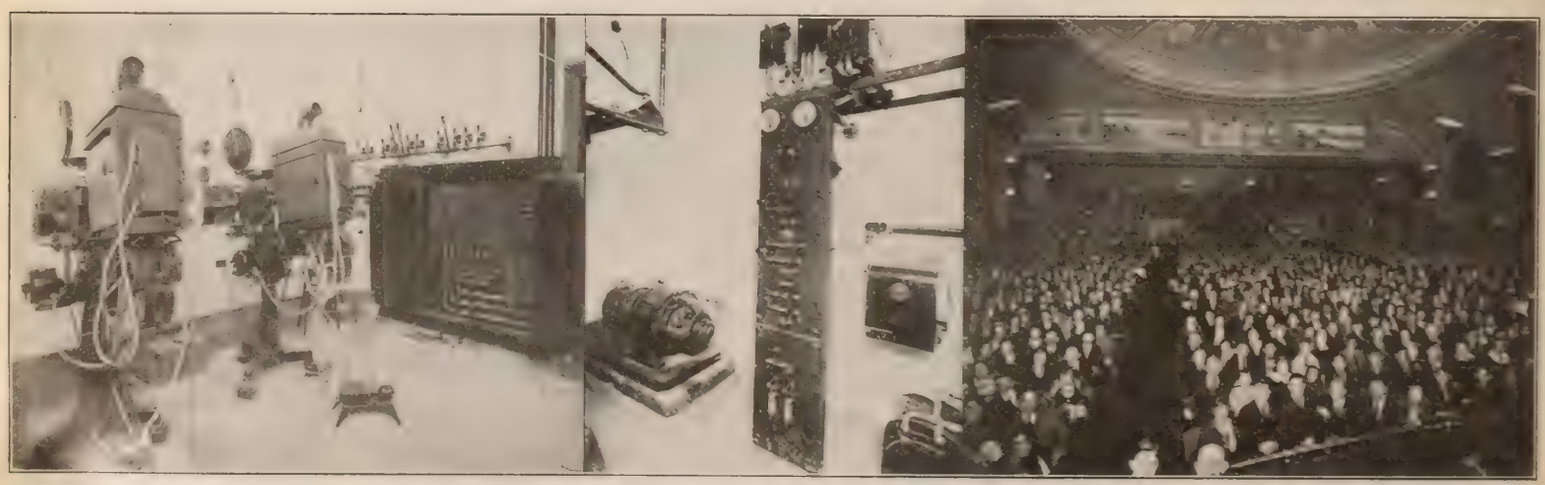
Looking over the installations that were made by the Howell Cine Equipment, one can well realize how Manager Hornstein is able to land the enormous number of orders that come to his firm. In all three instances the work was more than commendable. Neatness and correctness marked each equipment. In addition, nothing was missing.

Manager Hornstein knows just what is needed to put over a good picture, and he is not satisfied unless he can install a job that will fill the bill. He realizes just what the projectionist is up against, and the layout of the three projection booths in these houses shows he "has a heart" for the lad who mans the projector.

Equipment of the projection rooms of the three new houses which opened on the same night is complete in every detail. In the two thousand capacity Supreme theatre the pictures are shown on a Gardiner velvet gold fibre screen, 17 by 22 feet.

Three Simplex machines, a Kliegl 100 ampere spotlamp, three Peerless automatic arc controls and three Feaster rewinds and Snaplite lenses are in the equipment. The Westinghouse motor generator of double 110 ampere capacity, with a special panel board, takes care of the four arcs individually or collective-

(Continued on page 3236)



The first photo shows the National theatre, Brooklyn, Projection Room. The second shows their motor generator outfit and the third the interior on the opening night

Making Motion Picture Equipment History

To our knowledge this is the first time in the history of the Motion Picture Supply Business any Supply house has been selected to equip and supervise the opening of three new theatres in a single night.

100% Perfect Projection was delivered on the screens.

Equipment and Projection under the Personal Supervision of J. C. Hornstein

The Theatres

New Supreme
Brooklyn, N. Y.

National
Brooklyn, N. Y.

Plaza
Paterson, N. J.

The Equipment Furnished Each Theatre

Simplex Projectors

Westinghouse Motor Generators

Gardiner Velvet Gold Fibre Screen

Peerless Arc Controllers

Feaster Non-Rewinders

National Carbons

HOWELLS CINE EQUIPMENT CO., Inc.

729 7th Avenue 11th Floor New York

Distributors of

MERITORIOUS MOVIE MERCHANDISE

Howells Cine Equipment Co. Makes Many New Records

Have Equipped 64 Theatres This Year

Since its organization, just over two years ago, the history of the Howells Cine Equipment is unusual in the number of records that it has broken. Making installation in practically all quarters of the globe, the company is noted for the precision and carefulness of their work in equipping theatres.



David P. Howells, Pres.

In September 13, 1919, David P. Howells and J. C. Horstein organized the firm, which has grown to be the largest distributors of Simplex machines in the world.

Its expansion was speedy, and now we find them distributing and making theatre installations from New York State to China and Japan. It sells Simplex machines in the Dutch East Indies, the Philippine Islands and the Strait Settlements. All of Central America with the exception of Panama is covered by Howells Cine Equipment Company. It also acts as distributor in Brazil, Venezuela and the West Indies.

Many other devices are handled by Howells Cine Equipment Company besides Simplex machines. It is the exclusive handler of Westinghouse motion picture equipment for the East, and acts as distributor of the Gardiner velvet gold fibre screen, the Peerless automatic arc control and the Acme motion picture projector.

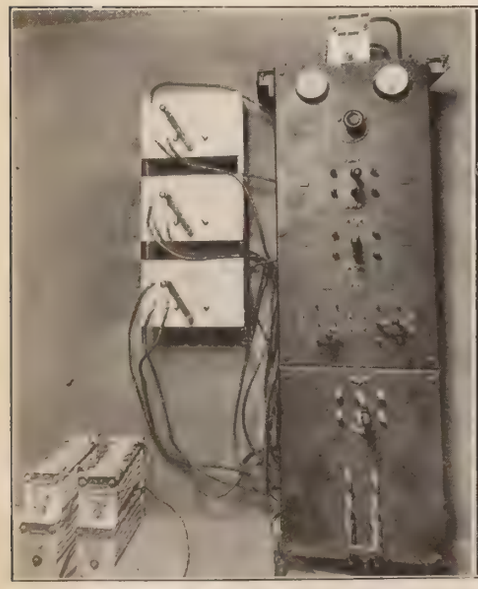
Other meritorious movie merchandise handled by Howells are Snaplite lenses, Haftone Screen, National carbons and several other devices.

Time after time the company has set new records in the number and speed of theatre installations. One of the feats is the number of installations which they made this year—sixty-four, which probably sets another new mark. The "three in one night" installation is perhaps its greatest achievement. Howells' record in this—the equipping of the Supreme and National theatres, Brooklyn, and the Plaza, in Paterson, N. J., will probably stand for a long time.

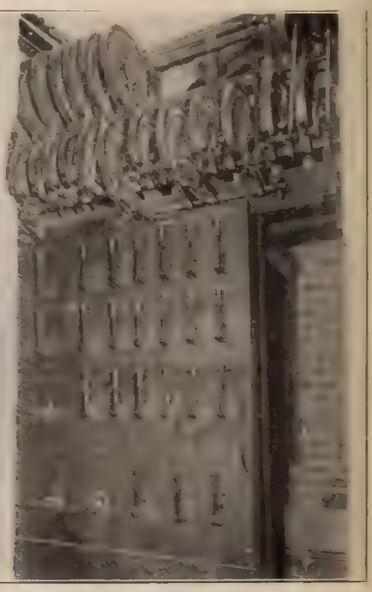
The personnel of the company is composed of the following: David P. Howells, president; J. C. Horstein, vice-president; Chester E. Sawyer, secretary. Some of the members of the board of directors are Karl G. MacDonald, Benjamin F. Howells and Chester E. Sawyer.



Joseph C. Hornstein, V. Pres.







The two thousand seat Supreme, Livonia Ave. and William St., Brooklyn, N. Y. The illustrations showing their switchboard and dimmer set

An Important Message to Movie Men

To the Exhibitor:

Just to show that the carbons are not least in importance among your stock in trade, listen to this:

A Chicago house advertises that the quality of its screen-illumination makes the pictures all the more enjoyable—no eye fatigue, no details lost by unclear presentation. This message has gained increased patronage and prestige.

This same exhibitor gives full credit to Columbia Carbons for the remarkable performance. He knows, as many other exhibitors realize, that Columbia Carbons kept his theatre open during the war and have kept his box-office busy ever since.

When buying Columbia Carbons think of them in terms of the high light power you get for the least expense—not as so many "sticks" of carbon.

To the Projectionist:

It certainly makes a great difference when working with good projectors and poor ones, doesn't it?

With a set of Columbia Projector Carbons, for instance, you can work magic on the screen. These carbons allow you to vary the intensity of illumination to fit the scene on the screen—something that cannot be equalled with other light sources. Such control over projection is to be had only with the carbon arc and best of all with Columbia.

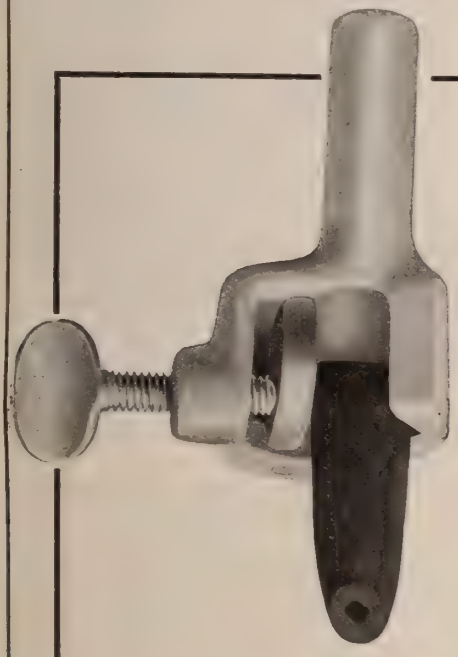
Why not be master of the screen at all times? Get *brilliancy—tone—softness—steadiness* with this silent, safe and sure-burning arc from Columbia Carbons.

If you've never tried Columbia Projector Carbons obtain a set at your supply house. Simply tell them the kind of current (D. C. or A. C.), the amperage you draw, and the name and address of the theatre, and they can give you a correct combination. There is a Columbia trim for every current requirement.

COLUMBIA PROJECTOR CARBONS

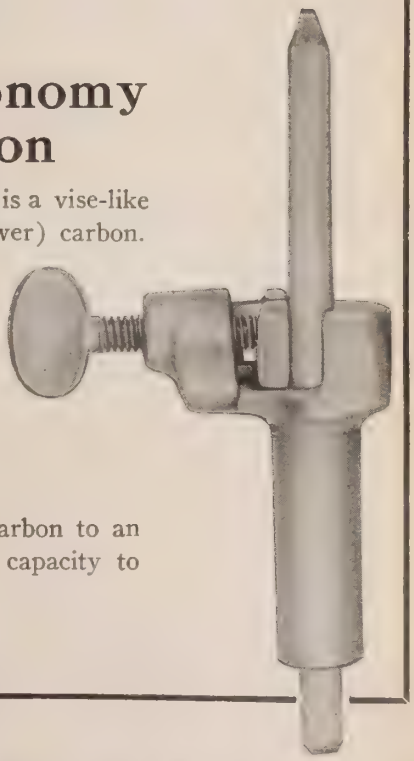
Columbia Silvertip Carbons for direct current

Columbia White Flame Special Carbons for alternating current



Another Factor of Economy and Better Operation

The Silvertip Adaptor (shown to the right) is a vise-like holder for use with the Columbia Silvertip (lower) carbon. It gives maximum life to the carbons and full current carrying capacity. It takes all sizes of Silvertip Carbons, namely, the $\frac{5}{16}$", $\frac{11}{32}$", $\frac{3}{8}$" and $\frac{7}{16}$".



The Columbia Carbon Saver (shown to the left) saves time, money and trouble. As a holder for carbons up to and including the $\frac{7}{8}$" size, this device burns the carbon to an extremely short stub, and lends full carrying capacity to the current.

NATIONAL CARBON COMPANY, INC.

CLEVELAND, O. **SAN FRANCISCO, CALIF.**



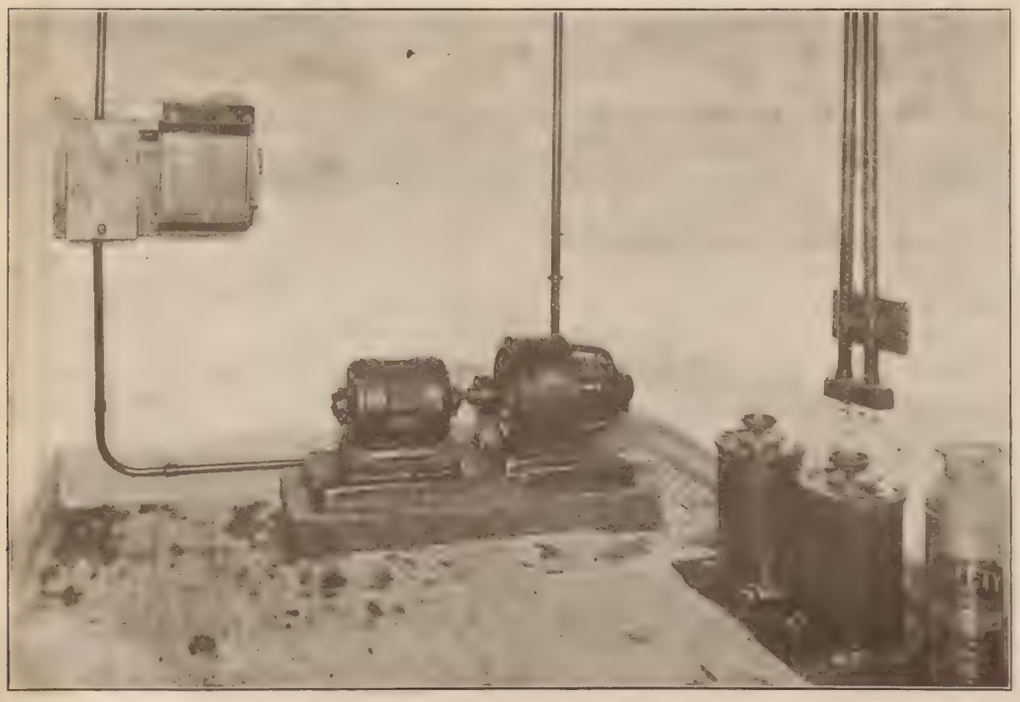
The one thousand seat community house, The Plaza, Union and Redwood avenues, Paterson, N. J.

Westinghouse Placed in Trio of Theatres

Westinghouse motor generators were installed in all three of the houses equipped by Howells Cine Equipment Company on their record breaking night. The largest of the trio, the Supreme Theatre of Brooklyn, has a motor generator of 110 ampere capacity; the National of Brooklyn, a double 75 ampere motor generator, and the Plaza of Paterson, a double 55 ampere generator.

Columbia Carbons in the Three Theatres

Columbia carbons are used in all the projectors in the three houses equipped in one night by the Howells Cine Equipment Company. Carbon projection is used in all of the seven machines in the Supreme, National and Plaza theatres. The carbons were manufactured by the National Carbon Company.



The motor generator room of the Plaza, Paterson, N. J., is located to the left of the projection room

Simplex in All Three Houses

The Supreme and National theatres, Brooklyn, and the Plaza, Paterson, New Jersey, are all Simplex equipped. In each case the managers insisted on this projector. The Howells Cine Equipment Co. are distributors for this popular projector.

The three projection rooms are well laid out and the new Simplex batteries certainly look fine. The projectionists are very proud of their equipment.

Gardiner Screens in All Three Houses

Patrons of the two Brooklyn theatres and the Paterson Plaza will view their pictures on Gardiner velvet gold fibre screens. The moving pictures are thrown on a 17 by 22 foot Gardiner velvet gold fibre screen in the Supreme theatre, and on 12 by 16 foot screens in the National and Plaza houses.



Projection Room of the new Paterson Plaza theatre. They also have a Stereopticon

Peerless Arc Controls Installed

Peerless Automatic Arc controls were installed in the projection rooms of the Supreme National and Plaza. In keeping with the high standard of the other projection equipment of the Howells Cine Equipment installations, the J. E. McAuley Manufacturing Company's product was selected.

Snaplites in National, Supreme and Plaza

Snaplite lenses score again in being placed in all three of the houses equipped by Howells Cine Equipment Company in their "three in one night" installations. Reports from the theatres indicate that Saplite lenses are proving their value.

All in one night!!

In New York District

The successfull opening of three representative theatres in one evening is an achievement which truly reflects the splendid efficiency of the organization which made this accomplishment possible.

~and as builders of the Simplex Projector we are proud to announce that seven of our popular projectors figure in this remarkable triple opening.

SUPREME
THEATRE
BROOKLYN
2,000 SEATS
3 Simplex PROJECTORS

NATIONAL
THEATRE
BROOKLYN
1,500 SEATS
2 Simplex PROJECTORS

PLAZA
THEATRE
BROOKLYN
1,000 SEATS
2 Simplex PROJECTORS

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St-- New York

Projection Rooms Are Well Equipped

(Continued from page 3230)

ly. The Supreme was the largest of the theatres to be installed by Howells Cine Equipment on the one night, and the manager of the house expressed himself as being well pleased with the results obtained by the installation of the above equipment.

In the 1,500-seat house of Rosenzweig & Katz — the National — two Simplex type "S" machines are used to project the picture to a Gardiner velvet gold fibre screen. The size of the screen is 12 by 16 feet. Two "Peerless" automatic arc controls, two Feaster rewinds and Snaplite lenses and a Westinghouse double 75 ampere motor generator with special panel board and spotlamp complete the equipment of the projection room of the National.

Unusually fine projection equipment is in the Plaza theatre, Paterson, when it is considered that it is but a 1,000-seat community house. Charles Chadwick, the chief projectionist of the Plaza is indeed proud of the effects he obtains with his equipment.

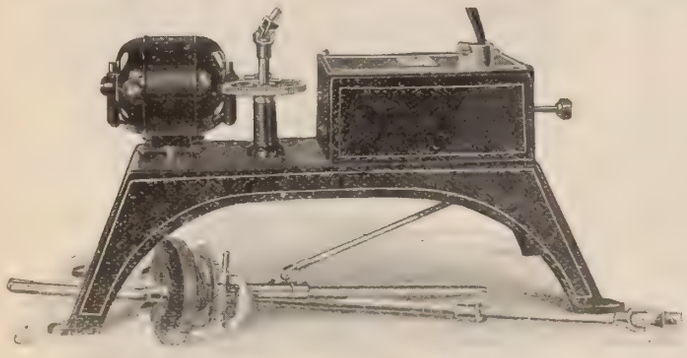


Here they are, ready to start the show in the projection room of the Supreme theatre, Brooklyn

Howells Sell Many A. D. C. Curtain Controls

Howells Cine Equipment Co., agents for the A. D. C. Automatic Curtain Control, have installed a number of these useful devices in many of the sixty-four theatres they have equipped the past year. The need of an automatic curtain control is well realized by the exhibitors today. The A. D. C. machine is entirely automatic. The pressing of a button or turning of a switch causes the curtain to open. Not only that but it stops automatically when the curtain has fully opened. They are remarkably simple and therefor there is practically nothing to get out of order.

The Peerless
Automatic Arc Control



AND THE ARC—

The Arcs in the 3 Theatres opened in one night by the

Howells Cine Equipment Co.

Are Controlled Automatically by the

Peerless Automatic Arc Controller

"THE WATCHDOG OF THE ARC"

Write for Circular

THE J. E. McAULEY MFG. CO.

32 N. Jefferson St. Chicago

A. D. C. Automatic Curtain Control

Entirely Automatic—The A. D. C. Automatic Curtain Control was designed to meet this need. It has been in service for several years and is a proven success. The machine is entirely automatic in its operation. Pressing a button, or turning a switch, causes the curtain to open and the machine to stop automatically when the full opening has been obtained. Pressing the button, or operating the switch again, causes the curtain to close and automatically stops the machine as soon as the movement is completed. There is nothing to remember and there is nothing to get out of order. Any one can operate the machine.

New York Distributor

Howells Cine Equipment Co.

Write for Circular

Manufactured by

Automatic Devices Co.

Hunsicker Building

Allentown Penna.

Projectionists

Are you reading the N. A. M. L. page each week

See page 3244 in this week's issue

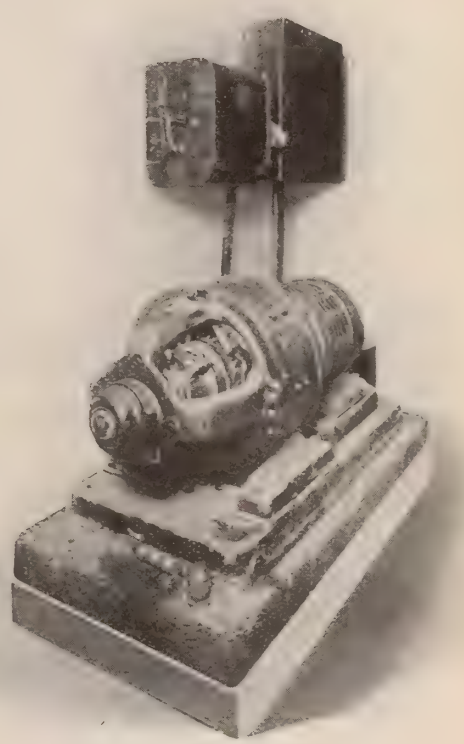
Genuine Generator Service

The Motion Picture Motor Generators selected for the Three Theatres Opened in One Night by the

HOWELLS CINE EQUIPMENT COMPANY

Were the **Westinghouse** 3 in Multiple Arc Sets Due to the Following *Facts:*

1. **Motor Generator Efficiency.**
2. **3 in Multiple Arc Capacity at the Same Time.**
3. **24 Hours a Day, 365 Days a Year Guaranteed Service to Users in Any Part of the U. S. A.**
4. **Past Performances in Over 75 Theatres in New York Alone.**
5. **Write for Circular No. 4478.**



Westinghouse Electric & Mfg. Co.

East Pittsburgh, Pa.

Offices in all Principal American Cities

Westinghouse

The Screen Selected for the Theatres Opened in One Night by the Howells Cine Equipment Co.,

Was The Justly Famous

Gardiner Velvet Gold Fibre Screen

The Screen that Has Made Good in over 300 New York Theatres

WRITE TODAY FOR SAMPLES

L. J. Gardiner

SOLE MANUFACTURER

GARDINER'S VELVET GOLD FIBRE SCREENS

The Paragon of Movie Picture Screens

1021 West Goodale Street - - - - - - Columbus, Ohio

OF COURSE—

The Lense Selected

For The 3 Theatres Opened In One Night By the



Howells Cine Equipment Co.,

was the

SNAPLITE LENSE

The Lense That Puts

The Picture on the Screen

The Lense That Delivers Perfect Definition and Color Correction

KOLLMORGEN OPTICAL COMPANY

35 Steuben Street, Brooklyn, N. Y., U. S. A.

Manufacturers of the finest lenses in the World

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Maximum Results at Minimum Cost with Mazda

Some Pointers on Mazda Adapters

By Robert L. Hosmer, Gen. Mgr., Eastern Theatre Equipment Co., Boston, Mass.

Maximum results at minimum cost means increased satisfaction and greater profit. To keep step with progress you must adopt the newer and more progressive ideas. Few exhibitors today appreciate the amazing and wonderful results that can be accomplished by the use of the latest type of Mazda lamp equipments. It has opened up new fields and has literally revolutionized projection. Success has been obtained.

Looking back over the development of Mazda adapters one is not surprised at the attitude that was generally taken some two or three years ago. Frankly, motion picture projection has not progressed to the same extent as other kindred industries and to inaugurate such a radical departure in light source as a Mazda lamp naturally brought about considerable skepticism.

There have been many devices and so called "adapters" placed on the market during the past two years the majority of which use the 900 watt 30 ampere 30 volt lamp. This lamp has been the result of exhaustive study of light sources, dimensions, optical systems and lamp performances. We have conducted extensive tests with several of the Mazda lamp houses now available on the market and have also experimented with various "adapters" which are designed to adapt the incandescent lamp to motion picture projection. Our experiences have led us to believe the latter class were intended primarily, not for the average theatre, but for the smaller throws and for non-professional use. We used various lamps of 600, 900, and 100 wattage, of both barrel and monoplane filament, and with various controlling devices. Although very good results were obtained in some cases, accurate alignment and adjusting was absolutely impossible.

Condensers used with the arc when employed with the Mazda lamp were found to be entirely unsuitable as they were too long a focus or filament images were reproduced on the screen. Uniform screen illumination was obtained only by use of the prismatic or corrugated condenser. Furthermore, it was impossible to use the 1000 watt 110 volt lamp either in the barrel or monoplane filament. In order to get a maximum amount of light, we found it necessary to fall back on the 900 watt T 29 lamp. This necessitated the addition of a control equipment including an accurate ammeter as this type of lamp must be used only at 30 amperes. Increased amperage will no doubt give increased light but will materially decrease the life of the lamp. Add the cost of this extra equipment to that of the so-called adapter and you are approaching the cost of professional equipment designed for Mazda lamp projection.

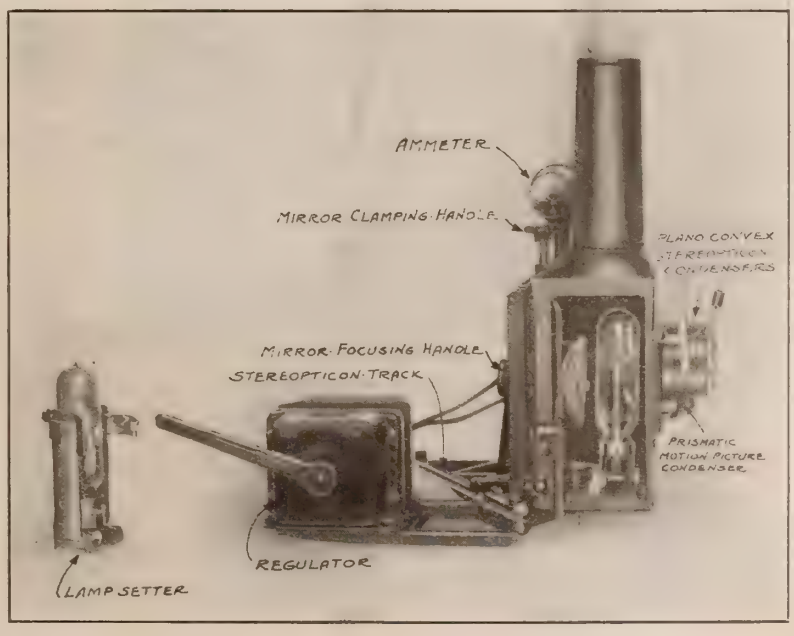
There is no doubt in our minds but that it is necessary to use a separate lamp house designed especially for this and the very latest type 900 watt lamp. There are four essentials, the right type of lamp, prismatic lens, special mirror and an efficient regulating device. Should any of these four essentials be altered the screen result is seriously impaired. The lamp house must be properly ventilated, and so constructed that the various parts may be quickly and easily focused. For simplicity and economy in operation, we have found it extremely important to have arrangements whereby all adjustments are made, outside the lamp house, that it may not be necessary to open the door for lamp adjustments, etc.

One large manufacturer of Mazda lamp equipment has greatly simplified this condition by the use of an entirely new device. With the use of a lamp setter it is possible to adjust the lamp, both vertical and lateral adjustments, in the socket before it is even inserted in the housing. With this attachment it is possible to have any number of lamps ready before hand for quick insertion and use in case of emergencies. Too much emphasis cannot be laid on the proper setting of the lamp in the lamp setter. To get the maximum amount of light on the screen the lamp must be accurately focused and when properly set can be introduced without change in mirror setting and there will be no occasion to change its focus during the life of the lamp.

It is paramount that condenser lens be at right angle to optical axis and that light thrown by the condenser be centered on the aperture. When once properly set however, all additional lamps after being set up in the lamp setter should now automatically come in correct position when placed in the lamp housing, that is, the centre of the filament of the lamp must be in line with the centre of the condenser lens, on the optical axis.

To the exhibitor using an alternating current carbon arc, present day Mazda equipment is a solution for all his projection troubles. There is a big saving in electric current bills which will soon pay for making the change. The light source is perfectly steady, there is no flicker and its consequent eye strain; better illumination on

(*Continued on page 3240*)



Madza motion picture projector lamp unit complete with lamp setter

Results With Mazda

(*Continued from page 3239*)

the screen, because the quality of light gives proper tone, color, and depth, resulting in a much more pleasing picture on the screen. It will entirely eliminate color bands and "ghosts." There will be no poisonous carbon fumes and dust to injure the health of the operator and wear working parts of the projection machine. Its simplicity of operation will give the operator more time to watch the operating mechanism and improve the picture on the screen. No noise or hum as with the old carbon arc; less fire hazard, no open flames, and no warming up process at end of each reel.

On direct current service there is not as great a saving but on the average, the Mazda lamp equipment is more efficient by at least 1,900 watts each hour. Let us take however, an extereme case, that of a 35 amp carbon arc. It is generally conceded that Mazda lamp projection will displace 45 amp C. current. An arc at 35 amp with its approximate voltage of 55 consumes 1925 watts. However, the line voltage of 110 must be reduced to the arc voltage of 55 and allowing 70% as the efficiency of a motor generator, the total line power consumed by the arc would be 2750. The Mazda lamp operating at 30 amp and 90 volt consumes but 900 watts. By a special hand regulated transformer operating at 90 to 95% efficiency the total line power, or 100% would be at no time in excess of 1000 watts or 1 K. W. as against nearly 3 K. W. of the carbon arc. When only direct current is available it is best to use a small inverted rotary converter to supplement the Mazda lamp equipment so that the transformer may be operated on the A. C.

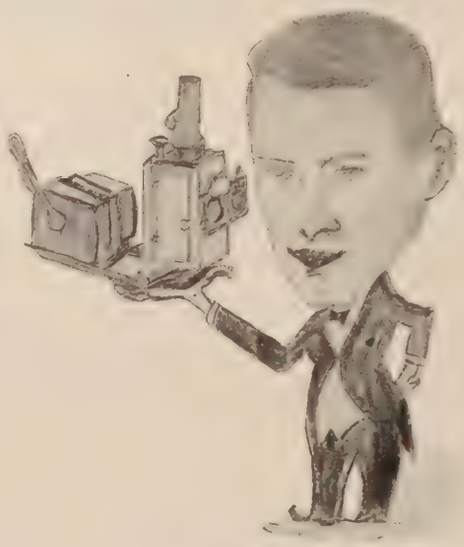
It is safe to presume that the cost of lamp and carbons are very nearly equal.

Briefly, where conditions are suitable, Mazda lamp equipment is far superior to the arc lamp for motion picture projection. The length of throw is not so much importance as the size of the house, position and dimensions of the screen Given a screen with the proper reflective properties and half size lens, an efficient Mazda lamp equipment will show you brilliant pictures of medium size with added depth of focus, realism and maximum contrast and definition. A reflective type screen is recommended and is coming more and more into use. Every screen has its own reflective characteristics and the proper screen depends mainly upon the house dimensions. Two prominent screen manufacturers are now manufacturing their screens to specifications.

Although large size lens may cost a few dollars more, their result in extra light and better illumination is well worth it and lens equipment should be one of the first considerations.

We have secured a more brilliant picture with the aid of a specially patented shutter which through its curves, has allowed the passing of extra light resulting both by practical and theoretical tests, to the increase of from 10 to 25% more light.

The equipments we installed locally have been operating so successfully that they will convincingly show superiority over the carbon arc. Today we enjoy the mark of approval of several hundred users right here in New England alone and its demand is increasing every day. Why, do you ask? Would you not be interested in any proposition that will enable you to save from 50 to 75% of your operating expense and at the same time result in better projection, thereby increasing your patronage? Hundreds of progressive exhibitors who have adapted this newer equipment have been so thoroughly sold on its many advantages that Mazda lamp projection locally, has permanently displaced the carbon-arc, and this has proven that present day Mazda equipments, properly designed, symmetrical, and easily accessible for adjustments, may be used efficiently in the great majority of picture theatres for longer throws and larger screens than formerly.



Robert L. Hosmer with one of his equipments

Open $750,000 National Theatre

After combing the industry for a suitable production which would appeal to the particular taste of the motion picture patrons in this section of the country the new National theatre, a 2,000 seat house, of Greensboro, N. C., held its premier opening recently with the W. W. Hodkinson super-production "A Certain Rich Man."

This $750,000 house is owned by the National Amusement Company and was built in the heart of the business section of Greensboro, the home of the North Carolina State College for girls.

Southern Enterprises Make Changes

Considerable interest in Atlanta film circles was expressed in the announcement, a few days ago, of various changes in the personnel of the house managers at the various Atlanta theatres, operated by this concern.

Perhaps the most interesting chang was that which concerned George J Schmidt. Mr. Schmidt, for two or thre years, was house manager at a litt second-run theatre on the "down-town side of Atlanta. His cleverness in explo tation, his genuine good showmanship an his ability to bring the theatre he mar aged from absolute obscurity and a serie of heavy losses attracted the attentio of Southern Enterprises, and he wa given charge, about four months ago, o the Strand, which is this concern's up town second-run house. And the nev announcement sets forth that hereafte Mr. Schmidt, while retaining control o the Strand, will be exploitation directo for the Forsyth and Rialto, the Southern Enterprises' best theatre, aside, of course from the concern's million-dollar Howard.

Enrico Leide, who came south about a year ago, as conductor of the Howard Concert Orchestra, has been made director of the Howard Theatre, and his ability has already been expressed.

Other changes announced were that Harold R. Kistler, who has been managing the Rialto Theatre, Atlanta, had been transferred to Gaffney, S. C., where he will manage the Strand and Cozy Theatres. He was succeeded by Jack Kaliska, who has made an enviable record at the Vaudette, Atlanta.

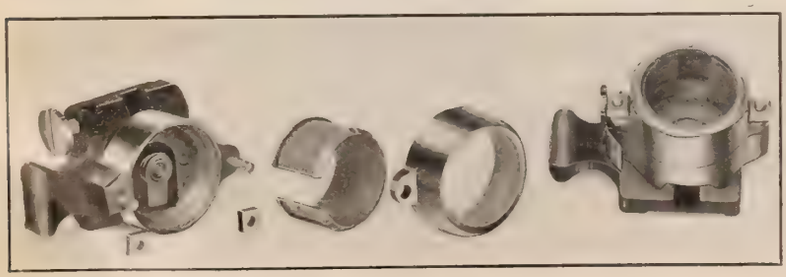
Wayne Martin, formerly manager of the Vaudette, succeeding Mr. Kaliska, and who was succeeded, in turn, by Mr. Selph, is in the home office, awaiting assignment, and it is an open secret that he has made good, splendidly, so that his new assignment will be worthy of his ability in this line.

J. W. Brown, who has been managing the Duval Theatre, in Jacksonville, will also have charge of the Palace, succeeding George Hickman, who was killed some two or three weeks ago defending the interests of his employer.

Roy L. Smart, who was formerly manager of the company's theatres at Gadsden, is now in another Alabama town—Anniston—and his place at Gadsden was taken by I. C. Holloway.

Two big changes for the company itself will take place soon, in fact, one has already transpired, in which the Southern Enterprises, Inc., took over the York theatre, surrendering to the Independent Theatres, Inc., their Royal and American theatres, in order to get the York. Frank Dowler, supervisor for Eastern Tennessee, and who has been managing the Royal and American Theatres, will transfer his attention to the York.

These changes, denoting such an extensive campaign, are looked to, hopefully, by Southern exhibitors and the film industry in general, as the end of the summer slump and the beginning of some real business. The South and the Southern exhibitor has had rather hard sledding through an unusually hot summer, and they are looking towards the coming Fall and Winter as life-savers.—GADDIS.



Lamp socket for use with Madza motion picture projector lamp

At the End of the Rainbow

There is a "Pot of Gold" for the exhibitor who equips his theatre so that he can give his audiences beautiful lighting effects with his presentations. It is simply a matter of making everything else on your program of more value. The newer palaces of picture play presentation are using

THE MAJOR SYSTEM

Pre-Selective Remote Control

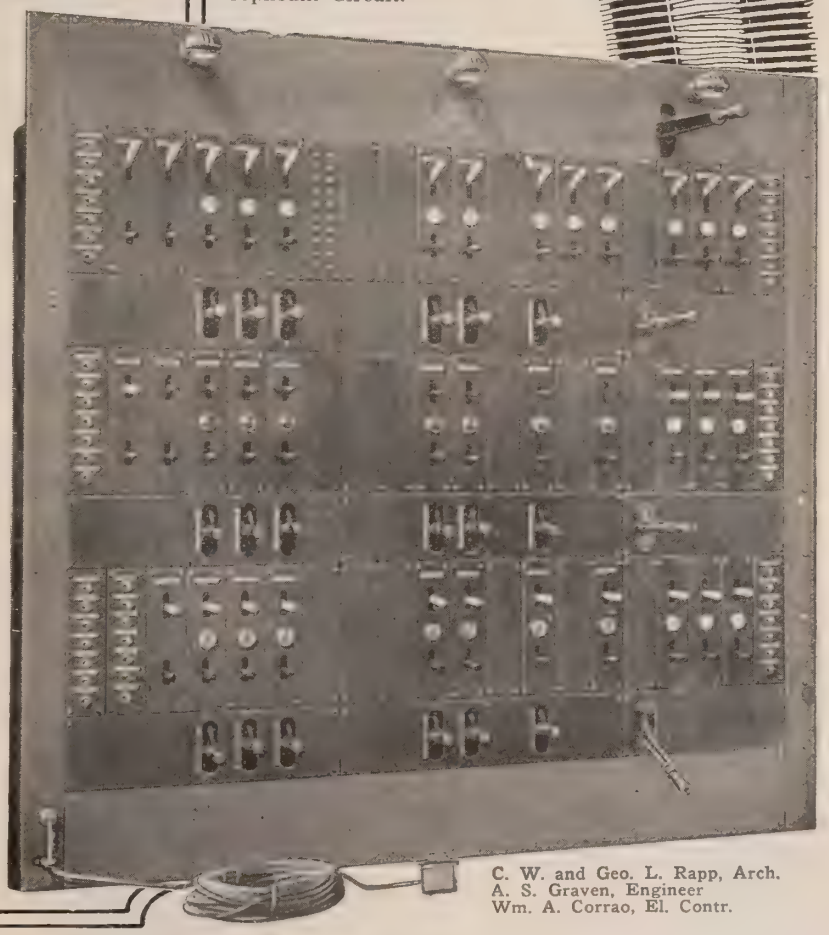
as an aid to their program. The owners realize the box office value of soft blendings of colors as delicate and inspiring as the hues of the rainbow sweeping through the auditorium as the music plays. Light is at least three-quarters of any effective prologue and is indispensable to the modern playhouse. The success depends on the controlling of the lights and there is but one right way to do it—through the marvelously flexible cumulative control known as the Major System.

Regardless of the type or size of your theatre a Major System will fit your requirements. It will save your stage space, eliminate the fire and panic hazard from open switchboards, give you extended remote control and many other advantages. The greatest result of Major installations, however, are the increased box office receipts due to better lighting effects. Send us an outline of your requirements and we will send you some valuable information about theatre lighting. There is no obligation or cost incurred.

Frank Adam Electric Co.

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Switchboard of the new Mainstreet Theatre, Kansas City—Orpheum Circuit.



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Manufacturers also of panelboards and cabinets, knife switches, fan hanger outlets, floor boxes and A. C. and D. C. Distribution switchboards

THE MAJOR SYSTEMS are installed in theatres from coast to coast

The following few are selected at random:

Sheridan Park Theatre, New York City.
Majestic Theatre, Dallas, Texas.
Capital Theatre, Davenport, Ia.
Palace Theatre, Cincinnati, Ohio.
Rialto Theatre, Elgin, Ill.
Palace Theatre, Peoria, Ill.
State Theatre, Minneapolis, Minn.
Illinois Theatre, Chicago, Ill.
Tivoli Theatre, Chicago, Ill.
Apollo Theatre, Chicago, Ill.
Chicago Theatre, Chicago, Ill.
Granada Theatre, San Francisco, Calif.

Riddle of the Deep to Be Solved by Photography

A Paper Before S.M.P.E. by J. E. Williamson and Carl L. Gregory

(The first half of this article is published here, the second half will be in this section next week. —Tech. Ed.)

PART I

About fifteen years ago the navigation of the air was something looked upon with eyes of doubt all over the world. The first flights of the Wrights were hailed with amazement and the newspapers and magazines were filled with accounts of their achievements. At that time it was regarded as a marvelous thing to reach an altitude of a hundred feet and to maintain a biplane in the air for more than a few minutes.

Still, the air had been conquered. The way had been opened for almost unlimited progress in the development of aerial navigation. The desire of man to fly—a desire that had lurked in his breast since he first observed the birds—was about to be gratified.

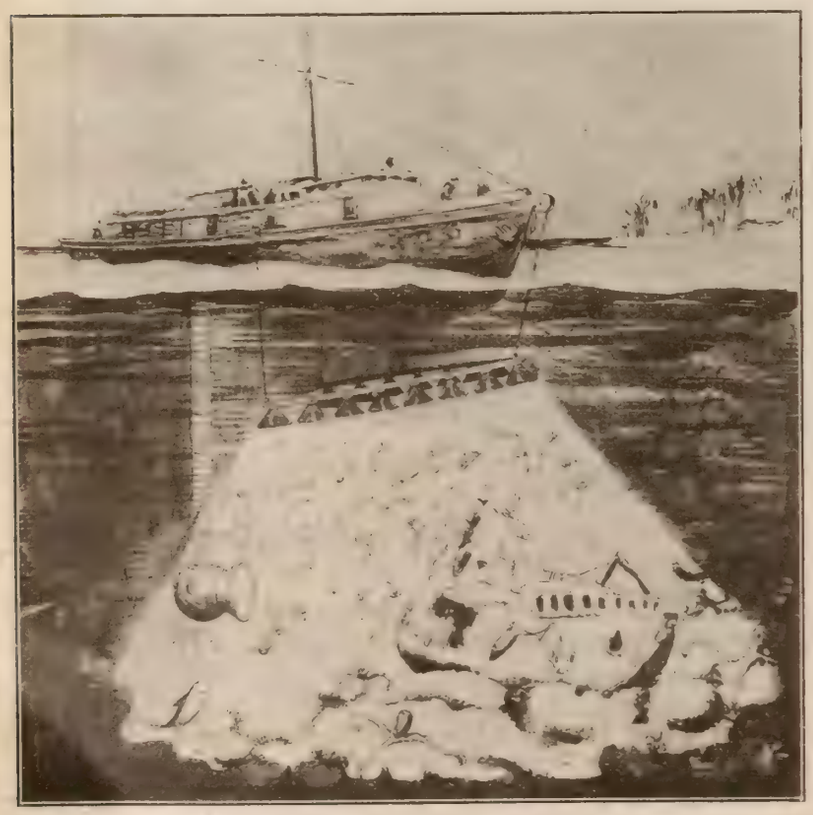
Today, it is not uncommon to read of new altitude records being made by airmen who have mounted more than three miles above the earth and of flights that have lasted for hours. Even now preparations are under way for an aerial voyage between the Old World and the New, while there is under contemplation a race between air craft around the world. Only a few years ago the first fight across the English Channel was the sensation of the hour.

How strange it seems that while so much brain toil, financial energy and heroism have been expended in mastering the air, so little has been done toward solving the riddle of the sea. Since man first embarked in craft propelled by brawn the struggle to triumph over the surface of the deep has been relentless, and now we have, plowing the ways at express train speed, giant steel liners nearly 1,000 feet long, and carrying enough people to populate the average town. But as they make their way from continent to continent, simply skimming the surface of the oceans, the water goes down beneath them thousands of feet, and this is the part of the ocean that man knows little about.

Except from the lips of divers who have descended on the edges of the coasts to a puny depth of a hundred feet, we are in ignorance of what lies beneath the waves. And the divers, with the limited field of observation accorded them by the crude appliances of their trade, have been able to tell us but little of the nature of things in that vast area beneath the waters which embraces three fourths of the earth's surface. By the weight of a lump of lead on the end of an inanimate wire we have sounded the depths and learned that there are places where the ocean's bottom spreads full five miles beneath the surface. From samples of soil hauled up by mechanical means we know, in a small way, the character of this bottom.

But, could a man have any idea of the beauties of the Yosemite by looking at a handful of gravel in one of its ravines; could he imagine the wonders of the Alps by gazing upon a fragment of rock chipped from some majestic peak and sent to him by parcel post; could he picture the glorious coloring in a tropical garden by seeing the withered leaf of a stately palm?

And now the riddle of the deep is about to be solved.



How submarine movies are made

What the initial flight of the Wrights wa to aviation, the experiments just concluded o the ocean's bottom in the Bahama Islands wil be to submarine exploration.

For hours at a time men have sat in comfor within six inches of the bottom and fifty o sixty feet beneath the surface. There they have smoked and talked and breathed a naturally as though they were upon the shore And they looked with ever-widening eyes a the wonders and beauties of subaqueous forests; studied with never ceasing amazement the countless thousands of brightly colored tropical fish; watched with increasing admiration and surprise the panorama afforded by the lacelike length of a coral reef, with hosts of brilliantly hued fish swimming in and out of its pearl caverns, and observed with wonder and awe the skeletons of once proud ships, with backbones and ribs exposed, as they rested where they struck and disappeared from human ken generations ago.

What these men saw beneath the sea they photographed and some of the wonderful pictures they secured are reproduced with this article, giving to the readers of this publication the first authentic views ever taken in the depths of the ocean.

While it is true that the greatest depth achieved by these experiments is not greater than that frequently reached by divers, it was clearly demonstrated that the means for deeper trips into the unknown waters has been found, and that the time is not far distant when it will be easy to go down several hundred feet. The apparatus used in the experiments was subjected to a thorough submarine test and structural analysis at the Norfolk navy yard by officers of the navy, who reported that it would be perfectly safe, in its present form of construction, at a depth of 800 feet. To make it strong enough to go even deeper is simply a mechanical detail.

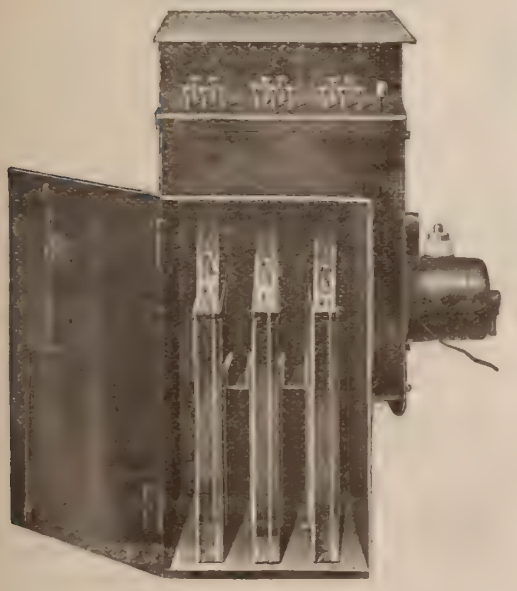
The experiments in the waters of the Bahamas were made to secure a scientific motion picture film, one that would show the actual conditions on the bottom and the daily life of the many forms of sea life that abound in the waters of the tropics. Before describing the way in which the photographs were secured an outline of the apparatus used will give an insight into the mechanical features of the experiments.

Several years ago Captain C. Williamson of Norfolk began working to perfect an invention that would take the place of the ordinary diving suit. It was his idea that some means should be developed by which a man could go down into the water unhampered by weights and ropes and compressed air and water pressure. His experiments extended over a long time, but finally he was successful and the government granted him a basis patent.

Broadly considered, his apparatus is in three parts: (1) floating vessel of any suitable design; (2) submersible terminal operating chamber in which work or observations can be carried on at the bottom of the water, and (3) a collapsible, flexible tube of metal, connecting the floating vessel and the submersible chamber.

(Continued on page 3248)





Class 500,
Electrically Operated

are made in four sizes—Issue from one to five tickets at one time—Issue different color ticket for each different price—Give total number of tickets sold—Issues plain or coupon tickets; coupon a different color from admission ticket—Easily installed in any box office.

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The long, slow-moving line, always impatient for tickets, is now of the past, gone with the Nickelodeon and the inflammable film.

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The 1922 MODEL of the AUTOMATICKET ACCOUNTING MACHINE has actually revolutionized the cashier's service. Its several new refinements give to the AUTOMATICKET even a higher place than it has ever held in the choice of the more progressive proprietors.

The two vital functions of the Automaticket are, first, to facilitate accurate records of the business. Second, to simplify your cashier's service.

Note the exclusive Automaticket feature—a flat-top surface with no keys to impede the swift handling of change.

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National Anti-Misframe League Forum

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Dear Sir:

Projectionists operating Simplex machines, or any other make for that matter, ought to clip Mr. P. A. Wills' article in last (Nov. 26) week's issue, stick it up in the projection room somewhere so it could constantly remind them of their duty to the manager who owns the projectors, the public and his profession. In my opinion Mr. Wills' letter was a prize-winner.

It is certainly very important that all worn parts be promptly replaced by new ones, and it is a good thing to carefully note other parts of the path taken by the film when replacing one or two worn parts. When installing new shoes, tension spring, or film guide it is necessary that the film guide apron be changed also. If new shoes, new guide and springs are attached and the old worn apron left on, it throws the film out of line causing intense flapping, noise, and strain on the sprocket-holes.

I have seen many Simplex users keep their intermittent sprocket so loose there was fully an eighth of an inch of play in it . . . . . intermittent movement has no support on the one end. All that is necessary is to keep the sprocket clean, and renewed when needed. If it has too much play, loosen the three screws on the intermittent case and tighten the nut with the intermittent case wrench between the sprocket and case. There seem to be so many projectionists who don't even know how to tighten the intermittent sprocket.



Merritt C. Schaub

We get "wails" from so many other fellows about their shutters. They have a terrible time getting it adjusted. From the projection room perhaps it will seem to be perfect, but viewing from the main floor a ghost appears, yet they are unable to get the ghost from the bottom before it appears at the top. The remedy is easy. Many fellows will wrestle with their shutter all day and half the night trying to get it "set" never thinking once to change the distance from the lens. It is almost impossible to eliminate a ghost if it is too close or too far away. Then they ask how is one to know exactly the proper distance to have it. They think there ought to be a set rule with the different projectors, not knowing that the line-up of condensors, etc., has an effect upon it. No definite distance can be suggested with any make of projector. Conditions vary with the current, with the lens line-up and the distance of lamp-house from aperture, etc. The proper distance to place the shutter from the projection lens. With the shutter placed there its adjustment is mighty easily accomplished.

Let me say here that this league with its discussions is the finest thing ever organized for projectionists and we can all feel like one family. Let's hear from all the members, old or new. Everyone ought to have something helpful to suggest. We owe it all to the News fellows! How can we ever appreciate it? With best of wishes,

Most truly yours,
MERRITT C. SCHAUB,
Palace Theatre, Douglas, Ga.
Member No. 1050.

Just a few suggestions to the "Out-of-focus" article of H. H. B., Barnesboro, Pa., in the Dec. 3d issue of the NEWS.

He does not say whether his booth is located off center of screen or not. This of course would produce an out-of-focus effect on one side. He does not give particulars. Are his lenses clean? A little residue on back combination at one side of lens will cause an out-of-focus effect of one side, or by coincidence particles of dirt might have been thrown back from gate if pushed in quickly. Let him first look at his lenses and ascertain if they are clean.

Now providing his lenses are clean,—are they setting in the holder straight? Let him lossen the two screws that hold Part E-101-C, (the escutcheon) and then put in his lenses. This escutcheon would tend to hold lenses from the perpendicular of aperture, or his screen might not be perpendicular to lenses.

Still another cause, the tension on Film Trap Door Pad (P-100-E), might have more tension one one side than other, with the result that one side of film would be closer to lens, thereby causing an out-of-focus effect. I might suggest that he pull his film trap door so that it sets back against the shoes of the film trap tightly.

The above taken in order of their importance, this last hardly probable, but I will write it any way. Dirt might be back of one of the shoes of film trap, or complete film trap might not be perpendicular to center frame of machine. This last paragraph I might say takes in almost improbabilities.

If the above does not help in correcting the out-of-focus effect I would advise the getting of two new lenses. I have seen imperfect lenses that would not focus sharp all over. The company will be glad to replace any lenses found imperfect.

(Continued on page 3250)

$1 PROJECTIONISTS $1
SHOW YOUR PHOTO ON THE SCREEN
with
Your name and N.A.M.L. or Local Number
We will mail slide complete upon receipt of Photograph and One Dollar Bill.
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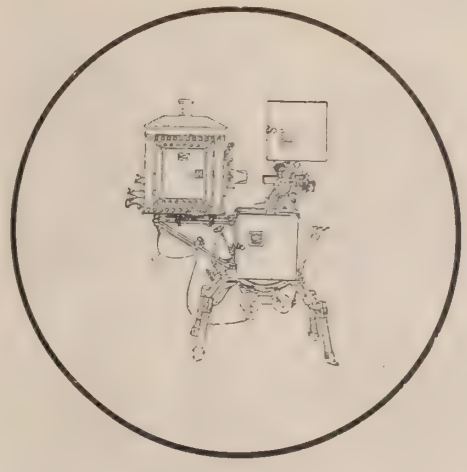
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NATIONAL ANTI-MISFRAME LEAGUE N A M L



CRANDALL'S LINCOLN THEATRE
Washington, D. C., Will Open With

POWER'S PROJECTORS

The Entire Crandall Circuit Has Standardized on POWER'S

Power's Has Recaptured the Nation's Capitol

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



Powers equipped projection room of the latest house of the American Theatre Co., the Boulevard, Baltimore, Ma. Alfred G. Buck, president of the company, says that he is greatly pleased at the results obtained with the high intensity arc projection

Motiograph Meeting Big Success

Earl J. Ferney, Motiograph's representative, is meeting with big success in selling the new De Luxe Projector to Iowa and Nebraska exhibitors, according to reports reaching the Enterprise Optical Manufacturing Company's Chicago headquarters. One of the many new installations he made recently is that of the Empress theatre in Omaha, Nebraska.

Mr. Ferney, in a conference with O. F. Spahr, manager of the Enterprise Optical Manufacturing Company, said that in all his selling experience he never saw anything that was as quickly sold on its merits as the new De Luxe Projector.

Many sales are also being made in the Wisconsin territory and Mr. Spahr made a flying visit to Milwaukee last week, returning with a contract for the installation of two Motiograph De Luxe machines in the Colonial theatre, one of Milwaukee's popular neighborhood houses.

Open Dallas Supply House

The General Theater Equipment Company, with offices at 1917 Main Street, Dallas, Texas, has opened up for business with Leon S. Gohlman as manager.

The new concern will handle the U. T. E. Proctor Automatic projector, the Hallberg generator, and a full line of motion picture theatre supplies.

Schuylerville House Opens

The Broadway theatre, located in Schuylerville, N. Y., a village of about 1,600 inhabitants, was formally opened Monday night, December 5, by its owner, Mrs. A. E. Milligan, who has had considerable experience in the motion picture field, conducting the Liberty theatre in Schuylerville, as well as one of the houses in Saratoga Springs. The new house is particularly cozy and attractive and has a seating capacity of about 900.

—Grant.



CORCORAN'S LATEST DEVELOPING TANK WILL CUT YOUR DEVELOPING COSTS IN TWO

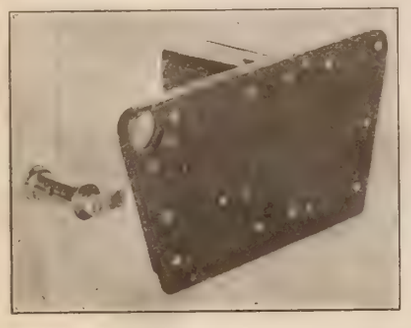
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MANUFACTURERS AND PATENTEES

153 Jersey Avenue — Office and Factory — Jersey City, N. J.

Behlen's Film Signal Warning Device



Warns the operator that the end of the reel is at hand, allowing ample time to change over to another machine without showing part title or white on the screen. It does away with punch marks, scratching or pasting paper on the film. Insures a smooth running show which is the pride of all real projectionists.

Anyone can attach it and the cost is small. Made for Simplex, Powers and other machines. Works electrically and never fails.

Send for particulars today

C. C. Rush Enterprises

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MOTION PICTURE EQUIPMENT ON THE PARTIAL PAYMENT PLAN

Do you know that we will sell you a complete equipment for your theatre on the Partial Payment Plan?

We can sell you anywhere in the U. S. on terms as low as ONE DOLLAR A DAY.

Our motto, "Your money's worth or your money back."

Write today for our latest bulletin and proposition

AMUSEMENT SUPPLY COMPANY

We are the oldest Supply House in the motion picture trade

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TYPHOON FAN COMPANY — 345 WEST 39TH ST. NEW YORK CITY

1044 CAMP ST., NEW ORLEANS, LA. — 255 NO. 13TH ST., PHILADELPHIA PA. — 64 W. RANDOLPH ST., CHICAGO, ILL.

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Riddle of Deep Sea to be Solved

(*Continued on page 3242*)

The main feature of the invention is the tube. It is made of steel in sections of varying lengths. Each section is composed of an upper and lower flange and these are connected by a set of steel hinges, so arranged as to open and shut along radial lines to the axis of the tube, but at all times to fit against each other so closely as to be water-tight. Some of the sections have only one set of hinges and when collapsed the flanges rest upon each other. In the longer sections there are several sets of hinges joined to each other between the upper and lower flanges. When collapsed they stand about three feet high; they are eight feet long when extended. The sections can be fitted to each other readily, and by this means the length of the tube is regulated. Because of the collapsible nature of the sections it is possible to submerge the tube. Any one who has tried to push a large bucket bottom downwards into the water will realize what a difficult thing it is to do. With the collapsible tube each section just a little more than displaces its own weight in water at the surface when extended Therefore, it will sink. But deeper down the pressure of the water overcomes this greater displacement. Then the tube automatically collapses, section by section, from the bottom upwards, and as each section closes its weight remains the same, but its volume of displacement grows less. By this mean the continual adding on of sections at the surface forces down the sections below. To the bottom section is fitted the operating chamber.

The idea of taking submarine motion pictures came to the sons of the inventor while watching the projection of a scientific film showing fish swimming in a small glass aquarium tank. These two boys, J. Ernest Williamson and his brother George M. Williamson, had worked with their father in the development of the tube ever since they could remember, and while watching this film they got into a discussion over the feasibility of placing a camera in the apparatus and photographing submarine life in its natural haunts and surroundings. They had both often been down in the tube in the waters of Norfolk Harbor and seen fish swimming about as they looked through the glass ports. They did not let the idea rest. The very next day they set about arranging experiments, and in a few weeks had secured excellent snap shots with an ordinary camera, of fish swimming along the bottom of Hampton Roads.

Using these photographs as an argument they formed a corporation in which several of the most prominent business men of Norfolk are stockholders. These men saw the way to put before the outside world views of that portion of its surface that man had never before seen, and realized the wonderful scientific and educational value of a photographic record of the ocean's bottom.

Although conservative bankers, business and professional men who would not be ordinarily impressed by such an unheard of idea, they were so convinced by these photographs of the ultimate success of the idea, that they gave freely of their time and means to finance and outfit the expedition.

How well justified their foresight was is shown by 20,000 ft. of marvelous film taken beneath the ocean in the West Indies.

It is a fitting coincidence that the first successful motion pictures ever taken beneath the ocean were made at a spot only a few miles from the place where Columbus's ships first dropped anchor in the New World.

The Williamson boys designed a special chamber for the photographic work and also drew the plans for a vessel from which to lower the tube and chamber. This chamber is a hollow sphere of steel with an inside diameter of five feet. From its center a cone of steel five feet long and five feet in diameter at the large end projects horizontally. This cone penetrates the sphere and at its small end, where it is eighteen inches in diametr, a steel bulkhead is fitted. In this bulkhead there are two glass ports, three inches in diameter, and placed one above the other with about five inches between them. They are the eyes for the photographer and the camera. The large end of the cone is closed by a piece of plate glass an inch and one half thick and five feet in diameter. It was manufactured in Germany especially for the purpose and is optically flawless.

To protect this glass from the pressure of the water, gauges and pumps were installed in the sphere. One gauge showed the water pressure against the outside of the glass. The other showed the air pressure within the cone. The pump was used to keep these two pressures equal. The steel bulkhead at the small end of the cone prevented the compressed air from escaping from the cone into the sphere. In the sphere the air was the same as that above the water. It came down the tube just as air comes down into the hold of a ship and the photographer worked under the same conditions he would have experienced were he photographing the inside of a building.

The second half of this article will be published next week.

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TWO MELODIOUS THEMES

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WHEN SWEETHEARTS WALTZ
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N. A. M. L. FORUM

(*Continued from page 3244*)

His trouble with the shutter is probably due to slippage on shaft. He should remove screws and then saw down the split of collar, this widening the split, thereby letting it close up smaller and will grip shaft tighter.

P. A. Wills,
The Park Theatre.
Member N. A. M. L. No. 1105.

Make Several Simplex Installations

Word comes from the Yale Theatre Supply Company, Kansas City, Missouri of the installation of Simplex Projectors in the new Main Street theatre operated by the Orpheum Vaudeville Circuit. According to reports, this new theatre is considered the largest and finest in Kansas City. The seating capacity is 4,000.

The Exhibitors Supply Co., Inc., Chicago, Ill., also report the opening of the new Orpheum theatre, Jerseyville, Ill., owned by S. E. Pirtle, a well known Illinois exhibitor. The projection room is equipped with two Simplex Incandescent Projectors installed by the above concern along with other equipment.

Simplex Projectors, G. E. Generator Set, Superlite Screen are part of the equipment installed by Lewis M. Swabb & Son, Philadelphia, Pa., in the new Riant theatre, Conshohocken, Pa., built by Harry Schwalbe. It seats 1,000 and will no doubt fill a long felt want in Conshohocken for a real theatre.

San Francisco's newest motion picture palace, the Granada theatre, which opened the latter part of last month, was also equipped with three Simplex Projectors, one Simplex Spotlight and a Simplex Stereopticon by the Western Theatre Supply Company. The Granada Theatre has a seating capacity of 3,500.

Cohoes to Build Another

Wetmore & Crandall are preparing plans for a house to be built at Hudson Falls by the Cohoes Amusement Co. It is expected that the theatre will be started in the near future.

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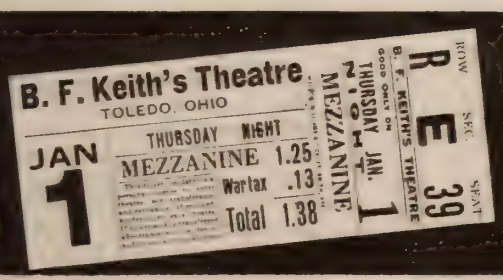
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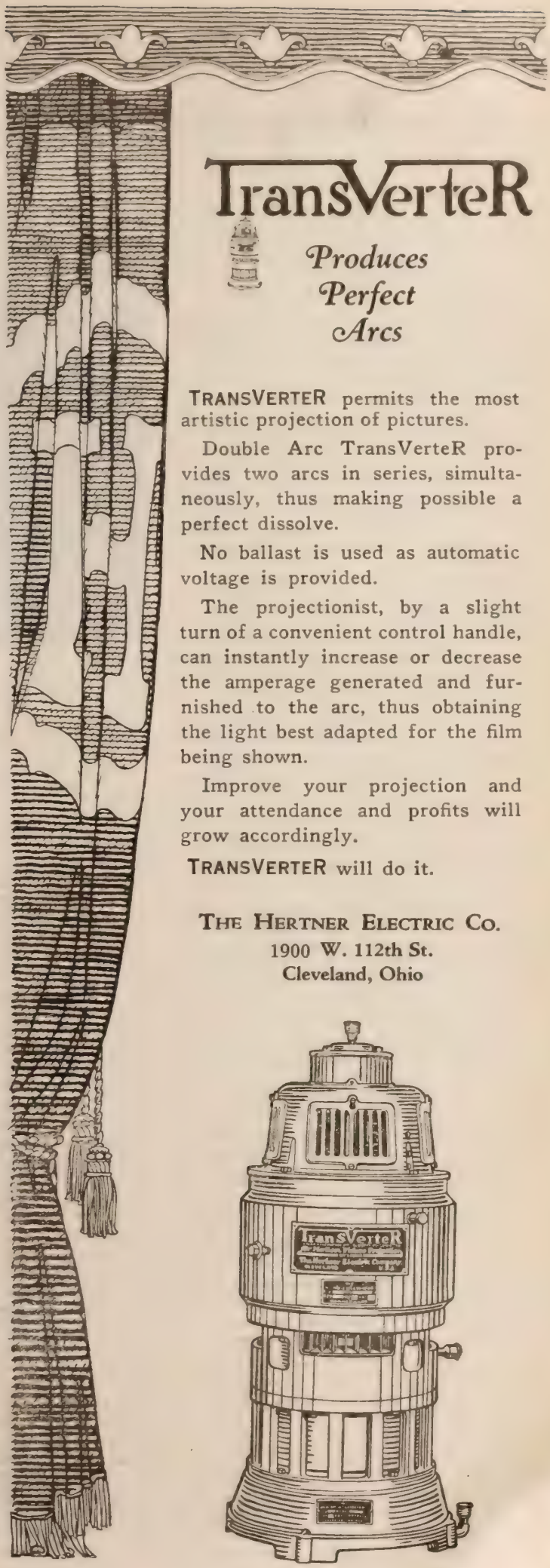
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Music and the Picture

Edouarde Dissects His "Fauntleroy" Score

New York Mark Strand Musical Director Lectures on Photoplay Music

"THERE'S a piece of music somewhere to correspond with every possible human emotion, no matter how fine the shading nor how delicately drawn the phase of feeling that is to be portrayed through sound harmony."

This is the assertion of Carl Edouarde, musical director of the Mark Strand Theatre, New York, and it is from this basis that Mr. Edouarde works when he desires to fit a musical score to a motion picture. That it is not always easy to get the particular music for the particular scene, he readily admits, but he stoutly maintains that exactly the right music can and should be found. His task is to find it. He has a marvellous library and a wonderful system; he is an indefatigable and wholly industrious worker. To these things he lays his ability to find the right music for the emotion presented.

Mr. Edouarde's views were sought in an effort to learn just why his score called for certain music with certain scenes in Mary Pickford's film version of "Little Lord Fauntleroy," then showing at the Strand, and why the old ballad "In the Gloaming" was chosen for the musical theme.

"The proper musical setting is to the photoplay what atmosphere is to the great painting, or local color and realism to the work of fiction," said Mr. Edouarde. "It projects, or draws the audience—and I like the word 'draws' the better—into direct and close sympathetic contact with the scene being shown on the screen. As the artist's brush brings the spectator into sympathy with the theme of a painting, so does the orchestra bring the audience into the atmosphere of time and place in the film-play, and a correct musical interpretation creates an instant and understanding sympathy between the pictured scene and those viewing it. That's all there is to making a musical score for a picture; and that's the reason.

"That old song 'In the Gloaming,' was immensely popular in the early Eighties, the time setting for 'Little Lord Fauntleroy,' and it fits the general idea of the picture. Here is a woman, 'Dearest,' bereft og a dearly loved young husband, cast aside by his family with just enough for a scanty living, but who sees in Cedric, the future little Lord Fauntleroy, the image of the man she mourns, thus deriving an incentive to do and live her best. Not at all a tragic situation, this. She has much to live for, much to work and hope for, and always there is the vision of this little son grown into such a man as his father. Tenderly sad, but ambitiously hopeful—that is the situation. 'In the Gloaming' fittingly expresses the emotion. For her 'The lights have been dim and low,' but there is much of brightness in the future.

"Care should be taken, however, not to overwork the main musical theme of any picture. It should not be played too often nor too long. It begins to get on the nerves of the audience if overplayed, and then sympathy is destroyed.

"Music that is foreign to what is before the eyes on the screen detracts from the picture, creates a divided interest in the spectator who doesn't know whether to listen to the music or watch the film. Hence he does neither. He gets peevish instead. The music should unconsciously blend with the scenes so that the audience will naturally and easily swing into the atmosphere of each.



Jane and Katherine Lee at the consol of a Robert-Morton

"Nowhere in 'Little Lord Fauntleroy' is there a demand for highly dramatic or tragic music. Take, for instance, the scene where Dick, the bootblack is introduced. It is true that Dick is unfortunate; that he is in hard luck, and there is a certain degree of the tragic in his circumstances. But he is brought into the picture only as a medium through which the little Lord may show his bigness of heart and generous nature, and to later create a touch of comedy. So there we play "Sylvan Sketches," a collection of light, rather fantastic, Italian folk songs.

"Again in the case of Mary, the apple-woman. Poverty and ill-fortune ride on her shoulders like a chip on a wave. At heart she's full of fun and Irish gaiety, rollicking and good-natured. So when she comes into the picture we play 'The Shamrock,' a group of rollicking, shoulder-shaking Irish folk songs. Only we switch it into a waltz tempo, to make it a little gayer.

"Take another case, where the Earl's son falls with his horse and is killed. There is actual tragedy, a dramatic scene. But it is certain that there wasn't any orchestra on the spot to catch the atmosphere. So we simply pause for the scene; the orchestra is silent, and the effect on the audience is far greater than if there were an accompaniment of clashing cymbals and heavy drumbeats.

"In 'Little Lord Fauntleroy' there is that scene where Cedric goes into his mother after he has been in a rough-and-tumble fight in the street with the school bully. Dearest asks if he has been fighting, and Cedric answers, 'He did all the fighting.' During the fight scene and the meeting of Dearest and Cedric we play 'The Busy Bee.' This is just a light, rattling, fantastic air, to be played as fast as the musicians can play it. The scene doesn't call for cymbals and smashing drums; but it does call for lots of pep and action. There's nothir tragic or dramatic in a school-boy fight. The why make a battle scene of it with martial airs

"The second movement of the Fifth Sym phony of Schubert is used when Dearest an Cedric arrive at Dorincourt castle. Here is a opportunity for real music. It should not b lost, especially when the music is in keepin with the almost regal atmosphere of the castl as compared to the scenes of Ninth avenue, Ne York City.

"When the little Lord begins his life in th castle we use 'Petite Suite Orchestra No. 1. This is a light, yet stately and dignified march There is no coronation pomp or anything of tha sort, yet there is a distinct change in modes of living, and this light but stately air is in keeping with the castle atmosphere.

"The news from New York that Cedric may not be the real heir to the earldom is serious. It hits aged Earl and all about the castle, a hard blow. It may be true. It must be investigated. It is a tense time, but there is no highly dramatic atmosphere for the Earl and his associates do not seriously believe the story; they are sure in their own hearts that Cedric is the real heir. So there we give a serious, but not dramatic, melody. Fillipucci's 'Adoration' is used when Cedric and the Earl bid good-bye to each other. The reason is found in the title.

"When the real little Fauntleroy beats up the pretender in the castle corridor we cull from 'Novelleten,' by Coleridge Taylor, which gives us light, but slightly dramatic song music. We draw the audience into the real atmosphere when the Earl and the Adventuress are together, and when she is being exposed by taking bits from 'Inspiration,' a temperamental theme more or less fitted to the adventuress type.

"And so it goes through all the scenes, fitting the music so that the atmosphere of time, place and emotion is sent forth to the audience. The theme itself: 'In the Gloaming,' typifies simplicity and sacrifice. Anything in the nature of a grand aria would smother the pathos and sentiment.

"And so it goes. Music can make or mar any picture. For instance, in the case of a light, frothy comedy picture, we play to the audience, and not to the picture; any music that will please and that is light and frivolous. Anything else would detract from the screen views.

Mr. Edouarde went on to say that he liked to have from four to six days in which to work out a score for a film of the magnitude of "Little Lord Fauntleroy." He has a musical library of nearly 50,000 pieces, perfectly indexed so that he can find any piece of music at a moment's notice.

Nikisch Coming Here

Arthur Nikisch, probably the most famous of orchestral conductors of today, has just signed a contract for an American tour. Mr. Nikisch will appear in the United States during the months of March and April, 1923.

Mr. Nikisch was conductor of the Boston Symphony Orchestra for several seasons. Recently he has been leader of the Berlin Philharmonic and of the Leipsic Gewandhaus concerts.

Feature Subjects of Short Length

" No Parking "

(Christie Comedy-Educational)

THE worries of "home hunting" are exposed here in this sparkling Christie comedy which details the troubles in searching for suburban real estate. The author has struck off an idea that will be recognized as genuinely real, and he has capitalized the humor engendered from the possibilities of selling a prospective owner a home. Neal Burns and Helen Darling as husband and wife are the parents of a tiny youngster who is constantly exploring the world on his own behalf. Unable to get into a hotel because of the rule forbidding babies and dogs, they buy a lot and decide to build a bungalow. It is out on some suburban property. And the house is of the quick portable kind. When it is completed the baby is missing.

The dog locates the scent and the infant is buried under the floor. So they tear the house down to collect the baby. When they get it up again, a real estate agent informs them they are on the wrong spot. So they put a quartette of auto wheels under it and pilot it through the streets. This is a novel stunt. They arrive at their new lot and discover that they have to possess a building permit. So the house is torn down again. But what of the baby? Well, he has made some mud pies nearby from a spouting oil stream. Oil. Oil. The discomforts of finding a home are compensated for in this new streak of fortune. The picture carries a deal of ingenuity and never once has to rely upon padding or incident. It tells a complete story—one full of invention and reality.—Length, 2 reels.—*LAURENCE REID.*

" Cleaned and Dry "

(Warner Comedy—Featuring Monty Banks—Federated)

IN this Monty Banks, the driver of a delivery wagon for a cleaning and dyeing establishment, romps with a Ford and gets himself into many ridiculous scrapes. Incidentally he goes to deliver a golf suit in a palatial home, is about to trespass on the velvet lawn, when, in the distance, he spies the daughter of the house playing golf. Her companion is a crook, who is looking at her money as well as her pretty face. She asks Monty to join them, and there is a lengthy sequence of antics with golf clubs.

Thereafter Monty is invited to her "coming out party" and attempts to imitate other male guests, who are more used to dress clothes than the delivery boy. One or two good exterior scenes. Endeavoring to force low comedy, logic has been completely ignored, which tends to make the short subject silly. However, it may entertain some who are intent upon the purpose of being made to laugh. Two reels. Direction Jack Warner—*LILLIAN R. GALE.*

" Ice-Box Pirates "

(Star Comedy-Universal)

THAT an ice-man has unusual opportunity to enrich himself at the expense of the landlord is proven in this Universal comedy. It is surprising that the ice-box is left with its eatables and drinkables when one considers that the ice-man has easy access to it. In the comedy Cliff Bowes and Rex de Rosselli are collecting liquor for the annual picnic. Their wagon is nearly filled and to make it complete they attempt to rob a certain refrigerator of its home-brew. However, a stern defender, with shot-gun in hand, is on the job. But he loses just the same. The remainder of the comedy presents a few bathing girls disporting about the beach with a rescue act as the conclusion. It is fair comedy—good for some laughs, and since it does not pretend to be anything extensive is quite certain to please. Length One Reel. —Lawrence Reid.

" There's No Place Like Home "

(Screen Snapshots-Federated)

SCREEN SNAPSHOTS No. 14 is one that will be of interest to two classes of motion picture goers, those interested in seeing the stars they read so much about in more or less intimate views, and again those who do not believe all they read in damaging publicity, and by these snapshots are privileged to see the homes and home life of many picture stars.

Included in actual scenes of home life are Wallace Reid, his wife Dorothy Davenport and "kiddie," "Billy Reid." Lester Cuneo, a neighbor, who "drops in" their swimming pool.

Elsie Ferguson, in private life, is a farmerette. She proves it.

Harry Carey prefers his California ranch to a Fifth avenue mansion.

The boon companion of Mary MacLaren is her mother. They are shown spending a "gay" evening, with a book.

Did you know Dick Barthelmess did not always play "make hay," in pictures? He is caught driving a lawn mower for diversion.

The Fairbanks are acknowledged home lovers. They claim the world offers nothing better.

Hobart Bosworth seeks his pleasure in books, paintings and the like—with a few prize guns for hunting purposes.

A new star, Baby Peggy Jeon, already manifests a preference for home entertainment.

When Constance Talmadge settles down for a "reading spell," it takes all the professional persuasion of Norma to induce Connie to join her in some "home made exercises."

One of the greatest home protectors is "Pal," the human-minded dog belonging to Harry Lucenay.

Bessie Love "loves" making the house tidy more than making a "killing" at a ball.

All in all, these film folk live the life the "doctor orders" when the tired wall street magnate suffers with insomnia.—*LILLIAN R. GALE.*

" Square Deal Cyclone "

(Cyclone Smith Series of Western Dramas —Universal)

THIS is a western of an honest gambler who gets religion and through his forceful personality enables the sky pilot to settle in the community and reform the settlers. Eddie Polo, who is portraying the vivid character of Cyclone Smith, puts plenty of spirit into the role. It is a fighting, smashing two-reeler with enough action to please the biggest "leatherneck" who ever lived. Cyclone sees the crowd having fun with a traveling evangelist and compels them to fork over their winnings. He cleans up the roost and turns over the saloon to the pastor. There is some hard riding and quick shooting and Cyclone comes through the winner. Yes, he falls in love with the sky pilot's daughter. The western is characteristic of a glorious period in the country beyond the Rockies. You will like it and so will your patrons.—Length 2 Reels.—Lawrence Reid.

" White Eagle "

(Fifteen Episode Serial-Pathe)

RUTH ROLAND has heard the call of the serial again. This star is carrying on as usual and is easily ahead of the field in regard to her sex. There is no rival who may be compared to her at present. She no sooner rides, and escapes, and executes miraculous stunts in one serial, than she accepts the duties attached to its successor. Ruth Roland, seemingly, does not believe in vacations. Perhaps that's why she is constantly in the public eye. The patrons don't have time to forget her. One's screen memory is short at best.

Now the personable star is here in her latest serial, which is as good as anything in which she has heretofore appeared. It carries all the action one demands, plenty of suspense, plenty of novelty, plenty of photographic appeal, and plenty of stunts and incident to please even the spectator who diets on RAW MEAT. Listen, folks. It concerns a girl reared among the cliff-dwelling Indians until she approaches young womanhood. Tattooed on her hand is a peculiar design which symbolizes that she is the high priestess of the tribe. She has become a product of civilization when the opening episode is introduced. And the cunning Indians cunningly led by a white man scheme and plot to possess her for mercenary reasons. She is kidnapped in thrilling fashion and rescued in a scene which is startlingly vivid. Earle Metcalfe, who assumes the burdens of the rescuing hero, wins applause for his courage here.

The picture indicates from its early episodes that it is going to send them away completely satisfied. There are thrills in abundance. The exteriors are highly picturesque, and the plot and incident flow along building novel surprises, a line of snappy suspense, and plenty of melodramatic fire works. Most every serial has its exploitation possibilities. This more than others on account of the snappy title, the Indian atmosphere, etc. W. S. Van Dyke, the director, has started the story off with a bang. He has shown painstaking care for detail, the sets being reproductions of the pueblos of the Arizona Indians. Are you all set? Let's go! —*LAURENCE REID.*

" As Old as the Hills "

(Bruce Scenic—One Reel—Released by Educational Exchanges, Inc.)

A GOODLY number of the ruins of ancient castles, forts and abbeys of England, Wales and Switzerland are presented for inspection by Mr. Bruce in this scenic. These impress the audience very vividly with the antiquity of European art and civilization as compared with that of America. Only the walls of many of the ruins remain. The roofing and the interiors have fallen a prey to the ravages of rain and fog and wind. Yet those portions which have survived, by their strength and massiveness, illustrate the virility and grandeur of the mediaeval civilization. In all, the reel is of goodly interest.—*MATTHEW A. TAYLOR.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

MAY

Feature	Star	Distributed By	Length	Reviewed
Bob Hampton of Placer	James Kirkwood	First National	7 reels	May 14
Call From the Wild	Special Cast	Pacific Film—S. R.		
Call of the Blood	Special Cast			
Cheated Love	Carmel Myers	Universal	5 reels	May 28
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Coincidence	Special Cast	Metro	5 reels	May 21
Colorado Pluck	William Russell	Fox	6 reels	May 28
Courage	Naomi Childers	First National	6,244 ft.	
Divorce of Convenience	Owen Moore	Selznick	5,000 ft.	
Don't Leave Your Husband	William Desmond	Federated Film	6,200 ft.	May 7
Gilded Lies	Eugene O'Brien	Selznick	5,500 ft.	May 21
Good Women	Rosemary Theby	Robertson-Cole	6 reels	May 21
Heart of Maryland, The	Special Cast	Vitagraph	7 reels	
Highest Bidder, The	Madge Kennedy	Goldwyn	5 reels	May 14
His Greatest Sacrifice	William Farnum	Fox	5,200 ft.	May 14
Home Stretch	Douglas MacLean	Famous Players	5 reels	May 14
I Am Guilty	Louise Glaum	Associated Prod	6 reels	May 7
Lavender and Old Lace	Marguerite Snow	Hodkinson	5 reels	May 7
Lure of Egypt, The	Claire Adams	Pathe	5 reels	May 21
Miracles of Manhattan	E. Hammerstein	Selznick	5,000 ft.	May 14
Peck's Bad Boy	Jackie Coogan	First National	5 reels	May 7
Reputation	Priscilla Dean	Universal	7 reels	May 14
See My Lawyer	Roy T. Barnes	Robertson-Cole	6 reels	May 14
Wallop, The	Harry Carey	Universal	5 reels	May 14
Wild Goose, The	Mary McLaren	Famous Players	5 reels	May 21
Wolves of the North	Herbert Heyes	Universal	5 reels	May 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Beach of Dreams	Edith Storey	Robertson-Cole	5 reels	June 11
Beautiful Gambler	Special Cast	Universal	5 reels	June 11
Beyond Price	Pearl White	Fox	5 reels	May 21
Big Town Ideas	Eileen Percy	Fox	5 reels	May 28
Black Panther's Cub	Florence Reed	Equity Pic.—S. R.	7 reels	June 11
Boys Will Be Boys	Will Rogers	Goldwyn	5 reels	May 28
Butterfly Girl, The	Marjorie Daw	Pathe	5 reels	June 4
Charge It	Clara Kim. Young	Equity Pic.-S. R.	6,900 ft.	June 11
Cold Steel	Special Cast	Robertson-Cole	6 reels	June 4
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Get Your Man	Buck Jones	Fox	5 reels	June 4
Girl from Nowhere, The	Elaine Ham'rstein	Selznick	5 reels	
Gypsy Blood	Poli Negri	First National	6 reels	May 21
Heart Line, The	Leah Baird	Pathe	6 reels	June 4
Home Stuff	Viola Dana	Metro	5 reels	June 18
Idols of the North	Dorothy Dalton	Famous Players	5 reels	May 28
If Women Only Knew	Robert Gordon	Robertson-Cole	6 reels	June 4
Keeping Up With Lizzie	Enid Bennett	Hodkinson	5 reels	May 21
King Queen Joker	Sydney Chaplin	Famous Players	5 reels	June 11
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Last Card, The	May Allison	Metro	5 reels	June 4
Lessons in Love	Constance T'lmdge	First National	5 reels	June 18
Live and Let Live	Harriet Hammond	Robertson-Cole	6 reels	June 4
Lost Romance, The	Conrad Nagel	Famous Players	7 reels	May 28
Love's Penalty	Hope Hampton	First National	5 reels	June 4
Lure of the Orient, The	Special Cast	Aywon Film—S. R.	6 reels	May 28
Man of the Forest	Special Cast	Hodkinson	6 reels	May 28
Man Tamer, The	Gladys Walton	Universal	5 reels	June 4
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Rider of the King Log	Frank Sheridan	Pathe	7 reels	May 28
Ridin' Romeo	Tom Mix	Fox	5 reels	June 11
Road to London, The	Bryant Washburn	Pathe	5 reels	June 11
Sacred and Profane Love	Elsie Ferguson	Famous Players	5 reels	April 30
Salvage	Pauline Frederick	Robertson-Cole	5 reels	May 28
Scarab Ring, The	Alice Joyce	Vitagraph	5 reels	June 4
Scrambled Wives	Marguerite Clark	First National	6 reels	June 4
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Sham	Ethel Clayton	Famous Players	5 reels	May 28
Sheltered Daughters	Justine Johnston	Realart	5 reels	May 28
Silver Car, The	Earle Williams	Vitagraph	6 reels	June 4
Snow Blind	Russell Simpson	Goldwyn	6 reels	June 4
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Ten Dollar Raise, The	Peter B. Kyne	Associated Prod	6 reels	May 21
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Two Weeks With Pay	Bebe Daniels	Realart	5 reels	June 4
Two Wise Wives	Louise Calhern	Famous Players	6 reels	June 4
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Whistle, The	William S. Hart	Famous Players	5 reels	April 9
White and Unmarried	Thos. Meighan	Famous Players	5 reels	June 11
Wise Fool, A	James Kirkwood	Famous Players	6 reels	June 11
Wom. God Changed, The	Seena Owen	Famous Players	6 reels	June 4
Appearances	Special Cast	Famous Players	5336 ft.	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16

JULY

Feature	Star	Distributed By	Length	Reviewed
Broken Doll	Special Cast	Associated Prod	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30
Foolish Matrons	Hobart Bosworth	Associated Prod	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft.	July 2
Heart to Let	Justine Johnston	Realart	5249 ft.	Aug. 6
Home Talent	Ben Turpin	Associated Prod	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod	5312 ft.	May 7
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft.	July 9
Live Wires	Edna Murphy	Fox	5200 ft.	July 9
Love Time	Shirley Mason	Fox	4800 ft.	July 23
Man Who, The	Bert Lytell	Metro	6 reels	
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft.	July 9
Ten Dollar Raise	Special Cast	Associated Prod		May 21
Thunder Island	Edith Roberts	Universal	4279 ft.	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft.	July 2
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Big Game	May Allison	Metro	5 reels	
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft.	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Dangerous Toys	Special Cast	Federated—S. R.	7 reels	
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft.	Aug. 6
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft.	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft.	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft.	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft.	
Rainbow Trail	William Farnum	Fox	6 reels	
Remorseless Love	E. Hammerstein	Selznick	5,000 ft.	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Wealth	Ethel Clayton	Famous Players	5,141 ft.	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
Who Am I?	Special Cast	Selznick	5,000 ft.	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Beating the Game	Buck Jones	Fox		Oct. 22
Bar Nothing	Tom Moore	Goldwyn	5058 ft.	Sept. 17

(Continued on page 3079)

Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n	5 reels	Sept. 17

(Continued on page 3256)

"CONCEIT"
(Selznick)

Exquisite Backgrounds and Likely Story Spell Entertainment

A STORY of characters recognizably real, told against the most impressive backgrounds ever collected from the Canadian Rockies, makes this picture stand out as something really conspicuous. The title may not mean much in the long run, and its delineation precludes any possibility of suspense in understanding the theme. It is all about the making of a man—a man who in this case might be called one of Fortune's darlings. Blessed with wealth, but given to boasting, he proves a physical and moral coward until brought up sharp with realities.

He is a social lion whose pet hobby is the detailing of his ability to kill bears. He takes a large group of parasites to his hunting lodge in the Canadian Northwest, and their object is to talk behind his back and ridicule him. Unsuccessful in his attempt to kill a bear he is determined to remain. He is alone far up in the mountains and the eloquent appeal of these backgrounds stimulates one into an appreciation for nature's handiwork. You somehow feel that this grandeur of scenery is going to mould his character. The coward and boaster becomes lost, but succeeds in shooting a bear. A group of primitive people come into his life, but when he urges the wild mountain girl to accompany him back to civilization her guardian steps between them and taunts him on his cowardice. He goes back a beaten man—a man who is not aroused until he is provoked into defending himself by sheer muscular strength. This transition is a trifle too abrupt to appear entirely convincing. But it serves the purpose of the plot.

Returning to the vast open spaces he fights to protect the honor of the girl. And the natives who sneered at him are forced to respect him. These characters are made really convincing. Through the agency of the scenario writer, Edward Montagne, and the director, Burton George, they are made to appear like every-day people and never like stage puppets. The picture should be booked for its scenery if for no other reason than it unfolds new vistas. The Lake Louise and Banff regions are revealed in all their impressive grandeur. There are some thrills in the drama. The camera catches some real bears and a hefty fight between the hero and a trapper whose idea of law is based upon the right of possession.—Wm. B. Davidson, Charles Gerrard, Hedda Hopper, Betty Hilburn and Maurice Costella round out a cast that has been chosen for its adaptability for the correct interpretation.—Length, 5 reels.—Laurence Reid.

THE CAST

William Crombie	Wm. B. Davidson
Mrs. Crombie	Hedda Hopper
Hurt Kilstrom	Charles Gerard
Jeannette	Betty Hilburn
Barbe la Fleche	Maurice Costello
Bowles	Patrick Hartigan
McBain	Warren Cook
Indian Trapper	Red Eagle

By Michael J. Phillips.
Scenario by Edward J. Montague.
Directed by Burton George.

PRESS NOTICE—STORY

A smashing, crashing picture of elemental nature and the elements that are continually at strife in a man's nature is "Conceit," the Selznick special which will be the feature attraction at the ———— theatre next ————. In this picture is recorded the battle of a man to find himself—to develop his character. Given to boasting—a man who might be called fortune's darling—so blessed is he with a good physique and plenty of wealth, yet so cringing that he might be called a weakling—this hero is recognized as an everyday character. What would we do in his circumstances?

The answer is found in five reels of compelling drama which takes the spectator to the impressive backgrounds of British Columbia—up in the region surrounding Banff—that picturesque spot in the great northwest. It is a picture acted with eloquent persuasion by Wm. B. Davidson, Hedda Hopper, Charles Gerard, Betty Hilburn and Maurice Costello.

PROGRAM READER

An invigorating picture of the great outdoors through which an interesting plot unfolds itself is "Conceit," which comes to the ———— theatre next ———— as a Selznick Special.. The magnificent appeal of the scenery which has been collected from these regions in which Banff is located—high up in the Canadian Rockies is stimulating—backgrounds which are as enchanting as they are picturesque. The story is one that finds a parallel in everyday life—the story of a physical and moral coward who finds his character through being compelled to face facts. In the cast are assembled a cast of competent players.

SUGGESTIONS

After you get through informing your patrons of the magnificent appeal of the backgrounds which compose this feature you can feature the plot as one that finds it parellell in everyday life. Bring forth that the scenery has never been surpassed—that most of the exteriors have been taken hugh up in the Canadian Rockies—in the region surrounding Banff, the tourist resort. Mention that the plot is a compelling drama of character development. Mention the cast which includes Maurice Costello, Hedda Hopper, Wm. B. Davidson and Charles Gerard—all competent players. The title is a catchy one and should come in for some snappy exploitation.

He thought himself superior until brought in contact with the primitive elements of man and the primitive elements of nature. See "Conceit."

CATCH LINES

See the picturesque drama, "Conceit"—a vivid document of the Canadian Northwest.
these people of Battlesburg.
in turn was based on the Wallingford stories which appeared some years ago.

"GET-RICH-QUICK WALLINGFORD"
(Cosmopolitan-Paramount)

This Is Going to Please Them

DON'T let anyone tell you that the adaptation of George M. Cohan's play, founded upon the famous Wallingford stories is not going to please them. There have been few sparkling lies which carried the broadsides of humor exposed here. The colorful figure of Wallingford is genuinely American in character, and his frenzied financial schemes are certain to be appreciated everywhere. That the picture is an exceptionally faithful adaptation of the play does not matter. Who among the patrons cares—just so long as there is unfolded an interesting plot, clever characterization, and plenty of incident and humor. The point is—the story proceeds to acquaint us with the schemes of the colossal fraud, Wallingford, and his less colorful partner, "Blackie" Daw, in a manner which commands constant attention.

If you don't follow the picture closely you are apt to miss some quaint touch of humor—some character sketch provocative of real laughter. Take for instance the group picture of the directors of the company incorporated by the irrepressible Wallingford. Frank Borzage will probably be asked where he dug up such picturesque types. They sit there like the visiting firemen—one of the natives being compelled to have a head adjustor attached to keep him in focus. Wallingford rides up to the hotel in the only carriage. He comes to fleece them but his scheme turns out to enrich him and his associates. No one penetrates his identity—that he is a confidence man—except the stenographer. She appeals to him so romantically that he decides to square himself. He had intended to make a quick getaway but stays on and the Covered Carpet Tack proves a great invention. A perfect boob is sent out on the road, and he returns with thousands of orders. The two sharps have no alternative but to cash in on their success.

The picture is exceptionally well constructed, there being the right emphasis on every scene to bring it out in bold relief. The rustic settings, the figures, the capable acting, the rich humor penetrating through the scenes and subtitles—these are brought forth with splendid appeal. The picture is certain to get over. It carries contrast and romance and there is plenty of rare humor and Main Street touches to embroider it with homespun detail. Sam Hardy is clever enough comedian to grasp every impulse that entered the shrewd head of Wallingford. Norman Kerry plays "Blackie" Daw and makes of it a sketch in the background. Doris Kenyon is the attractive heroine. We'll say it is snappy and filled with bright touches.—Length, 5 reels.—Laurence Reid.

THE CAST

J. Rufus Wallingford	Sam Hardy
"Blackie" Daw	Norman Kerry
Fannie Jasper	Doris Kenyon
Gertrude Dempsey	Diana Allen
Eddie Lamb	Edgar Nelson
Dorothy Wells	Billie Dove
Andrea Dempsey	Mac M. Barnes
G. W. Battles	Wm. T. Hayes
Timothy Battles	Horace James
Mr. Wells	John Woodford
Mrs. Dempsey	Mrs. Charles Willard
Harkins	Eugene Keith
Quigg	Wm. Carr
Abe Gunther	Wm. Robyns
Bell Boy	Theo. Westman
Bessie	Patterson Dial
Judge Lampton	Jerry Sinclair
Wallingford's valet	Benny One

Play by George M. Cohan.
Scenario by Luther Reed.
Directed by Frank Borzage.
Photographed by Chester Lyons.

PRESS NOTICE—STORY

What is said to be one of the screen treats of the current season is "Get-Rich-Quick Wallingford," a picturization of George M. Cohan's famous play, which will be shown at the ———— theatre next ————. This is said to be a delightful comedy, directed by Frank Borzage, who made "Humoresque," and how Wallingford and his buncombe associate, "Blackie" Daw, made a fortune for themselves and the people of the town of Battlesburg. It is an enthralling story well adapted to the screen. The details of the two sharpers' schemes present enough complications to make the story a series of laughs from start to finish. The spectator is certain to be delighted with the innocence and at the same time the hospitality of these people of Battlesburg.

PROGRAM READER

Ever hear of J. Rufus Wallingford, famous confidence man? Of course you have. He has made fiction history. He has shown us all how to make money—that is, if one wants to succeed by one's wits. No matter whether you are acquainted with him or not, he is coming to the ———— theatre next ———— and you will have a chance to see him in person in "Get-Rich-Quick Wallingford." He will introduce you to his associate in crime, "Blackie" Daw. Come and see the comedy hit of the year, adapted from George M. Cohan's famous play, which in turn was based on the Wallingford stories which appeared some years ag

SUGGESTIONS

This adaptation of a well-known play needs little exploitation to put it over. In the first place nearly everyone has read the famous stories which appeared in the popular magazines some years ago. So play up that the picture is made from these stories which formed the idea for Cohan's play. Mention should be made that Frank Borzage, the director of "Humoresque," is the director here. Play up that a distinguished cast interprets the offering. Bill it as a hilarious comedy, clean and invigorating. If the cast is known to your crowd, mention their names. Put on an all-comedy bill for the week.

Feature	Star	Distributed By	Length	Reviewed
Blot, The	Special Cast	Famous Players	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 3
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Courage	Naomi Childers	First National	6 reels	
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft.	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft.	
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft.	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Handcuffs or Kisses	Elaine Ham'rstein	Selznick	6 reels	Oct. 15
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft.	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft.	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
Trip to Paradise, A	Bert Lytell	Metro	6 reels	Aug. 27
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 5
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	
Courage	Naomi Childers	First National	6 reels	
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	
Lady from Longacre, The	William Russell	Fox	5 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 8
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson		7 reels	
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	

Feature	Star	Distributed By	Length	Reviewed
Speed Girl, The	Bebe Daniels	Realart	6 reels	
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 1
Theodora	Rita Jolivet	Goldwyn		Oct. 2
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 1
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct.
Thunderclap	Special Cast	Fox	8 reels	Aug. 1
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 3
Virginia Courtship, A	May McAvoy	Realart	5 reels	
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 1

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 15
Call of the North	Jack Holt	Famous Players	6 reels	
Conflict	Priscilla Dean	Universal	7 reels	Nov. 1
Conquering Power, The	Special Cast	Metro	7 reels	July 19
Dr. Jim	Frank Mayo	Universal	5 reels	
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Fountain of Youth	Special Cast	Graphic—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	
Hush Money	Alice Brady	Realart	6 reels	
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 12
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	
Ladies Must Live	Special Cast	Paramount	7 reels	
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Snecial Cast	Hodkinson	7 reels	
Love Never Dies	Special Cast	First National	7 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Man of Stone, The	Conway Tearle	Selznick	5 reels	
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	
Riding With Death	Buck Jones	Fox	5 reels	
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	
Silent Years	Special Cast	R-C	5 reels	
Sin of Martha Queed, The	Special Cast	Associated Exhib		
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Steelheart	Wm. Duncan	Vitagraph	5 reels	Sept. 24
Tol'ble David	Rich. Barthelmess	First National	6 reels	
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	
What Do Men Want?	Special Cast	F. B. Warren	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	
Bashful Suitor, The	Special Cast	Hodkinson	5 reels	
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	
Conceit	Special Cast	Selznick		
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		
Duke of Chimney Butte	Fred Stone	R-C		
Eden and Return	Doris May	R-C		
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	
Fifty Candles	Special Cast	Hodkinson		
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
First Love	Constance Binney	Realart	5 reels	
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	
Get-Rich-Quick Wallingford	Special Cast	Famous Players		
Golden Gift, The	Special Cast	Metro		
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		
Little Minister, The	Betty Compson	Famous Players		
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Miss Lulu Bett	Special Cast	Famous Players		
Morals	May McAvoy	Realart		
No Defense	William Duncan	Vitagraph		
Paste Board Crown, A	Special Cast			
Peacock Alley	Mae Murray			Nov. 26
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		
Prince There Was, A	Thomas Meighan	Famous Players	5 reels	Nov. 26
Princess Virtue	Marie Prevost	Universal	5 reels	
Rigoletto	Special Cast	Romayne	8 reels	
Sea Lion, The	Hobart Bosworth	First National		
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	
Sin Flood, The	Special Cast	Goldwyn		
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	
Whatever She Wants	Eileen Percy	Fox	5 reels	
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

"ALL FOR A WOMAN"
(First National)

Impressive Achievement—Well Acted and Staged

THE patrons who see "All for a Woman" will undoubtedly compare it with "Deception" and "Passion," and probably will remark to themselves that the picture is not so spectacular in its appeal. When they discover that it concerns the French Revolution they may become disappointed to see that this stirring period is presented as episodic to the main theme—the conflict between Robespierre and Danton for power. These central figures dominate every scene, but so vitally are they a part of the dramatic canvas that, after all, the episodes given up to pillage and plunder with thousands of people storming the streets in their terrifying crusade will not be missed if they respond to the sweeping conflict which endured until Robespierre, in his moment of triumph, sent Danton to the guillotine.

You catch an intimate view of these central figures and they are made compelling through the sheer artistry of the players, Emil Jennings as Danton, and Werner Kraus as Robespierre. The first-mentioned lives up to the fine testimonials uttered in his behalf for his Henry VIII, and the latter gives another of his cameo performances—the first being his Dr. Caligari. Danton is the friend of the people. He would bring peace and harmony to a distressed people. He would do away with the guillotine as an instrument of torture. Not so Robespierre. This relentless, stern figure would destroy his enemies and the friends of his enemies. He would maintain the guillotine. And he dreams for more power. The picture builds dramatically with ever-increasing suspense, the background of the Revolution although being detached, lending fitting atmosphere to the tragic symphony.

Danton frolics and lives to regret that he so misjudged the character of his enemy. He is the friend of the people but they are hungry, and Robespierre is shrewd enough to feed them. Thus they forget the man who is lifting them from the depths. He calmly walks to the guillotine and shouts: "Save the rope for Robespierre, and show my head to the people!" Perhaps history might have been obeyed to better effect if the cruel ruler had been exterminated. That he is to perish is well indicated. The direction is capable in realizing the key of tragedy. The director's intimate scenes suggest a reflection of Lubitsch, and the romantic scenes are highly suggestive of the search for pleasure in a world bowed down with terror. The players, customary with German ideas, allow a too heavy make-up, but they never forget that they are pantomimists. Kraus and Jennings are superb in their respective roles. The former is made up in an uncanny manner as if to suggest the man of ice. He succeeds wonderfully. There is a wealth of subtitles, and these become too descriptive at times. Yet a historical drama needs them to emphasize the episodes.—Length, 7 reels.—Laurence Reid.

THE CAST

George Jacques Danton	Emil Jannings
Maximilian Robespierre	Werner Kraus
St. Just	Robert Sholz
Camille Desmoulins	Joseph Rumich
Lucille, his wife	Charlotte Ander
Yvonne	Maly Delscaft
Herault de Sechelles	Ferdinand Alter
General Westerman	Edouard Winterstein
Fouquier-Tinville, public prosecutor	Frederick Kuhn
Henriot	Hugo Doblin
Little Babette	Hilda Worner

Directed by Dimitri Buchowetzki.

PRESS NOTICE—STORY

A highly spectacular achievement in motion picture drama is offered in "All For a Woman," which has been described as a European sensation. This production which features Emil Jannings, who will be remembered for his artistic interpretation of Henry VIII in "Deception," and a corps of clever assistants, including Werner Kraus, whose performance in "The Cabinet of Dr. Caligari," was so exceptionally fine, will be presented at the ———— theatre next ————. It offers historical appeal through its reproduction of those stirring days of the French Revolution at the time when Robespierre controlled the destinies of the Gallic race. It presents the feud between Robespierre and Danton, the latter misusing his power through the call of pleasure, the former determined to rule through bloodshed. The tragic feud sweeps forward and engulfs Danton. But his prophecy concerning a tragic finish to the stern and unyielding Robespierre is indicated as he goes to the guillotine. The picture s remarkably well acted and staged.

PROGRAM READER

A magnificent spectacular drama based upon the French Revolution—that stirring period which founded a great republic—will be presented at the ———— theatre next ———— in "All For a Woman." This European sensation unfolds a vivid page from history. It presents the tragic feud between Danton and Robespierre—the two figures who held sway for a brief hour, the former's power being usurped by the latter. Danton believed in peace and harmony—Robespierre in hate and bloodshed. And a woman led to Danton's downfall. It is a compelling drama, wonderfully acted by a cast of exceptional ability—a cast that includes Emil Jannings, and staged with a fidelity for the facts of history.

SUGGESTIONS

This is a big picture based upon the tragic feud and the consequences that occurred immediately after the Reign of Terror of the French Revolution. You can arouse a deal of comment and excite your patrons into patronizing the film. Tell them that the gifted player, Emil Jannings of "Deception" fame, is in the picture and that he is surrounded by the cleverest players in Europe. For a prologue you can stage an ensemble composed of figures attired in the costumes of the period, the idea suggesting the outbreak of the Revolution. Your orchestra can cooperate in lending atmosphere by interpreting the selection "Robespierre" by Litolff. Play it up big.

"SCHOOL DAYS"
(Harry Rapf-Warner Bros.)

Gem of a Picture; Sure-fire Box-Office Bet

LIKE the men who made a pathway to the door of the inventor of the mouse trap, exhibitors are certain to make a stampede in booking this gem of a picture. Once they show its audiences are certain to declare it one of the most appealing films ever made. It carries every quality for success. Juvenile interest is its predominant virtue, and the fact that Wesley Barry is the youthful guide who invites spectators on a sentimental journey to the days when "readin' and writin' and 'rithmetic were taught to the rule of the hickory stick," and so overwhelming is the appeal that one is sure to be transported.

Really "School Days" belongs to the class of better pictures. It not only tells its human little story, but there is much of spiritual uplift in its message for the young of the land. The tugs at the heart are finely balanced with the twinkles for the eye. Certainly the director, William Nigh, must feel highly elated over the achievement. He has saturated his story with intimate detail, every touch ringing true—every detail sparkling with humor and pathos that form a part of everyday life. There is not so much plot to the story. Rather does it score for its intimate slice of youth—revealed through charming and highly interesting episodes. Wesley Barry has already made a name for himself. But here he is going to impress many audiences with the fact that he is the most precocious youngster on the screen To watch him cutting up pranks in the little school house—to watch him fishing or taking the advice of some Simple Simon not to collect an education—to watch him attempting to outwit his guaradian—to follow him leaving for the city, the plan of his uncle being to mould character and teach him to appreciate the simple things of life—to follow him bidding goodby to his faithful dog, and watch the lovable pet running after the train—these are quaint little snatches which are going to sink deep into the heart. All of these slices of life are richly appealing. There is much similarity between this picture and Ray's study of boyhood —"The Old Swimmin' Hole." The freckled-faced Wesley in his quaint clothes, wearing a million-dollar smile—his appearance alone will kindle the admiration of audiences everywhere. It is understood that the picture is being trimmed of some superfluous detail. It could easily spare some of its melodramatic moments which composed the final scenes. This will give it coherence and compactness. The city sequences are rich when the contrasts are pointed between the forlorn youngster who dresses like a Broadway "bookie" and the little children of the rich. The rustic scenes are gems of photography—the subtitles, human and expressive. And what exploitation possibilities it possesses! Get this one quick. It means dollars for you and rich entertainment for your patrons.—Length, 7 reels.—Laurence Reid.

THE CAST

Speck Brown	Wesley Barry
His Guardian, the Deacon	George Lessey
His Friend, Leff	Francis X. Conlan
His Friend's Wife	Nellie P. Spaulding
His Teacher	Margaret Seddon
His Sweetheart	Arline Blackburn
His Dog	"Hippy"
The Stranger	J. H. Gilmore
Mr. Hadley, a new friend	John Galsworthy
Mr. Wallace	Jerome Patrick
His Sister	Eveline Sherman
His Valet	Arnold Lucy

By William Nigh and Walter De Leon.
Directed by William Nigh.
Photographed by Jack Brown and Sydney Hicox.

PRESS NOTICE—STORY

"School Days, Dear Old Golden Rule Days." That was a song—a very popular one which swept the country a few years ago. The title has suggested a picture which carries a tremendous appeal—an appeal to the heart and the soul. Written by William Nigh and Walter De Leon and directed by the former, the picture takes one on a journey to the years of yesterday. Who is the guide? Wesley Barry, the precocious youngster whose adaptability for the part almost makes one believe that he might have been the inspiration for the song.

It is a picture charged with humanity—one filled with homespun touches. It shows the making of a youth—a boy inclined to delicious mischief, but who develops character by being brought up sharp with realities. He goes to the city and becomes disillusioned with its artificial exteriors. And he returns to the country—the wholesome boy again. A splendid picture with a splendid cast. "School Days" will be at the ———— next ————.

PROGRAM READER

Do you remember that lovable song of a few years ago entitled "School Days?" Of course you do. How could you forget it? Well, it comes to the ———— theatre next ———— as a motion picture. This splendid offering is going to take you on a sentimental journey—back to the old district school, back to the old farm—back to the hey-day of your youth. It is a picture filled with the joy of youth, the delight of mischievous pranks and is rich in humor and sentiment. Wesley Barry is the star. Can you possibly think of any player more adaptable for the role of the little hero? Come and be royally entertained. Come and forget the worries of the day and be a youth again.

SUGGESTIONS

This picture suggests all kinds of exploitation. First you have the original song which can be put over with your music dealer. You can arrange for a prologue suggestive of a school-room—the set taking the entire stage. There can be rows of desks with a teacher presiding at the desk back-stage. Each pupil can recite something or sing a song, and there are plenty of juvenile songs on the market to exploit. This idea is practical and entirely appropriate. Bill it as a rich, humorous and appealing story of youth—youth growing up back on the farm, youth going to the district school. Feature Wesley Barry. Use circus exploitation if you think the picture demands it. Any freckle-faced boy can be used for a number of novel stunts.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Bakery, The	Larry Semon	Vitagraph	2 reels	June 11
Bang	Lloyd Hamilton	Educational		
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	
Between the Acts	Larry Semon	Vitagraph	2 reels	April 30
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Gloom	Monty Banks	Federated	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Detective	Johnny Jones	Goldwyn	2 reels	June 18
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Fall Guy, The	Larry Semon	Vitagraph	2 reels	
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Grocery Clerk, The	Larry Semon	Vitagraph	2 reels	
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hick, The	Larry Semon	Vitagraph	2 reels	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold Your Breath	Chas. Dorety	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
In for Life	Viora Daniels	Educational	2 reels	Aug. 6
It's Your Move		Educational	1 reel	
Just in Time		Educational	2 reels	June 25
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Man vs. Woman	Dorothy Devoe	Educational	2 reels	June 18
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Stop Over	Snub Pollard	Pathe	1 reel	July 23
Nothing Like It	Dorothy Devore	Educational	2 reels	Aug. 6
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
Oh Buddy	Neal Burns	Educational	2 reels	Aug. 6
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
On Their Way	Eddie Boland	Pathe	1 reel	Sept. 10
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Saving Sister Susie		Educational	2 reels	
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
School Days	Larry Semon	Vitagraph	2 reels	
Scrappily Married	Harry Gribbon	Educational	2 reels	July 2
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
See America Thirst	Cissy Fitzgerald	Producers Secu		
She Sighed by the Sea Side	Ben Turpin	Associated Prod	2 reels	June 18
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 3
Simple Life	Larry Semon	Vitagraph	2 reels	
Singer Midgets Scandals	Slim Somerville	Fox	2 reels	July 9
Single Handed	Edgar Jones	Pathe	2 reels	June 3
Skipper Treasure Garden	Special Cast	First National		June 11
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Snookey's Wild Oats	Snookey	Educational	2 reels	July 2
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Sportsman, The	Larry Semon	Vitagraph	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Standing Pat	Teddy Sampson	Educational	1 reel	July 30
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Suitor, The	Larry Semon	Vitagraph	2 reels	
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Sweet Revenge	Thornton Edwards	Educational	1 reel	June 11
Take Your Time	Earl Rodney	Educational	1 reel	June 18
Their Dizzy Finish	Sid Smith	Federated Film	2 reels	June 11
Three Good Pals		Fox	2 reels	June 18
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
What a Whopper	Snub Pollard	Pathe	1 reel	Aug. 6
Why They Love Cave Men		Celebrated Players		
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star		Distributed By	Length	Reviewed
Adventures of Tarzan (Serial), Elmo Lincoln		State Rights		
American Badger (Bill and Bob Series)		Pathe	1 reel	July 23
Andy and Min (Cartoon)		Celeb. Play. Film	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor		Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Big Mystery (Mutt and Jeff Cartoon)		Federal	1 reel	
Biology—the Microscope and Its Use (Educ.)		National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Boy Scouts of America (Topical)		Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers		Vitagraph		
Cairo in Egypt (Kineto Review)		Urban	1 reel	July 9
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)		Educational	1 reel	
Combatting the Elements (Novelty)		Kineto Review	1 reel	
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Creation (Sacred Films)			4 reels	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones		Pathe	2 reels	
Cyclone Smith's Vow (West. Drama)		Universal	2 reels	Sept. 24
Day with the Giants		State Rights		
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Do or Die (Serial), Eddie Polo		Universal	2 reels	May 21
Down in Dixie (Scenic)		Kineto Review	1 reel	
Dreams Come True (Educational)		Educational	1 reel	
Eden of the Pacific (Scenic)		Prizma	1 reel	Sept. 3
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Feathers (Scenic)		Selznick	1 reel	Aug. 13
Great American Authors (Kineto Series)				Nov. 19
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex	1 reel	Sept. 24
Hitting the Spots (Scenic)		Educational	1 reel	May 28
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Sanchi		Pathe	2 reels	
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi'des	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	

(Continued on page 3262)

"THE RIGHT THAT FAILED"
(Metro)

Popular Post Story Developed Along Broad Comedy Angles

J. P. MARQUAND'S S. E. P. story, "The Right That Failed," in picture form becomes farce comedy—so broad that at times it borders on burlesque. The direction pays little attention to anything, except developing the plot and providing entertainment of a not too subtle sort, in the process.

Bert Lytell is cast as a typical pug who, after winning a fight, a round and a half of which is shown, goes to a summer resort near New York there to woo and win a daughter of the rich. The character as portrayed while distinctive lacks the likeable qualities that a reader of the story would visualize and in consequence the culmination of the romance is apt to jar somewhat. No chance to pull a laugh is missed, either in the characterizations or in the titling. Whether or not the effort is successful depends on the point of view. Certain audiences are sure to find the offering uproariously funny; others will probably be only mildly amused.

In support of the star is a good cast. Virginia Valli is Mr. Lytell's leading woman, but she doesn't have much to do. De Witt Jennings is cast in a role that does not fit him any too well, his forte being heavies rather than genteel business men. Bull Montana gets away with another good bit, for which he is a type, and a most finished performance is given by Max Davidson as a Hebrew, by the strange but possible name of "Michael Callahan."

For those who have never read the story, the picture ought to slide by without raising a storm of protest, but the writer can not help but feel that much has been missed in choosing to make a broad comedy from a story that had not only a real plot but a fine thought behind it. The direction and continuity are good unless one may find fault with what might be called a lack of vision.—Length, 5 reels.—J. S. Dickerson.

THE CAST

Johnny Duffey.....Bert Lytell
Constance Talbot.....Virginia Valli
Mr. Talbot.....De Witt Jennings
Roy Van Twiller.....Philo McCullough
Mr. Duffey.....Otis Harlan
Michael Callahan.....Max Davidson

By J. P. Marquard.
Scenario by Lenore Coffee.
Directed by Bayard Veiller.
Photographed by Arthur Martinelli.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "The Right That Failed," founded upon J. P. Marquard's Saturday Evening Post story of the same name, adapted by Lenore Coffee, directed by Bayard Veiller and starring Bert Lytell. The popular Metro star has a vehicle here which well expresses his talent and personality. It may be said that it affords him as ideal a role as he has ever had. The picture presents an interesting comedy idea with the star enacting the part of a "young white hope." He is a pugilist.

He suffered an injury to his hand in putting "The Kid" to sleep, which gave him time to pay attention to social duties. Eager to renew his acquaintance with a society girl whom he had rescued from the arm of the law, he goes to a health resort. Meanwhile he had brushed up in deportment. Johnny, our hero, gets in bad when certain people attempt to paint him in wrong colors. But he comes up smiling. The picture offers a deal of originality, carries plenty of sparkle and is well acted by the star and a cast that includes Virginia Valli and DeWitt Jennings.

PROGRAM READER

A highly original and entertaining story is "The Right That Failed," adapted from a popular magazine contribution to provide a picture for Bert Lytell. The popular Metro star enacts the part of a pugilist here—a young man who is forced to use his fists for a living. He may be in a profession which has no social angles related to it, but at the same time this idea does not prevent him from worshipping a society bud. Does he fall in love? Does he entertain the idea that she might not respond to his advances owing to the fact that he is a prize-fighter? We are not going to answer you. This you must find out for yourself. It is a comedy-drama charged with humorous touches and sparkling with life. At the ———— next ————.

SUGGESTIONS

Here is a title that is going to wake them up. It is a take-off on Kipling. After you have put out some snappy stuff advertising the title, then concentrate upon the star stating that he is appearing in a new type of role—that of a pugilist. Make mention that the picture is adapted from a well known story which appeared in a popular magazine. Bring forth that the picture is snappy comedy-drama—which carries plenty of humor, romance and incident. A prologue can feature some comedy song put over with plenty of spirit. Play up the other Lytell pictures mentioning that the star is always striving for original roles and that he has one here.

CATCH LINES

See Bert Lytell in "The Right That Failed." A picture of humor and novelty. A picture of romance and sentiment. You will laugh.

A story of a picturesque pugilist.

See Bert Lytelli in the comedy hit of the season.

What is the right that failed?

Carpentier had a right that failed. What about Bert Lytell?

"STRANGER THAN FICTION"
(First National)

Novel "Film Within a Film" Picture

IN this Katherine MacDonald feature, the producers have tried to fool us. They don't quite succeed, and because they fail, the picture proves entertaining. This is not as paradoxical as it might seem. "'Stranger Than Fiction" is one of those "story within a story productions," or more strictly speaking, "a picture within a picture." The surprise is held for the end, when it is revealed that the melodrama which comprises a large part of the footage is simply the work of the heroine, an amateur movie producer. This will not be a shock to any audience, and therefore they will take the hectic action; the wild underworld mystery, in the correct spirit—as mild satire.

"Stranger than Fiction" takes occasion to poke some fun and the insatiable public desire for punch, action, and theatrical thrills in their motion picture fare. And the feature gives the public all of these elements and then good-naturedly satirizes themselves for so doing. Therefore the picture will have an average appeal, for it has an average underworld story, and in addition the saving grace of Katherine MacDonald's beauty. There is also Wesley Barry in a part well suited for him.

The picture opens with the scene of the screening of an amateur photoplay version of "Carmen." There is a lot of fun here, for it is simply a burlesque of an amateur production, with all its prevelant flaws. Ralph Spencer's titles carry the fun along. Then comes the sudden switch to melodrama. The hostess orders that her latest photoplay, "Stranger Than Fiction" be screened, and suddenly the lights go out. When quiet returns many valuable jewels are missing and "the Black Heart," a master mind of the underworld, has left his mark of mystery to show that the deed was his, and to give the police a clew. Then follows an underworld melodrama, with sliding doors and reformed crooks, and a shrewd master criminal, and other familiar characters and elements which go to make up every good crook "meller." It ends with a number of thrilling escapes of the star and Wesley Barry, and for a final punch a very well executed aeroplane stunt. Then we have the hostess explaining to her guests that this is her idea of what the screen public wants. It was all a motion picture. Most audiences realize that it could not have been anything else and will appreciate the satire.

The picture is well acted and carefully directed by J. A. Barry.—Matthew A. Taylor.

THE CAST

Diane Drexel.....Katherine MacDonald
Dick Mason.....David Winter
Freckles.....Wesley Barry
The Black Heart.....Wade Boteler
The Shadow.....Jean Dumont
The Croaker.....Harry O'Connor
Diane's aunt.....Evelyn Burns
Police Commissioner.....Tom McGuire

By Charles Richman and Albert S. LeVino.
Directed by J. A. Barry.

PRESS NOTICE—STORY

For its feature attraction on ———— the ———— theatre announces "Stranger Than Fiction," an unusual story of the underworld, featuring one of the most beautiful actresses of the screen, Katherine MacDonald. Miss MacDonald plays the part of a rich society girl whose house is mysteriously robbed on the evening of an entertainment. In helping the poor in the underworld, she is luckily cast into the life of the "Black Heart," the leader of the underworld gang, and in order to secure his arrest, she poses as a girl of the slums.

The story never lets up in suspense or interest and has been especially well photographed. In the cast are Wesley Barry, the boy star who has himself been featured in many productions, David Winter, Wade Boteler and Jean Dumont. The direction was in the hands of J. A. Barry, and the story is adapted from the work of Charles Richman and Albert S. LeVino.

"Stranger Than Fiction" will be shown at the ———— theatre for ———— days beginning ————. For those who like a mystery drama, well acted, and with excitement enough to keep them tense until the final moment, no better picture could be offered.

PROGRAM READER

Coming to the ———— theatre on ———— is "Stranger Than Fiction," a strong mystery story, starring beautiful Katherine MacDonald. This production is regarded as one of the most powerful "crook" stories to reach the screen in considerable time, and in addition it combines a pretty romance and touches of humor supplied by the popular boy star, Wesley Barry. "Stranger Than Fiction" is also one of those pictures which will fool all the wiseacres. It takes a lot to give the public the "surprise ending" they are continually seeking, but "Stranger Than Fiction" manages to do it.

Katherine MacDonald, who is conceded to be one of the most beautiful motion picture stars in America, is supported by a capable cast including David Winter and the inimitable Wesley ("Freckles") Barry. The story is from the work of Charles Richman and Albert S. LeVino. J. A. Barry directed.

SUGGESTIONS

You can bill this as a strong "crook" story and at the same time promise your patrons a mild satire on the motion picture industry. Tell them it will fool them just as O. Henry's stories fooled them. And yet assure them that they will see some exciting melodrama. The story should be, however, subordinated to the lavish display of Katherine MacDonald's name and her portrait. She is recognized as one of the most beautiful screen players and has quite a following. Wesley Barry should share honors with her in your exploitation. Catch lines are suggested by the title and also some good lines for teaser campaigns.

CATCH LINES

One of the most unusual pictures of the year—starring beautiful Katherine MacDonald. A production that combines swiftest melodrama with the keenest satire.

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber) 5
Love, Hate and a Woman (Grace Davison) 5
Dangerous Paths (Neva Gerber) 5
The Girl From Porcupine (Faire Binney) 5
Devil-Dog Dawson (Jack Hoxie) 5
The Star Reporter (Billie Rhodes) 5
A Motion to Adjourn (Daw-Stewart) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little) 15 episodes
Nan of the North (Ann Little) 15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man 4
Never Weaken 3

FEATURES
The Sin of Martha Queed (Mayflower-Mary Thurman).
Nov. 20—Anne of Little Smoky (Playgoers) 5
Nov. 13—Father Tom (Playgoers) 5
Oct. 23—Tropical Love (Playgoers) 5

ASSOCIATED PHOTOPLAYS

Too Much Married (Mary Anderson) 5
Crossing Trails (Pete Morrison) 5
Ghost City (Helen Holmes) 5

AYWON FILM CORPORATION

The Master of Beasts
The Better Man (Snowy Baker) 5
Western Firebrands (Big Boy Williams) 5
Fidelity (Special Cast) 5
Lure of the Orient (Jack Conway) 6

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty
Jan.—Any Night
Dec.—Ashes

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
Nov. 6—The White Mouse (Selig-Rork drama) 2
Dec. —Fresh From the Farm (Christie-Bobby Vernon) 2
Nov. 13—Saving Sister Susie (Christie comedy) 2
Nov. 13—A Rural Cinderella (Punch comedy) 2
Oct. 30—A Nick-of-Time Hero (Campbell comedy) 2
Nov. 6—Seeing Greenwich Village (Sketchograf) 1
Nov. 20—Old and New England (Bruce scenic) 1
SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Jan., 1922—His Nibs (Charles (Chic) Sale)
Jan., 1922—Jungle Adventures (Martin Johnson)

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(January Releases)
Just Around the Corner
Rent Free (Wallace Reid)
The Romance Booster (Will Rogers, Lila Lee)
Fool's Paradise (Cecil De Mille)
The Lane That Had No Turning (Agnes Ayres)
Love's Boomerang (Ann Forrest)
The Law and the Woman (Betty Compson)
Three Live Ghosts (Geo. Fitzmaurice Prod.)
(December Releases)
The Little Minister (Betty Compson)
Miss Lulu Bett (Wm. de Mille)
Under the Lash (Gloria Swanson)
White Oak (William S. Hart)
The Last Payment (Pola Negri)
Don't Tell Everything (Special Cast)
Exit the Vamp (Ethel Clayton)
A Prince There Was (Thomas Meighan)
(November Releases)
The Call of the North (Jack Holt)
The Sheik (Geo. Melford Prod.)
The Bonnie Briar Bush (Donald Crisp Prod.)
Ladies Must Live (Betty Compson)
Enchantment (Marion Davies) 7

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES
Nov. 27—Santa Fe—The City Different 1
Nov. 20—Rural Java 1

FIRST NATIONAL EXCHANGES

Penrod (Wesley Barry)
The Lotus Eater
Slippery McGee
The Half Breed
All For a Woman (Special Cast)
The Invisible Fear (Anita Stewart)
Wife Against Wife (Whitman Bennett Prod.)
Tol'ble David (Richard Barthelmess)
Alf's Button (Special Cast)
Her Social Value (Katherine MacDonald)
Greater Than Love (Special Cast)
The Infidel (Catherine MacDonald)
The Sea Lion (Hobart Bosworth)
Hail the Woman (Ince)
Love Never Dies (Vidor)
The Silent Call (H. O. Davis)
Molly O (Mack Sennett-Mabel Normand)
The Wonderful Thing (Norma Talmadge)

BUSTER KEATON COMEDIES
The Pale Face 2
The Boat 2
The Blacksmith 2

FOX FILM EXCHANGES

SPECIALS
Footfalls
Shame (Special Cast)
Thunderclap (Special Cast)
Over the Hill (Special Cast)
A Connecticut Yankee (Special Cast)
The Last Trail (Special Cast)
Queen of Sheba (Special Cast)

FEATURES
Trailin' (Tom Mix)
Perjury (William Farnum)
The Devil Within (Dustin Farnum)
The Primal Law (Dustin Farnum)
The Rough Diamond (Tom Mix)
Desert Blossoms (William Russell)
Jackie (Shirley Mason)
Queenie (Shirley Mason)
Whatever She Wants (Eileen Percy)
The Last Trail
The Jolt (Walker-Murphy)

SERIALS
Fantomas (20 episodes)

COMEDIES
The Happy Pest (Sunshine) 2
Love and War (Sunshine) 2
A Perfect Villain (Sunshine) 2
One Moment Please (Sunshine) 2
The Chauffeur (Clyde Cook)
The Toreador (Clyde Cook)

MUTT AND JEFF CARTOONS
Dec. 25—Bony Parts
Dec. 18—Getting Ahead
Dec. 11—The Stolen Snooze
Dec. 4—Fast Freight

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922
SECOND GROUP OF GOLDWYN PICTURES
The Sin Flood
Oct.—Pardon My French
Oct.—The Grim Comedian (Lloyd)
Oct.—A Poor Relation (Will Rogers)
Oct.—Be My Wife (Max Linder)
Oct.—The Night Rose
Oct.—Poverty of Riches (Barker)
Oct.—The Man from Lost River (Lloyd)

GRAPHIC FILM CORP.

A Bride's Confession (Rita Jolivet)
The Fountain of Youth

HODKINSON CORP., W. W.

Feb. 12, 1922—Hope (Triart Pictures Corp.)
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.)
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.)
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.)
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions)
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.)

KIPLING ENTERPRISES

The Lone Hand
The Midnight Riders
Outlawed
The Battling Kid

KREMER FILM FEATURES, VICT

(Released on States Right Basis)
The Stampede (Texas Guinan)
I Am the Woman (Texas Guinan)

BERT LUBIN-WESTERN P. CORP

Lady Luck (Allene Ray)
Partners of the Sunset (Allene Ray)

METRO PICTURES CORP.

Mar. 20—Stay Home (Gareth Hughes)
Mar. 13—The Prisoner of Zenda (Special Cast)
Mar. 6—Glass Houses (Viola Dana)
Feb. 20—The Right That Failed (Bert Lytell)
Feb. 6—The Golden Gift (Alice Lake)
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)
Dec. 12—The Hole in the Wall (Alice Lake)
Dec. 5—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)
The Lotus Blossom
The Four Seasons (Urban)

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell)
The Able Minded Lady (Henry B. Walthall)
The Call From the Wild (Frankie Lee)
The Fatal 30 (Special Cast)
The Impossible Boy (Special Cast)

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

FEATURES
Dec. 18—The Power Within

SERIALS
White Eagle
(Fifteen Episodes—Starring Ruth Roland)
The Yellow Arm
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and Jane Caprice)
Hurricane Hutch
(Fifteen Episode Serial—Starring Charles Hutchinson)

SHORT SUBJECTS
Jan. 15—The Dog and the Flea (Aesop's Fables)
Jan. 8—The Canadian Lynx (Bill and Bob series)
Jan. 8—The Dog and the Mosquito (Aesop's Fables)
Jan. 1—The Cat and the Mice (Aesop's Fables)
Dec. 25—The Wayward Dog (Aesop's Fables)
Roping the Black Panther (Major Allen Scenic)
Cupid, Registered Guide (Holman Day Prod.)
Dangerous Dollars (Holman Day Prod.)
Dec. 18—The Wolf and the Kid (Aesop's Fables)
Dec. 11—The Conceited Monkey (Aesop's Fables)
Dec. 4—The Fly and the Ants (Aesop's Fables)
Dec. 11—Trapping the Weasel Bill and Bob series)
Nov. 13—The Heart of Doreon (Tom Santschi dramas)

(Continued on page 3262)

"JACKIE"
(Fox)

Light Story Suitable for Star

THE director who books the Shirley Mason pictures is certainly aware by this time what to expect from her. They must realize that not being an emotional actress that her forte is light comedy based upon youthful sentiment and romance tinged with appealing moments of pathos and heart interest. "Jackie" is cut from the same pattern as some previous studies which featured the star. There is a place for the Shirley Mason pictures for since they don't pretend to be anything extraordinary in plot and incident, the spectator may attend them feeling that no tax is placed upon his resources to discover the why and wherefore of each scene.

"Jackie" may rightly be called an effective little study of a girl who awakens sympathy through being buffeted about in a man-made world. She is again the little orphan equipped with ambitions to be an artist. It is a story of love and sentiment, disillusionment and newfound happiness. The intimate touches provided by the director help a great deal in making it appealing. He has capitalized the star's talent for dancing. And her ability in this direction is going to surprise a lot of people. Here she is a Russian dancer connected with a cheap road troupe. Unwilling to accept the advances of a lustful theatrical manager she runs away. But before she is brought up sharp with realities, a wealthy young American, whose acquaintances she has made previously, intercedes and rescues her in a thoroughly Prince Charming fashion.

There is not much to the plot but the average audience will be unmindful of its obviousness, so responsive will they be toward the charm and appeal of the heroine. The director has emphasized the theatrical manager too harshly. He is too conventional. Otherwise the characters seem real. The little heroine succeeds through the aid offered by the hero. Her ambitions are realized. Miss Mason possesses enough selfish personality to put such a story over. No one can play the waif who smiles in the face of adversity quite as appealingly as the star. It is a good little bet—this picture. It contains enough sure-fire qualities to make it effective with everyone blessed with a little sentiment—a virtue which everyone possesses to some degree. The romance keeps pace with the other elements of the story. Length, 5 reels.. Laurence Reid.

THE CAST

Jackie	Shirley Mason
Mervyn Carter	William Scott
Bill Bowman	Harry Carter
Benny	George Stone
Winter	John Cook
Millie	Elsie Bambrick

By Countess Barcynska.
Scenario by Dorothy Yost.
Directed by Jack Ford.
Photographed by George Schneiderman.

PRESS NOTICE—STORY

A typical Shirley Mason picture will be presented at the ———— theatre next ———— in "Jackie," written by Countess Barcynska, adapted by Dorothy Yost and directed by Jack Ford. It permits the dainty Fox star to show her talents as a disciple of Terpsichore. Miss Mason reveals that she is a gifted dancer in this story of love and sentiment, disillusionment and newfound happiness. It is a story which offers considerable appeal through a sympathetic characterization and the intimate touches provided by the director—which gives the star ample opportunity to flash her youth, beauty and talent.

She plays the part of a Russian dancer who is connected with a cheap show troupe. Unwilling to stand the abuse of the manager she escapes to London. In the English city she encounters an old acquaintance. This young man befriends her and it is his object to punish the theatrical manager when the latter appears on the scene. The picture is well staged and acted with a deal of authority.

PROGRAM READER

Shirley Mason, the dainty, piquant Fox star is coming to the ———— theatre next ———— in "Jackie," a picture which entitles her to stardom if for no other reason than it shows her versatility as a dancer. The role which the star assumes is that of a ballet dancer and when Miss Mason gets up on her toes and pirouettes about—well you will have to admit that she might have missed her calling. She is talented enough to be with Pavlowa. So come and see "Jackie." It is a human interest story of a girl who learned how to smile through the shadows. She had a friend who come to the rescue and the romance is bright and wholesome. Remember next ————.

SUGGESTIONS

Here is Shirley Mason as a ballet dancer. So emphasize that this star shows a further talent. There seems to be no end to her accomplishments. Play up the fact that she is an accomplished dancer. Use stills of her. Tell that the story is one which features the heart interest element—that it is the story of a stage girl who was buffeted about by evil influences but always managed to smile and make the best of it. For a prologue—what would be more fitting than to feature some toe or ballet dancer—dancing to Chopin, Chaminade or Schubert? Billit as a delightful little story of romance and sentiment, shadows and sunshine.

CATCH LINES

Did you know that Shirley Mason is an accomplished toe dancer? Come and see this piquant star in "Jackie."

She danced her way into romance and happiness. See Shirley Mason in "Jackie."

See the piquant star, Shirley Mason, in a delightful story of romance and sentiment.

"THE GOLDEN GIFT"
(Metro)

Mother Love Theme Serves for Program Offering

ASIDE from the coincidence so manifest in this picture, "The Golden Gift," is quite certain to be accepted because of its mother love theme and the fact that it contains a good romance, plenty of spark and spirit, and enough incident to please most anyone not searching for improbabilities. A mother love story never fails to get over, the sentiment and pathos identified with it, assuring the idea of favorable response. Will the feature make money for the exhibitor? We are inclined to think it will if he stresses the fact that it contains a sure-fire theme. The author and director have emphasized the heart interest and touched a vein of pathos, but some scenes heavy with coincidence do not always make the plot convincing.

The heroine has been victimized into matrimony by a bigamist. Her husband leaves her which forces her to eke out a living as a dancer in a mining camp saloon. She learns that the father of her child is in a neighboring town, and going there, is surprised to see him killed for playing his romantic game. She leaves the baby in the care of the good padre and goes to cultivate her voice in Italy. Some years later she triumphs in New York as a gifted artiste. One of those who worships at her shrine is the brother of the girl who became entangled in the matrimonial scheme of her husband. This is a noticeable hole in the dramatic cloth, for being a guest at the house, nothing is said of the unpleasant experience. The child has been adopted by this very hero. This is the coincidence which never quite rings true.

The intermediate scenes are filled with romance and incident of a light nature. The denouement brings a reunion of mother and child. And the woman realizes that her art comes second to that of motherhood. The discrepancy in the story concerning the three characters assembled together with no discourse relevant to past, incident does not mar the picture. Indeed it carries sufficient high lights in the shape of well arranged sequences, acting and atmosphere to succeed. Alice Lake gives a uniformly good performance in the leading role. John Bowers does not have much to do as the hero, but he manages to take care of his portrayal with plenty of romantic fervor.—Length, 5 reels.—Laurence Reid.

THE CAST

Nita Gordon	Alice Lake
James Llewellyn	John Bowers
Edith Llewellyn	Harriet Hammond
Leonati	Josef Swickard
Rosana	Bridgetta Clark
Malcolm Thorne	Louis Dumar
Stephen Brand	Geoffrey Webb
Joy Llewellyn	Camilla Clark

By June Mathis.
Scenario by Florence Hein.
Directed by Maxwell Karger.
Photographed by John Boyle.

PRESS NOTICE—STORY

When a woman is blessed with motherhood, that may be said to be the golden gift. Such is the theme of the Metro attraction which comes to the ———— theatre next ———— starring Alice Lake. In this vital story by June Mathis the personable star is afforded a role which enables her to show her talent at its highest expression. She has the role of Nita Gordon, a young woman who gives herself up to matrimony and motherhood and then realizes that her husband is a bigamist. Her trials are so many and so overwhelming that she unwillingly leaves her baby in the care of a good padre to take up an artistic career. In time she becomes famous. Then through an extraordinary chain of events she is united to her child. She suffers, but through her suffering she finds happiness and true love. Miss Lake's cast includes John Bowers, Josef Swickard and Harriet Hammond. Maxwell Karger directed.

PROGRAM READER

An appealing story of the divine love of motherhood—the pangs of separation which a woman feels when deprived of her child—this is "The Golden Gift," which brings Alice Lake to the ———— theatre next ———— and ————. This is an appealing story which carries considerable dramatic strength but which at the same time is made interesting through a vivid characterization, perfect atmosphere and a romance which contains a full share of sentiment. Miss Lake is said to be ideal for the role interpreted here and her support includes the dependable John Bowers and others of equal ability. June Mathis, who adapted "The Four Horsemen," is responsible for the story.

SUGGESTIONS

If you have been putting over the Alice Lake pictures there is no reason why you should not get them in for this latest picture. It is a human little story which contains a wealth of heart interest, a pleasant vein of romance, and dramatic incident, characterization and considerable plot material. You can start a compaign for throwaways asking your crowd what is the Golden Gift. Mention should be made of the fact that John Bowers supports the star. He is a favorite with feminine patrons. Tell them that June Mathis, the adaptor of "The Four Horsemen," is the author of the story. Any vocal number would fit for a prologue.

CATCH LINES

Be sure and see "The Golden Gift"—a picture of the greatest love in the world. See Alice Lake in a memorable portrayal. Supported by John Bowers.

What is the Golden Gift? Is it wealth, health, love or happiness? See Alice Lake in her newest picture.

What is the greatest love? Is it the Golden Gift of motherhood?

COMING RELEASES

(Continued from page 3260)

COMEDIES

Jan. 15—Loose Change (Parrott) 1
Jan. 15—The Bashful Lover (Ernest Truex) 2
Jan. 8—Lose No Time (Snub Pollard) 1
Jan. 1—Beauty Contest (Harris-Dixon) 2
Jan. 1—Try-Try Again (Parrott) 1
Dec. 25—The Corner Pocket (Snub Pollard) 1
Stick Around (Ernest Truex) 2
Little, But Oh My (Ernest Truex) 2
Dec. 18—Shake 'Em Up (Snub Pollard) .....
Harold Lloyd Reissues .....

NEWS REELS

Sundays—Topics of the Day .....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber .....

PRODUCERS SECURITY CORP.

When Dawn Came 6
Diane of Star Hollow 6
The Right Way 8
The Soul of Man 7
Squire Phinn 5
Welcome to Our City 5
Mr. Bingle 5
Mr. Potter of Texas 6
Trail of the Law 5
The Man Who Paid 5
Irving Cummings Series 2
Cissy Fitzgerald Series 2

REALART PICTURES CORP.

Homespun Vamp, A (May McAvoy) .....
First Love (Constance Binney) .....
The Love Charm (Wanda Hawley) .....
Morals (May McAvoy) .....
Dec.—A Virginia Courtship (May McAvoy) .....
Nov.—Her Face Value (Wanda Hawley) .....
Nov.—Hush Money (Alice Brady) .....

R-C PICTURES CORP.

Billy Jim (Fred Stone) .....
Dec. 25—Eden and Return (Doris May) .....
Dec. 11—At the Stage Door (Cabanne) .....
Dec. 4—Duke of Chimney Butte (Fred Stone) .....
Nov. 27—Silent Years (Gasnier) .....
Nov. 20—Possession (Special) .....

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson) 7

FRANK BRAIDWOOD SERIES

The Frame Up 2
The Sheriff of Campo 2
The Western Thoroughbred 2
Arizona Ranger 2
Wolves of the Camp 2
The Cattle Rustlers 2

AL JENNINGS SERIES

HELEN GIBSON SERIES

FRITZI RIDGWAY SERIES

CAPITOL FILM COMPANY

NEAL HART SERIES

LESTER CUNEO SERIES

Lone Hand Wilson 5
Ranger and the Law 5
Witches' Lure 5

SELZNICK (LEWIS J.) ENT.

Jan. 30—Why Announce Your Marriage? (Elaine Hammerstein) .....
Jan. 10—The Shadows of the Sea (Conway Tearle) ..
The Way of a Maid (Elaine Hammerstein) .....
Chivalrous Charley (Eugene O'Brien) .....
Dec. 15—Conceit .....

REVIVALS

Good Night Paul (Constance Talmadge) .....
De Luxe Annie (Norma Talmadge) .....

SELECT PRODUCTIONS

SHORT SUBJECTS

WILLIAM J. FLYNN SERIES

CHAPLIN CLASSICS

SELZNICK NEWS

KAUFMAN MASTERPIECES

REPUBLIC FEATURES

SERIALS

The Whirlwind .....

TIFFANY PRODUCTIONS, INC.

Peacock Alley (Mae Murray) .....

UNITED ARTISTS CORP.

Nov.—The Iron Trail (Rex Beach Prod.) .....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Jan. 2—Shattered Dreams (Miss du Pont) 5
Dec. 26—The Fire Eater (Hoot Gibson) 5
Dec. 19—Playing with Fire (Gladys Walton) 5
A Parisian Scandal (Marie Prevost) 5
Dec. 12—Cheated Hearts 5

SERIALS

The Secret Four .....
(Eighteen Episodes—Starring Eddie Polo)
Terror Trail .....
(Eighteen Episodes—Featuring Eileen Sedgwick)
Do or Die .....
(Eighteen Episodes—Starring Eddie Polo)
Winners of the West .....
(Eighteen Episodes—Starring Art Accord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim) .....

COMEDIES

Shipwrecked Among the Animals (Century) 2
Westward Whoa! (Star) 1
Oh Nursie (Star) 1
Chums (Century) 2
Fur Coats and Pants (Star) 1
The Dumb-bell (Century) 2
A Monkey Bell-Hop (Jewel) 2
P. D. Q. (Lee Moran) (Jewel) 2
Robinson's Trousseau (Jewel) 2
Get Rich Quick Peggy (Century) 2

UNIVERSAL WESTERNS

The Deputy's Double-Cross (La Plante-Shumway) 2
A Battle of Wits (Eileen Sedgwick) 2
Ned of the News (Percy Pembroke) 2
A Ride for a Rancho (Eddie Polo) 2
Old Dynamite 2

NEWS AND MAGAZINE REELS

Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

FEATURES

A Guilty Conscience (Antonio Moreno) .....
The Prodigal Judge (Jean Paige) .....
Flower of the North (Henry B. Walthall) .....
No Defense (William Duncan) .....
Lucky Carson (Earle Williams) .....
The Single Track (Corinne Griffith) .....
The Rainbow (Alice Calhoun) .....

COMEDIES

The Sawmill (Larry Semon) .....
The Messenger (Jimmy Aubrey) .....

SERIALS

Breaking Through .....
(Starring Carmel Myers and Wallace MacDonald)
Fighting Fate .....
(Fifteen Episodes—Starring William Duncan and Edith Johnson)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon) .....
Ashamed of Parents (Special Cast) .....
School Days (Wesley Barry) .....

SERIALS

Miracles of the Jungle ..... 15 episodes

MONTY BANKS COMEDIES

(One released every month)

WID GUNNING, INC.

Nov.—The Old Oaken Bucket .....
Nov.—What Do Men Want .....
Nov.—Our Mutual Friend .....

POST NATURE SERIES

(One Every Two Weeks)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks) .....
Hell's Border (Wm. Fairbanks) .....
Fighting Hearts (Wm. Fairbanks) .....

SHORT SUBJECTS

(Continued from page 3258)

Feature	Star	Distributed By	Length	Reviewed
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's See the Animals (Educational)		Kineto Review	1 reel	May 21
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Long Live the King (Mutt and Jeff Cartoon)		Fox	1 reel	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chat No. 40 (Educational)		Urban-Nat'nal Ex.	1 reel	Sept. 24
Movie Chat Nos. 49 and 56 (Scenic)		Urban	1 reel each	June 25
Movie Chat No. 52 (Educational)		Urban	1 reel	July 16
Movie Chats, Ninth Series		National Ex.	1 reel	Sept. 17
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor		Pathe	2 reels	Sept. 10
Naturalist's Paradise, The (Scenic)		Kineto Review	1 reel	May 28
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
Old and New England (Scenic)		Educational	1 reel	
Old Moose Trails (Scenic)		Educational	1 reel	
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Panama (Scenic)		Kineto Review	1 reel	
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Policeman and the Baby, The (Drama)		Educational	2 reels	
Polo (Educational)		Educational	1 reel	
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Sheriff of Mojave, The (Wes. Dr.), T. Sanchi		Pathe	2 reels	June 3
Skipping the Pen (Cartoon)		Affiliated Distr.	1 reel	July 9
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stratford on Avon (Scenic)		Hepworth	1 reel	June 25
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Swat the Fly (Educational)		Kineto Review	1 reel	June 11
Sweet Heart (Western Drama), Billy West		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Texas of the Mounted (Drama)		Texas Guinan	2 reels	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac	2 reels	July 2
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel	
Valley of Ten Thousand Smokes (Scenic)		Educational	1 reel	
Vegetarians (Educational)		Kineto Review	1 reel	
Venice (Scenic)		Kineto Review	1 reel	June 25
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel	June 18
Yellow Arm, The (Serial), Juanita Hansen		Pathe		June 2

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Motion Picture News

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Moving Picture World by 563⅞
Exhibitors Herald by 911¼
Exhibitors Trade Review by 1129⅝

The News Covers the Field

OL. XXV No. 1

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LARRY SEMON IN "THE SAWMILL"

This new Larry Semon Comedy is like other Larry Semon Comedies in just two particulars:

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LARRY SEMON in "THE BELL HOP"





Adolph Zukor Presents

Elsie Ferguson and Wallace Reid

in "Forever"

A George Fitzmaurice PRODUCTION

Based on the novel

"Peter Ibbetson"

by George Du Maurier
and the play by John Nathan Raphael
Photoplay by Ouida Bergere

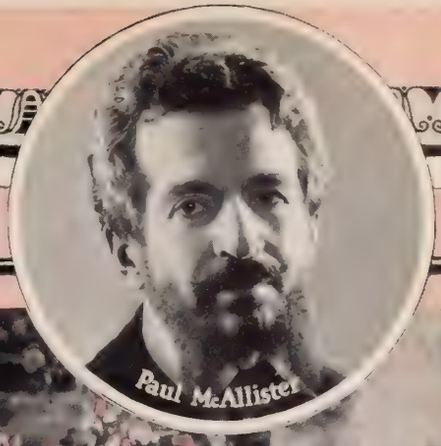
A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION


Elliott Dexter
Dolores Cassinelli
Barbara Dean







Adolph Zukor *Presents*

Elsie Ferguson and Wallace Reid

in "Forever"

A George Fitzmaurice PRODUCTION

Based on the novel

"Peter Ibbetson"

by George Du Maurier
and the play by John Nathan Raphael
Photoplay by Ouida Bergere

"FOREVER" is a two-dollar show.

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The critics have unanimously said that it is Mr. Fitzmaurice's best production, and the best work ever done by Miss Ferguson and Mr. Reid.

The exhibitors who show it will not only break records; they will build prestige and patronage.

A Paramount Picture

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WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER in
"Don't Tell Everything"

"GET-RICH-QUICK WALLINGFORD"
Created by Cosmopolitan Productions

. . . . . ELSIE FERGUSON
in "Footlights"

. . . . . BETTY COMPSON
in "The Little Minister"
a Penrhyn Stanlaws Production

. . . . CECIL B. DEMILLE'S
"Saturday Night"

. . .GEORGE FITZMAURICE'S
"Three Live Ghosts"

. . . . WILLIAM DEMILLE'S
"Miss Lulu Bett" with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson

. . . . GLORIA SWANSON
in "The Great Moment"

. . . . CECIL B. DEMILLE'S
"Fool's Paradise"

. . . . "BOOMERANG BILL"
with Lionel Barrymore.
Created by Cosmopolitan Productions

. . . . . BETTY COMPSON
in "The Law and the Woman"

. . . . THOMAS MEIGHAN
in "If You Believe It, It's So!"

. . . . . "BACK PAY"
by Fannie Hurst
Created by Cosmopolitan Productions

. . . . . WILLIAM S. HART
in "White Oak"
A William S. Hart Production

"MORAN OF THE LADY LETTY"
with Dorothy Dalton
A George Melford Production

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How is It Split ?

EXHIBITORS are showing exceptional interest in the method of operation of Wid Gunning, Inc.

I don't blame them.

It's about time the exhibitor began to ask, "Where does the dollar I pay for film rental go? How is it divided in New York?"

It is a vitally important question—for, as sure as black is black and white is white, where that dollar is wasted, where it is diverted from those who rightfully earn it—sincere, constructive business methods are barred at the threshold of the picture industry, creative, enthusiastic, ambitious production ideals are KILLED.

That is as eternally true as gospel.

Read it over again and let it sink in deep.

Three months ago I could have answered the exhibitor's query about his dollar without a second's hesitation.

"Seventy cents of your dollar," I could have told Frank Rembusch, for example, "goes to a lot of swivel chair warmers in New York who have no harder work to do than Le-Paging themselves to their titles. About fifteen cents more goes to actually pay the sales force. The other fifteen cents goes to the actual creator of the film you are showing—and this poor individual is probably being pursued day and night by his banker because it is so much trouble to get money out of a distributor that no producer can ever stay on the same side of the street with his banker.

"The producer can't even claim independence and works with the enthusiasm of a sweatshop laborer being scared to death he might put into his task a new idea which he would prefer to save for the day when he will be producing independently."

That is the answer I could have given three months ago.

In sum and substance I could have said—Your dollar does every thing but encourage the creator of better motion pictures everything but foster more efficient operation, everything but inspire real showmanship brains.

And you know it!

Robert S. Welsh

EXECUTIVE OFFICES . . . . . 1540 Broadway, New York
ATLANTA . . . . . 146 Marietta St.
BOSTON . . . . . 19 Piedmont St.
BUFFALO . . . . . 257 Franklin St.
CLEVELAND . . . . . 607 Film Exchange Bldg.
CHICAGO . . . . . 804 South Wabash Ave.
CINCINNATI . . . Pioneer St. and Broadway
DALLAS . . . . . 1812½ Commeror St
DENVER . . . . . 1714 Broadway
DETROIT . . . 143 East Elizabeth St.

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Film Bldg., 17th and Main Sts. . . . . KANSAS CITY
838 South Olive St. . . . . LOS ANGELES
16 North Fourth St. . . . . MINNEAPOLIS
729 Seventh Avenue . . . . . NEW YORK CITY
1235 Vine St. . . . . PHILADELPHIA
1201 Liberty Ave. . . . . PITTSBURGH
284 Turk St. . . . . SAN FRANCISCO
2024 Third Ave. . . . . SEATTLE
3617 Washington Ave. . . . ST. LOUIS
525 Thirteenth St., N. W. WASHINGTON

Giving the Lion's share



to the Lions

WHEN Wid Gunning came East to take over the reins of his distributing organization I heard something about his plans to let the workers share the profits which they created.

I didn't enthuse much—five years as managing editor of Motion Picture News had made me just about twice as callous and cynical as the average exhibitor when it came to policy announcements.

Then I heard the message from Wid Gunning personally, I met the men who compose his organization, I journeyed into the field and saw the men on the firing line

AND I MADE A STARTLING DISCOVERY

I found a new division of the exhibitor's hundred cents, of *your* dollar

Seventy cents of every dollar you pay Wid Gunning, Inc., goes back to the man who inspired and made the picture that flashes on your screen. It is his just reward, and it is his inspiration to go out and make finer, better, greater motion pictures—*for your screen.*

Not a cent goes to a swivel chair warmer

Every penny of the balance goes to the men who create the exploitation and build showmanship value around the production, the men who actually do the work of selling and distributing it.

Every resident manager for the Wid Gunning organization, every salesman who calls at your box-office, has it within his own power to determine the share of profis that shall be his.

Every man who talks Wid Gunning to you is a partner of Wid Gunning. If he can't measure up to that position in *ability and integrity*—he doesn't belong with Wid Gunning, Inc., and he won't be there tomorrow.

Is it any wonder that the leading production brains of the industry are discussing the future with Wid Gunning today?

Is it any wonder that the most able exploitation effort of the industry is allying itself with Wid Gunning productions?

Is it any wonder that the top notch managers and salesmen are seeking an opportunity to become partners with Wid Gunning?

If all the field knew the dollars and cents which that partnership means the doors wouldn't hold the onslaught.

And is it any wonder that exhibitors, as they finger that dollar before it starts on its way to New York, are saying

"My present and future depend on a stable supply of *better* motion pictures, at prices based upon *efficient* distribution. I'm paying my money where I make my money—out of the picture on the screen and the exploitation with it. I'm quitting the furniture business—and I never did like swivel chairs anyway"

Neither do I.

Robert E. Welsh

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CARL LAEMMLE offers

PRISCILLA DEAN

IN STUART PATON'S TREMENDOUS THRILLER
MADE FROM THE NOVEL by CLARENCE B. KELLAND

"CONFLICT"

HARRY CAREY

in/ The First Super-Western, ever Screened
Directed by Robert Thornby



"The FOX"



Mabel Julienne Scott *with* **Stuart Holmes**
IN THE BIGGEST HEART-PICTURE OF THE YEAR
from Edna Ferber's famous "FANNY HERSELF"
Directed by TOD BROWNING, who made "Outside The Law"

"NO WOMAN KNOWS"

UNIVERSAL-JEWEL
PRODUCTIONS DE LUXE



MARY PICKFORD

in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

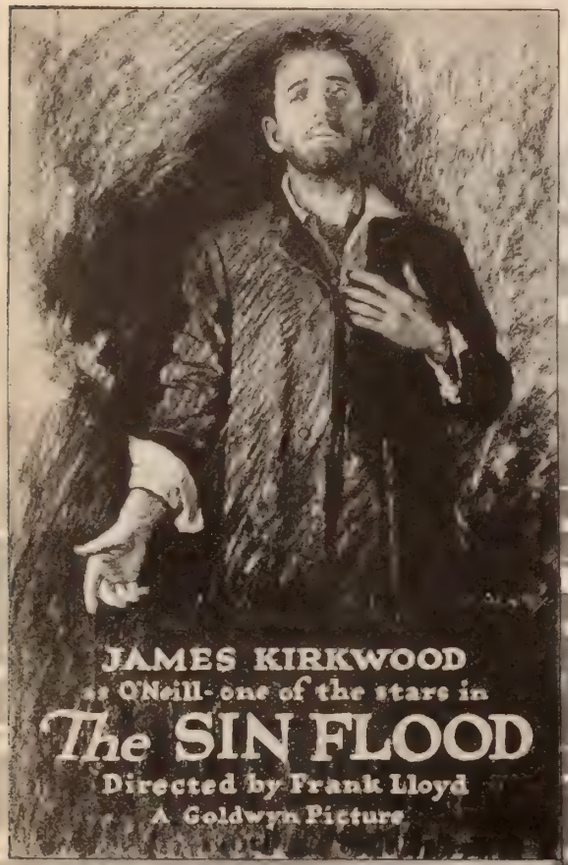
SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E GREEN

A supreme picturization of an all-sacrifing mother-love — the perfect dual role that charms — a boy who wins the hearts of all



UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

Announcing The Bi





Goldwyn



SIN

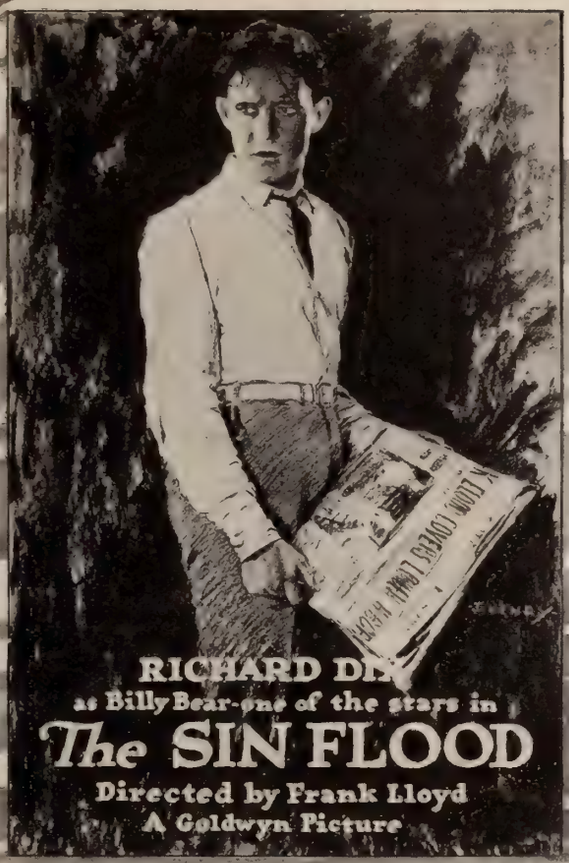
Directed by Frank Lloyd

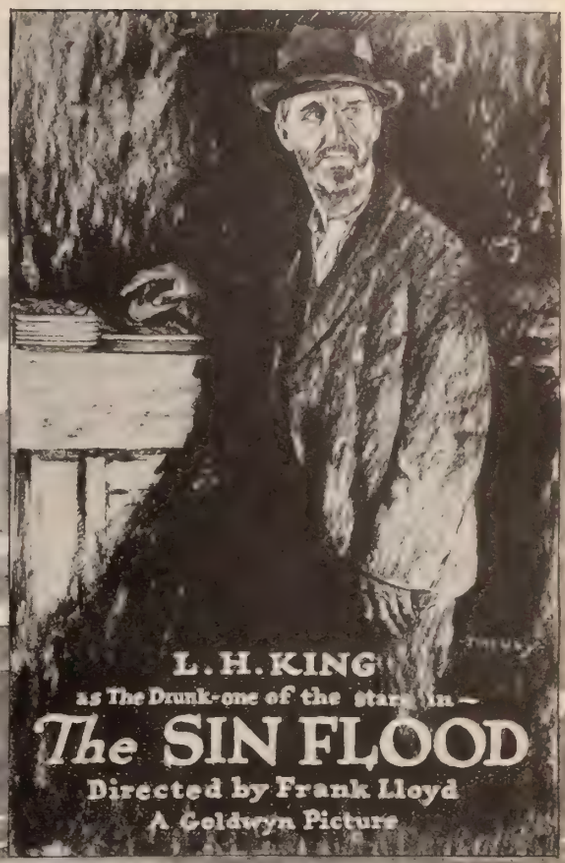
Written by Henning Berger

The Goldwyn New Group includes
'Doubling For Romeo' 'His Back Against The

Picture For 1922

presents





FLOOD

A Goldwyn Picture



'Grand Larceny' 'The Wall Flower'
Wall' 'The Glorious Fool' & 'The Sin Flood'

READY

Six more photographic gems of the same quality and make as the season's greatest success,

OUR MUTUAL FRIEND

Did you ever read more glowing newspaper and trade reviews? Did you ever see more delighted, responsive audiences than this picture classic drew on its New York premier? Do you want another like it that will please and satisfy every class of picture-goers everywhere? If you do—and you really mean business—investigate these new productions:

THE FLYING DUTCHMAN

In six or nine reels—Captain Maryatt's world-famed story that has been read by millions, played for years on the dramatic stage and is one of the favorite international grand operas. A mystery tale of the sea—has tremendous advertising possibilities.

THE BOOKS OF SATAN

An amazing departure from the usual. A most unique and beautiful production—one that Roy L. McCardell, newspaper and magazine writer of international repute, who wrote the first and many of the greatest scenarios ever produced in this country, declares to be *"the most perfect and the most engrossing picture I have ever seen."*

THE HOUSE OF FATAL LOVE

A mystery-love story that grips you tight from start to finish. Hopp Hadley, who edited it, says *"This picture is a model of continuity. Its photography and acting are a treat—"*

DISARMAMENT

A peace propaganda picture that will have the enthusiastic support of the Red Cross and other great organizations. Figure for yourself what *can be done now* with a picture of such extraordinary timeliness.

TWO OTHERS, just received, titles soon to be announced. All of these pictures are enriched by that luminous photography, natural acting, fidelity and detail which have soundly established NORDISK FILMS KOMPAGNI as the supreme producers of all Europe.

CHESTER BEECROFT

501 Fifth Avenue New York City

VANDERBILT 5599—7416

The Picture That Has Everything

"CONCEIT"

Directed by Burton George

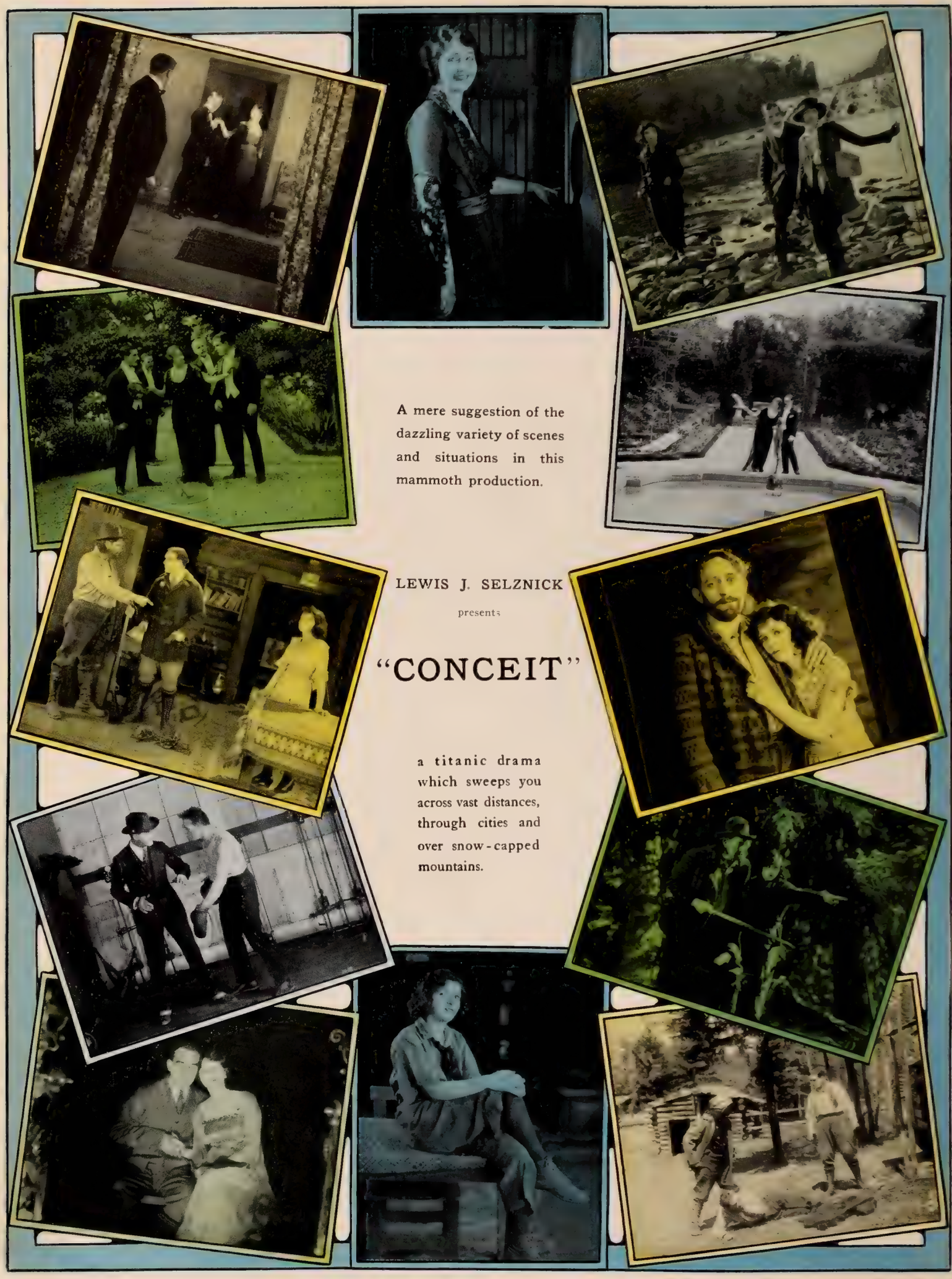
From the story by Michael J. Phillips



Experts in all the picture arts were engaged to perfect this unique creation—

Second of the Supreme Selznick Six—

Of which "A Man's Home" was the first.



A mere suggestion of the dazzling variety of scenes and situations in this mammoth production.

LEWIS J. SELZNICK

presents

"CONCEIT"

a titanic drama which sweeps you across vast distances, through cities and over snow-capped mountains.

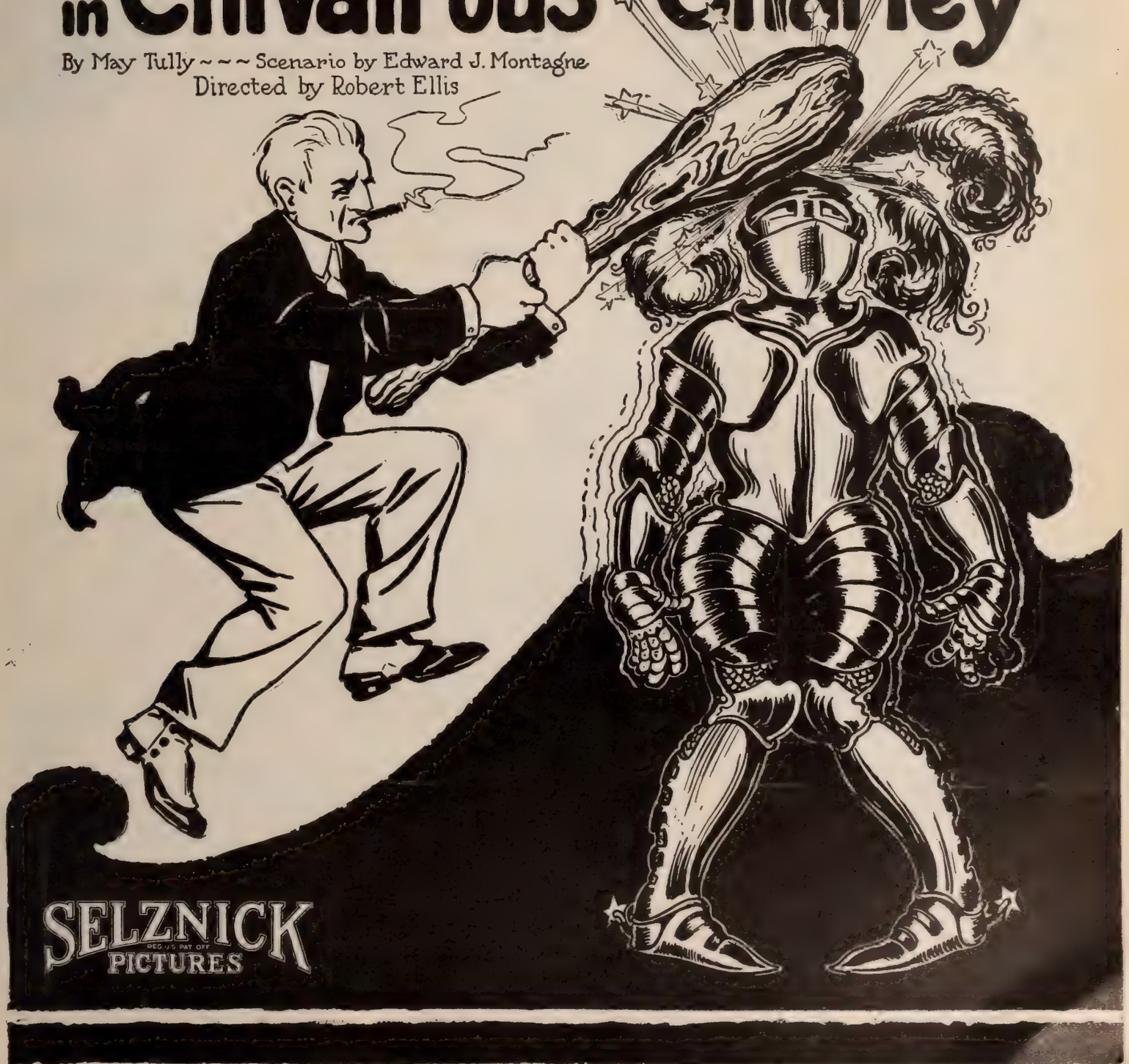
A hard nut to crack

Is the mystery concealed in this comedy presented by
LEWIS J. SELZNICK

EUGENE O'BRIEN

in "Chivalrous Charley"

By May Tully ~ ~ ~ Scenario by Edward J. Montagne
Directed by Robert Ellis



SELZNICK PICTURES
REG. U.S. PAT. OFF.

Feb. 5th.

R-C WEEK



PAULINE FREDERICK

Feb. 5th to Feb. 12th

Feb. 6t

R-C Week will do two things for you.

1st. It will bring immediate extra profits—*real superprofits.*

2nd. It will answer the question, What shall I show my audiences that will increase their good will for my theatre?

R-C Week is a special occasion designed to make known to millions of people the fact that R-C Pictures are always clean, well staged, well cast productions with novel "natural hit" stories.

Special Exploitation Free

A $1000 cash prize contest Free to your patrons.

Double page advertisements in the 11 leading "fan" magazines—reaching nearly 9,000,000 movie lovers.

Free posters, slides, heralds and snipes.

Ready for you now are six of the best pictures that will be released in 1922.

All our series of 26 features directed by the R-C directors and played by R-C stars and R-C casts are available for you to play in R-C Week.



SESSUE HAYAKAWA



DORIS MAY



WM CHRISTY CABANNE





LOUIS J. GASNIER



R-C PICTURES

Feb. 9th.

Feb. 10th.

Feb. 11th.

Feb. 8th.

Feb. 7th.







"EDEN AND RETURN"
starring
Doris May

A laugh or a chuckle to every foot of film. Faster and funnier than this star's last release—"The Foolish Age." A real money maker.

Pauline Frederick
in
"TWO KINDS OF WOMEN"

A star of stars in a role of roles. Entrancing in an evening gown and equally fascinating in a cowboy's garb Pauline Frederick plays a thrilling role superbly.

"SILENT YEARS"
Directed by
Louis J. Gasnier

Harriet F. Comstock's novel "Mam'selle Jo" made into a sure fire box office attraction.





Sessue Hayakawa
in
"FIVE DAYS TO LIVE"

The greatest love story since "Romeo and Juliet." Scenically magnificent, good for a record "take."



Wm. Christy Cabanne's
"AT THE STAGE DOOR"



"whale of a money maker." Full of the thrills that come from following the life story of a Follies" chorus girl.

"THE CALL OF HOME"
directed by **Louis J. Gasnier**

"Home," Geo. Agnew Chamberlain's novel dramatized. The story of a great hearted man's love for the one woman and his home. A hit.

R-C PICTURES

R-C PICTURES

December 12, 1921.

Mr. Martin J. Quigley,
Exhibitors Herald,
417 South Dearborn Street,
Chicago, Ill.

(Copy of letter sent to Mr. Quigley.
The Contents should interest you.)

Dear Mr. Quigley:

I wish that you would refrain from making statements as to the circulation of MOTION PICTURE NEWS in future.

The figures published by you in your issue of December 17th, 1921, are incorrect.

I judge that these figures must have been compiled from reports of subscription salesmen whose figures you were unable to check personally; otherwise they would never have been used.

For your information the paid-in-advance exhibitor circulation of MOTION PICTURE NEWS in New York State outside of New York City and Brooklyn, is 414. Of these 198 are two year paid-in-advance subscriptions.

These figures have been checked by the Audit Bureau of Circulations. They can be conclusively proved by you or any one else.

If you wish the NEWS circulation in any other territory we will be glad to supply it to you or to any of our advertisers. Call up or come in any time.

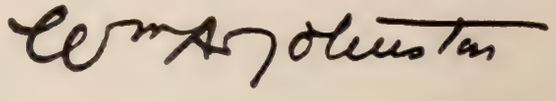
Another point which may interest you—

The NEWS obtains its subscribers solely on the merit of the publication.

Our only method of securing circulation is direct from this office through the mail.

Don't forget that our circulation files are open to you at any time.

Very sincerely

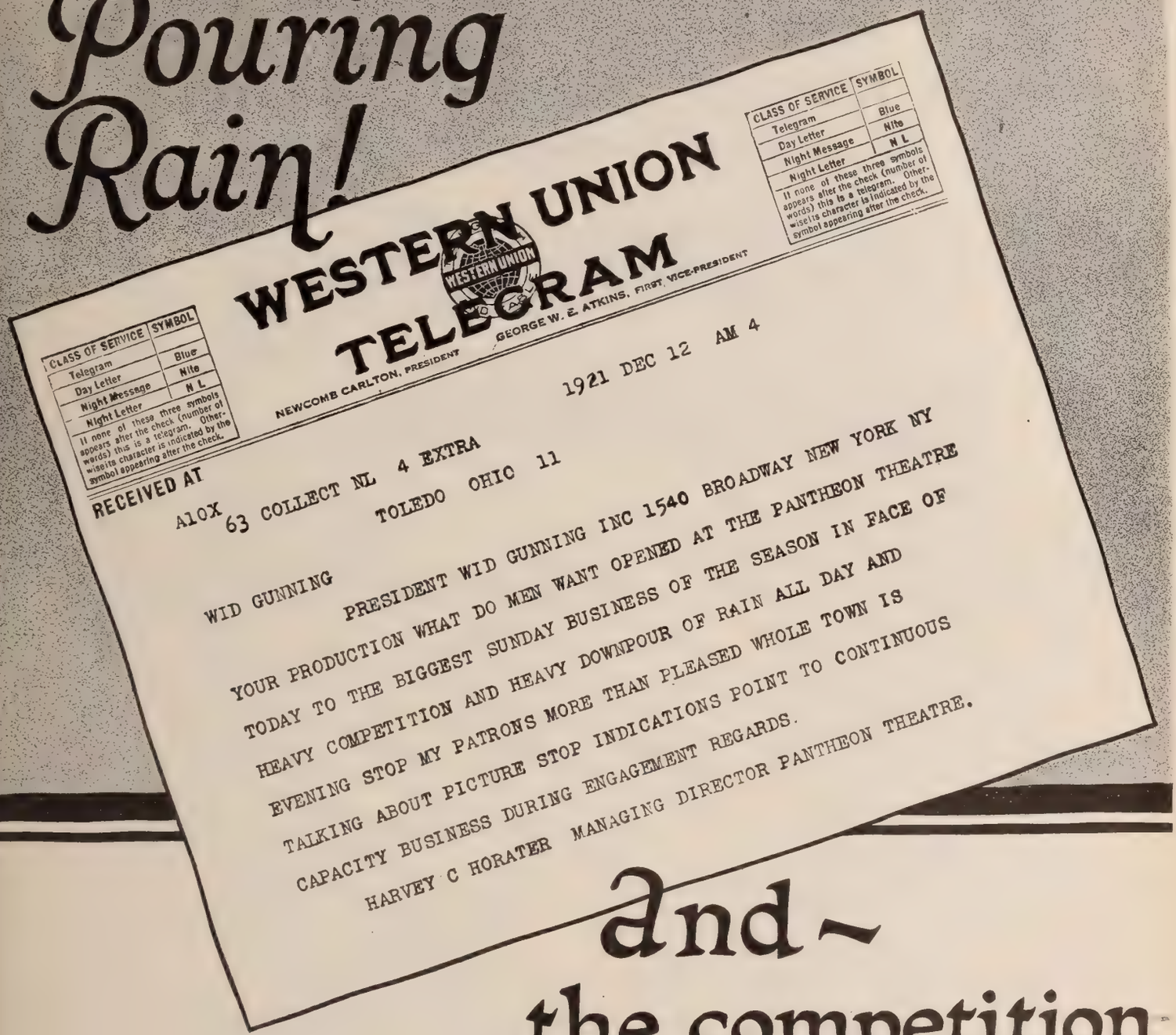


WAJ:MM

President.

(*Now turn to page* 24)

In a Pouring Rain!



CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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1921 DEC 12 AM 4

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WID GUNNING

PRESIDENT WID GUNNING INC 1540 BROADWAY NEW YORK NY

YOUR PRODUCTION WHAT DO MEN WANT OPENED AT THE PANTHEON THEATRE TODAY TO THE BIGGEST SUNDAY BUSINESS OF THE SEASON IN FACE OF HEAVY COMPETITION AND HEAVY DOWNPOUR OF RAIN ALL DAY AND EVENING STOP MY PATRONS MORE THAN PLEASED WHOLE TOWN IS TALKING ABOUT PICTURE STOP INDICATIONS POINT TO CONTINUOUS CAPACITY BUSINESS DURING ENGAGEMENT REGARDS.

HARVEY C HORATER MANAGING DIRECTOR PANTHEON THEATRE.

and ~

the competition included every big special offered this year ~ None missing

SALES-SERVICE EXPLOITATION

Wid GUNNING INC.

CO-OPERATION

THIS FIVE DOLLAR FILM STEREOPTICON

HAS AMAZED THE LEADERS OF THE INDUSTRY !!



E. M. Porter and W. E. Waddell, inventors and manufacturers of the

PORDELL PROJECTOR

announce that with the newly developed Pordell optical system, combined with an ordinary flashlight battery, it is possible to produce upon any white background a remarkable screen picture ranging in size from

ONE INCH TO NINE FEET IN WIDTH !!!

Just Think !!

Instead of lantern slides, film clippings or single "frame" views are projected with an astonishing light and remarkable definition.

EVERY INDIVIDUAL IN THE INDUSTRY SHOULD OWN A PORDELL.

ITS PRACTICAL USES ARE INNUMERABLE.

A Christmas Suggestion

Why not give your friends a Pordell, which so appropriately represents the spirit of the industry.

Special quotations on dozen lot orders.

By ordering on the coupon, a Pordell will be on its way to you one hour after receipt of order.

When Battery is required add 50c. to remittance

PORDELL PROJECTOR, Inc., 317 East 34th St., New York

Enclosed please find M. O. check for ..... Pordell. Send same prepaid to

MR. .....
STREET .....
CITY .....
STATE .....

Pordell Projector

Including **50** *Film Views*

$5.00

Battery 50 cents extra


PORDELL PROJECTOR
50 PICTURES FREE with each machine
REAL PHOTOPLAY VIEWS SHOWN AT HOME
1
IDEAL AMUSEMENT FOR SICK ROOM OR NURSERY
2
ENABLES MOVIE DIRECTOR TO STUDY ENLARGED SCENES
3
LIFE-SIZED VIEWS ACHIEVED WITH PORDELL ASTONISHES ALL
4
PROJECTING ONE'S OWN PORTRAIT
5
FILM PORTRAITS REPLACE OLD FAMILY ALBUM
6
FOR INTIMATE FILM INSPECTION BY MOVIE CAMERA-MAN
7
INNUMERABLE COSTUMES MADE POSSIBLE BY SHOWING ON WHITE DRESSES
8
PORDELL OWNER ALWAYS A NEIGHBORHOOD FAVORITE
9
INSTRUCTIVE LECTURES RIGHT IN THE HOME
10
PORDELL PROJECTED PICTURE CHARTS MAKE CARTOONING EASY TO LEARN
11
INVALUABLE AID TO SALESMEN
12
MASK YOUR PLAYMATES FACE WITH PORDELL PICTURES
13
FUN-PRODUCING EFFECTS FOR HOLIDAY NIGHTS
14
MOVIELANDS
REMARKABLE
CREATION!
Scientific Safe
Simple Strong

THE EXHIBITOR PAID-IN-ADVANCE CIRCULATION OF *MOTION PICTURE NEWS,* BY OUR LAST PUBLISHER'S REPORT TO THE AUDIT BUREAU OF CIRCULATION WAS 8,340. TODAY, BY OUR OWN RECORDS, IT IS CLOSE TO 9,000, WHICH IS WELL-NIGH THE LIMIT OF EXHIBITOR TRADE-PAPER CIRCULATION IN THE FIELD.

It is a simple matter for any advertiser to determine the circulation *volume* and *value* of any trade paper.

VOLUME—and soundness also—are shown by the reports of the Audit Bureau of Circulations. That is the only proof. It is accepted by the leading advertisers and advertising agencies in the United States.

VALUE meaning reader interest (an exhibitor may take several papers but only need one), can be gauged by a post card test, by reports from exchanges and salesmen.

THAT, briefly, is all there is to it. Attempts to concentrate on localities, quotations of circulations not verified by impartial and authoritative audits, becloud the real issue.

REPORTS—audits and publisher's reports to be audited, are available from MOTION PICTURE NEWS, Moving Picture World and Exhibitor's Trade Review. *Ask for them—and get the truth!*

***THEN*—COMPARE THE EXHIBITOR, PAID-IN-ADVANCE, VOLUNTARY, SOUND-TO-THE-CORE SUBSCRIPTION CIRCULATION OF *MOTION PICTURE NEWS* WITH THAT OF ANY OTHER TRADE PAPER AND YOU WILL KNOW WHY WE CLAIM SUPERIORITY BY A VERY WIDE AND PROVEN MARGIN—SO WIDE THAT OUR CLAIM THAT THE *NEWS* ALONE COVERS THE FIELD IS ABSOLUTELY VERIFIED.**

A HAROLD LLOYD SPECIAL



A SUPER-DREADNAUGHT COMEDY

WITH NO LIMITATIONS ON LAUGHTER

HAL ROACH
presents
THROUGH ASSOCIATED EXHIBITORS

HAROLD LLOYD *in* A SAILOR-MADE MAN

Pathé
Distributors

A HAROLD LLOYD SPECIAL







HAROLD LLOYD
in A SAILOR-MADE MAN



"Lloyd is always good for several brand new stunts and he does not disappoint in this one. His comedy is straight, clean and decent."

Wids.

"It is very likely to result in an avalanche of dollars at the box office and will widen the smile on the face of the wise exhibitor."

Exhibitors Trade Review.

"All's well in this rollicking comedy. A sure laugh-getter. Fresh, novel, mirthful innovations and an honest-to-goodness story background. Certainly a gem."

Motion Picture News.

"The picture is expensively made and looks it. It is continuous fun, well presented, most amusing and a thorough, complete and satisfying entertainment."

Moving Picture World.





Pathé

Every element that makes a big picture BIG is found in "Our Mutual Friend."

The drawing power that brought thousands to the Lyric in New York who had never entered a picture theater before will do the same in your town.

The all-around entertainment values that caused Wid Gunning to place his personal O. K. on it will send your regulars away boosting as they never boosted before.

Think of it. Melodrama by the genius of thrilling stories, Charles Dickens; romance by the idol of lovers, Charles Dickens; humor by the wizard of characterization, Charles Dickens.

Say—that's SURE FIRE!

Our Mutual Friend



"Book this picture. It deserves praise of the highest order."
—*Motion Picture News.*

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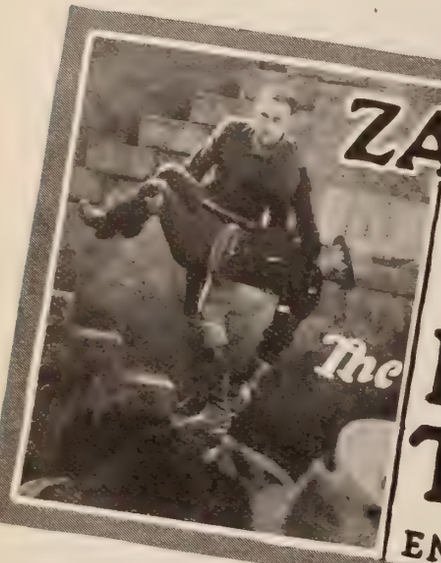
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William Fox
Special Super-Productions

FOX
A SYMBOL OF INDEPENDENCE & STRENGTH



The Play stirred the
OVER
from the poems by
Scenario by
Directed by
HARRY



ZANE GREY'S
Great Western Story
The LAST TRAIL
Staged by
EMMETT J. FLYNN

A Gigantic and Thrilling Dramatic Spectacle





Direct from a Broadway Showing
FOOTFALLS
Story by
~ WILBUR DANIEL STEELE
Staged by CHARLES J. BRABIN



SHAME
with JOHN GILBERT
Story by Emmett J. Flynn
and Bernard McConville
Directed by
Emmett J. Flynn

QUEEN of SHEBA
Story by Virgina Tracy
Directed by
J. GORDON EDWARDS

FOX
In Independence & Strength

Now Ready and Booking

hat has Country!

he HILL



Will Carleton
Paul H. Sloane

MILLARDE

WILLIAM FARNUM in— PERJURY



Directed by HARRY MILLARDE
story by
Ruth Comfort Mitchell
Scenario by Mary Murillo

MARK TWAIN'S GREATEST COMEDY



A CONNECTICUT YANKEE

IN KING ARTHUR'S COURT

Staged by
Emmett J. Flynn

THUNDERCLAP

with
Mary Carr
The Mother in
"Over the Hill"
A thrilling race track drama



A Strange South Sea Romance

A VIRGIN PARADISE



by Hiram Percy Maxim
Directed by
J. Searle Dawley



Book Now!

WILLIAM FOX presents

Shirley Mason

in

JACKIE

by

Countess Barcynska
Directed by
Jack Ford





WILLIAM FOX *presents*

WILLIAM RUSSELL in The ROOF TREE

Scenario by
Jules Furthman

FOX
INDEPENDENCE & STRENGTH

Story by Charles Neville Buck ~ ~ ~ *Directed by* JACK DILLON

Three Big Fox Profit Units

William Fox

SUNSHINE COMEDIES

Now Ready:

Business is Business

Pardon Me!

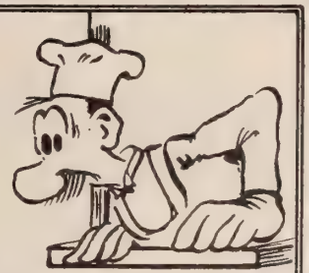
The dictionary defines the word "FIRST" as: "before all others"

FOX NEWS

–fulfills that definition with–

Quality!
Quantity!
Speed! Service!

FOX
A INDEPENDENCE & STRENGTH



The Nation's Mirthmakers

MUTT and JEFF

Matri-Money
The Village Cut-Ups
A Messy Christmas



Now Ready

CHARLES F. McGOVERN

presents

SHORTY HAMILTON

The only "Honest to God" cowpuncher in pictures

IN A BRAND NEW SERIES

of

TWENTY-SIX

Two-Reel Photoplays

Directed by

W. A. S. DOUGLAS

Produced at the W. M. Smith Studios, Tulsa, Oklahoma
"In the heart of the real West"

THE FIRST SIX PICTURES ARE NOW READY

"THE RUNT"	"PEP"	"LET-'ER-GO GALLAGHER"
"PONY BOY"	"SAND"	"RIDE-'EM COWBOY"

Bromberg of Atlanta, Underwood of Dallas, Coleman of Washington
have bought on wires

RUSH YOUR ORDERS

Distributed by
McGOVERN & EGLER
130 West 46th Street
Telephone Bryant 1335
New York City

"It's about time the movies woke up and did something like this," wrote one prominent New Yorker to us during the run at the Lyric Theater.

And the same mail brought eight "mash" notes to the pretty blonde star!

THERE'S GENUINE APPEAL FOR YOU.

And you'll tell the same story in your town.

The fans will say, "IT'S GREAT!"

And you'll see new faces pass through the lobby every night; warm words of approval from neighbors who have just *discovered* the delights of your theater; new patrons who'll come back again because they've had the treat of their lives.

That's why Wid Gunning says, "It's a big picture."

IT GETS THEM ALL!

Our Mutual Friend



"We guarantee satisfaction."
—New York Tribune.

"A Hit."—*New York Telegram.*

"Exceptionally good production."—*New York Times.*

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1812½ Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

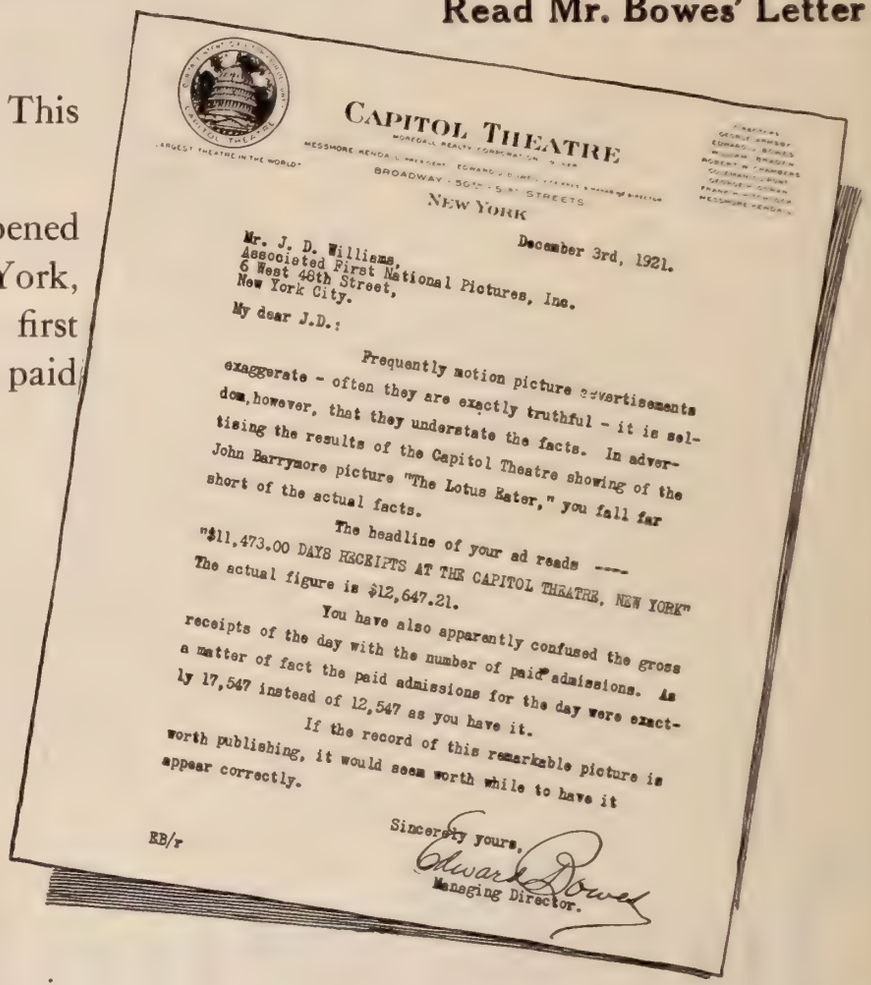
I'M WRONG! I RETRACT

Read Mr. Bowes' Letter

MR. EXHIBITOR:

We aim to give you the facts. This time we slipped up.

We said "The Lotus Eater" opened at the Capitol Theatre, New York, to 12,547 paid admissions the first day. As a matter of fact the paid admissions on the first day were 17,547. We said the total receipts for the first day were $11,473. They were actually $12,647.21. We wish to thank Mr. Edward Bowes, managing director of the Capitol, for calling our attention to the real facts.



CAPITOL THEATRE
MORGAN REALTY CORPORATION
"LARGEST THEATRE IN THE WORLD"
BROADWAY - 50TH - 51ST STREETS
NEW YORK

December 3rd, 1921.

Mr. J. D. Williams,
Associated First National Pictures, Inc.
6 West 48th Street,
New York City.

My dear J.D.:

Frequently motion picture advertisements exaggerate - often they are exactly truthful - it is seldom,however, that they understate the facts. In advertising the results of the Capitol Theatre showing of the John Barrymore picture "The Lotus Eater," you fall far short of the actual facts.

The headline of your ad reads ---- "$11,473.00 DAYS RECEIPTS AT THE CAPITOL THEATRE, NEW YORK" The actual figure is $12,647.21.

You have also apparently confused the gross receipts of the day with the number of paid admissions. As a matter of fact the paid admissions for the day were exactly 17,547 instead of 12,547 as you have it.

If the record of this remarkable picture is worth publishing, it would seem worth while to have it appear correctly.

Sincerely yours,
Edward Bowes
Managing Director.

RB/r

Speaking of

JOHN BARRYMORE

in

"The Lotus Eater"

From Albert Payson Terhune's
Story in the *Cosmopolitan*

Personally directed by

Marshall Neilan

A John Barrymore Production
and a First National Attraction

A Picture That's Bigger Than the "Ad" Man Claimed

There'll be a Franchise everywhere



A Harem of Dusky Beauties

Here's the lucky lad who found the button made from Aladdin's lamp.

Just had to rub it and the genie brought him what he wanted.

But the genie was "so bloomin' 'olesale."

AND SO ARE THE LAUGHS!

A Hepworth Picture Play

with

LESLIE HENSON

England's foremost Comedian

and **Alma Taylor**

From the novel by W. A. Darlington; adapted by Blanch MacIntosh; produced by Cecil M. Hepworth

A First National Attraction

FIRST NATIONAL PICTURES

THE FUNNIEST COMEDY YOU EVER DID SEE!

It'll Send Thrills Up and Down Their Spines!



Hobart Bosworth Productions, Inc.

presents

HOBART BOSWORTH

in

"THE SEA LION"

By Emilie Johnson

Scenario by Joseph Franklin Poland
Directed by Rowland V. Lee
Photographed by J. O. Taylor

Distributed by Associated First National Pictures, Inc.

Wait 'til they see

WRECK—Ship pounding to pieces on the rocks.

DROWNING—Crew battling with the waves against death.

RESCUE—The powerful Sea Lion swimming through white foamed surf to save a drowning girl.

SHANGHAIED—A woman kidnapped and hidden on board a ship.

MAROONED—A man, woman and child cast up by the sea on a lost island.

MUTINY—Ship's crew battling with the officers with belaying pins.

STORM—A vessel lost at sea, driven by waves mountain high.

BECALMED—A ship on a dead sea, the crew dying of thirst.

MAD—Crazed men fighting for the last cask of water.

WHALING—Sea hunters spearing whales in mid-ocean.

ROMANCE—Girl brought up on lost island rescued by ship's mate—and both fall in love.

ADVENTURE—The wonderful happenings aboard the ship of a half-mad captain, who sails the Seven Seas from the arctics to the tropics.

PATHOS—A captain sending a girl to her death in a small boat only to find she's his own daughter.

CHARACTER—The rough and rugged men of the northern seas, tamed by a beautiful girl.

BEAUTY—All the beauty of the seas in storm and calm—a wonder picture.



FIRST NATIONAL PICTURES

Released On The Open Market—Available To All Exhibitors

"Here's Her Best Starring Vehicle"

That's what the Cincinnati Enquirer says, and continuing:

"The best in which Anita Stewart has ever appeared. A dramatic story in which the star rises to greater dramatic heights than ever before. One of the chief features is a realistic and highly thrilling hurricane."

A HIT IN PHILADELPHIA

"Miss Stewart does a notable piece of good work. Capable cast."—*Philadelphia Public Ledger.*

"Anita Stewart is charming and good to look at. An interesting story. A blizzard and a tornado furnish real thrills."—*Philadelphia Evening Ledger.*

"A good plot. Wonderful scenic features."—*Philadelphia North American.*

"Full of suspense. A storm that is the real thing. Thrilling." — *Philadelphia Evening Bulletin.*

"Startling scenic effects. Miss Stewart is delightful. Little Dicky Headrick is splendid."—*Philadelphia Record.*

"Miss Stewart gives a realistic and fascinating portrayal. Delightful acting by little Dicky Headrick. Exquisite scenic effects."—*Philadelphia Inquirer.*



Louis B. Mayer
presents

ANITA STEWART

in

"Playthings of Destiny"

By Jane Murfin and Larry Trimble; Directed by Edwin Carewe; Scenario by Anthony Paul Kelly.

FIRST NATIONAL PICTURES

A First National Attraction
Released on the Open Market

A LOUIS B. MAYER PRODUCTION

A Picture So Novel
They'll Never Forget It



PROTECTING HIS HOME!

Strongheart, half dog, half wolf, quits civilization for the forests at the mating call, and turns savagely against man to protect his mate and their cubs.

H. O. DAVIS

presents

"The Silent Call"

From "The Cross Pull," a story that thrilled millions in the Saturday Evening Post, written by Hal G. Evarts, an internationally famous author.

A Laurence Trimble & Jane Murfin Production

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Available To All Exhibitors

SAMUEL CAHAN

Motion Picture News

To The People!

WE are keenly in sympathy with the newly projected Association of producers and distributors, particularly with its object of affiliating with the organized exhibitor so that on all outside matters the industry, at last, may have a united power and speak with one voice in its defense and for its general good.

The advantages, too, of heading the Association with an outside man of high standing in the public eye are manifest; although the premature announcement of the scheme by the daily press was certainly unfortunate in that it gave the impression for one thing, that, like baseball, we needed a strenuous moral reform and for another that we can afford to pay prodigal salaries.

Whatever is done in this connection, however, even if the new Association is headed by a whole cabinet of men of public affairs, the one great fundamental and pressing need remains.

That is PUBLICITY—*Judicious, constructive publicity.*

We make the suggestion with all the emphasis and sincerity at our command.

And we hasten to explain just what we have in mind by—publicity.

We have always had a lot of publicity; we still have. But much of it has been extremely ill-advised and unfortunate and the sum total of it has, to say the least, failed dismally to set right the motion picture and the industry in the public mind.

This is a fact, a broad and true one; and we've got to face it.

We are largely known today for stars' salaries and scandals, for commercial greatness and daring, for lavishness, exaggeration, stock-jobbing, censored pictures, sensational advertising, legislative struggles, government suits and what not.

We are the ready target for the sensationalist.

We are overtaxed. (The writer was gravely informed, the other day, by a Congressman that the industry was the richest in the country. We countered by calling his attention to the fact that last year's output of butter in the United States exceeded in value the box-office intake from pictures—*which were taxed eighty million dollars.* Our own lies about our bigness are terrible boomerangs!)

We are censored—the first and only medium of expression and form of entertainment in the country to bear the stigma and severe restriction of official censorship.

All this, gentlemen, and it's *enough*—because the public isn't with us. We have neither its sympathy nor understanding.

And we lack both because we've lied fatuously about ourselves, because, unintentionally, we've painted ourselves as black as could be, and because on the other hand we've never told a clear true story about the motion picture, its mission and potentialities and how and why it is made.

Not one hundred people today outside of this industry know what censorship means; nor how good pictures are; nor how difficult and expensive and speculative it is to produce; nor how modest and poor this industry really is; nor how decent and generous its impulses are; nor that stars' salaries are the result only of supply and demand; nor that the industry is taxed into the last ditch of self-preservation.

That's what we mean by publicity—not propaganda, nor specious or false or manufactured publicity but—just facts, the facts that have never yet been told.

We mean, by publicity: to go to the people, to lay before the eternal bar of public opinion the true and basic facts about the motion picture, its mission and its industrial functions, its place in the community, its rights and privileges under the constitution.

It is the voter, not the legislator, who is going to decide censorship; and whether pictures shall be shown on Sundays; and whether pictures shall be taxed to destruction. The millions of men and women in this country will render these decisions—and they deserve and we deserve that they go on facts.

True, the legislator must decide these matters right now; that's the extremity we are in, our usual eleventh hour struggles against oppression must go on with renewed energy; but there'll be no decision right or final until the public makes it.

It's a big job—this public appeal. It takes wisdom and work. But it was done for Suffrage; and we can do it with our screen alone. And the demand for the beginning of it is ringing aloud—above all other considerations.

WM. A. JOHNSTON.

VOL. XXV DECEMBER 24, 1921 No. 1

Plans for New York Exhibitors' Convention

Elaborate Preparations Being Made for Albany Meeting by Managers' Association

THE first meeting in perfecting plans for the coming convention of the Motion Picture Theatre Owners of New York state, which will be held in Albany, February 14, 15 and 16, was held at the Majestic theatre in Albany last Sunday afternoon. The details of the convention will largely rest with the Albany Managers Association, of which George Roberts, manager of both the Hudson and Colonial theatres, is president. The sister cities of Troy and Schenectady have already assured the Albany association that they will join hands toward making the convention the biggest and best affair of its kind in the motion-picture history in New York state.

Mr. Roberts left Monday for New York where he is spending two or three days conferring with Sydney S. Cohen, president of the national association, and Charles L. O'Reilly, president of the state association. As soon as he returns to Albany another meeting will be held in carrying forward convention plans.

All business sessions of the convention will be held at the Hotel Ten Eyck. The banquet will also be held there, probably in the roof garden where the Legislative correspondents dinners always take place. The exchanges will have their booths on the mezzanine floor of the hotel, and probably also in the tea room which is off the lobby.

The ball which will come as the culminating event of the week will be held in the State Armory four blocks distant from the hotel. The Armory has about 49,000 square feet of floor space and can accommodate at least 3,500 couples. It is expected by Mr. Roberts that all the motion picture stars working in the east in February will be in position to attend the ball.

Albany is already in an expectant mood for the convention. Mayor-elect William Hackett has already promised to turn over the keys of the city to the delegates, while Roy Smith, secretary of the Albany Chamber of Commerce, has promised the Albany managers that he will leave no stone unturned to cooperate with them to the fullest extent. Everything points to a most successful convention. Business men have assured the association that they will decorate during convention week.

As aides to Mr. Roberts, there will be Fred Elliott, owner of the Clinton Square theatre, and vice-president of the Albany Managers Association; Sam Suckno, owner of the Albany, Regent and other theatres, treasurer; and O. H. Stacey of the Majestic, secretary. William Berinstein, of the Colonial theatre, will also lend a hand.

President Roberts will name on his committee on arrangements, exchange manager in New York, Albany and Buffalo. Every piece of mail which goes out of these exchanges between the last of this month and February 14, will carry a message which will call attention to the convention.

Mr. Roberts, in outlining his preliminary plans at Sunday's meeting said that never had the theatres in this state been so closely affiliated with the exchanges as at the present time, and that in connection with the convention he desired the cooperation of all ends of the industry.

Delegates to the convention will be invited to the Capitol where they will have the opportunity of seeing the Legislature in session. The General Electric Company, of Schenectady, which has a building completely equipped for the taking and printing of films, will tender an invitation to the delegates to visit and inspect its entire plant.

The New York State Motion Picture Commission will have at least one of its heads from the New York office, on hand in meeting the exchangemen and delegates.

The matter of speakers is to be left entirely in the hands of Presidents Cohen and O'Reilly. It is expected that at least a thousand delegates will attend the convention. This time the convention comes earlier than in past years, thereby avoiding any conflict with the Lenten season.

State Organizations to Share in Proceeds

M. P. T. O's "Movie Chats" Plan Provides for State Bodies Sharing in Rental Receipts

SECOND only in importance to the initial announcement concerning the Official Urban Movie Chats which the M. P. T. O. A. will release through Hodkinson, is the announcement made public this week to the effect that all proceeds accruing to the M. P. T. O. A. from rentals in each state will be first credited to the state's national quota and all sums over and above the individual state quotas, will be returned to the treasuries of the states having exceeded their quotas. Taking into consideration the fact that practically every member of the M. P. T. O. A. will book "Movie Chats" the individual state revenues from the sale of the productions may eventually, it is pointed out, prove to be the largest source of income that the state organizations will have.

At the New England convention of the M. P. T. O. A. held last week in Boston, which was attended by Sydney S. Cohen, and Senator Walker, "Movie Chats" were booked for more than 100 days on each issue. Additional bookings continue to be received and the original number of bookings in the New England territory will probably be doubled by the time the "Movie Chats" are scheduled for release.

Additional action on "Movie Chats," of importance to the industry, was taken last week at the meeting of the executive committee of the New York State M. P. T. O. A. held in Utica. Every theatre owner present at the meeting signed a contract to show the productions, and it was indicated that the series will be booked by more than eighty percent of M. P. T. O. A. members in the state.

A. W. Smith, Jr., sales manager of the W. W. Hodkinson Corporation, has just returned to New York from a week's tour through the middle west in company with Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, Senator James A. Walker, counsel of the organization and Michael O'Toole, in the interests of the Official Urban Movie Chats of the M. P. T. O. A.

They visited Toledo, Peoria, Milwaukee and Chicago, in each of which cities enthusiastic meetings were held with members of the organization who pledged their support to the new Movie Chats to appear as a weekly release on January 15th, through the Hodkinson exchanges.

"My experience on this trip," said Mr. Smith, "convinces me that the exhibitors of the country will stand squarely back of this one-reel subject which Mr. Urban is producing for the M. P. T. O. A. After all, it is their own reel, produced to serve their best interests, and the sentiment in every city we visited was unanimous in favor of booking Movie Chats solidly through the year. I had an opportunity to discuss not only Movie Chats, but general business conditions with leading theatre owners in the four cities we visited and it was gratifying to hear the better tone of their sizing up conditions in the industry.

"Business seems better in every section of the country. Our own branches in the first six weeks of their operation, broke all records for contracts and when you consider that this covers a period during which their offices were in the chaotic state of moving, it speaks well for the completeness of their organizations."

Dallas Exchange District Has Disastrous Fire

A disastrous fire in the film exchange district of Dallas, Tex., has wiped out five exchanges, according to late despatch from Dallas. The loss, it is estimated, will reach over a million dollars.

First National Franchise-Holders Conduct Local "Get-Togethers"

Meetings Held in Western Pennsylvania, Iowa, Oklahoma and Oregon

FIRST NATIONAL franchise holders of Western Pennsylvania, Iowa, Oklahoma and the Northwest conducted local "get-togethers" in their respective territories. At each of the meetings advisory boards were elected in pursuance of the policy adopted at the recent national convention in Chicago. The delegates to the Chicago meeting submitted their reports, following which resolutions were adopted endorsing the policies and activities of First National and expressing confidence in the executive board and officers of the organization.

The Western Pennsylvania franchise holders met in Pittsburg at the Fort Pitt Hotel. Messrs. Smoot, Scherer and McCloskey, the delegates to Chicago, reported on the national meeting and expressed their approval of the methods employed and the decisions reached.

The morning was given over to these reports and to discussions of general topics by the franchise holders. The advisory board was elected as the first business of the afternoon session, with the following membership: Michael Rosenbloom, C. M. McCloskey, M. Manos, John P. Harris.

Towards the close of the meeting Mr. Shirella, an exhibitor with considerable experience in the banking world, expressed his opinion of First National in a few impressive words. He said:

"I have heard arguments to-day, pro and con, and I think the best thing we have done is to elect an advisory board. For eleven years previous to my entering the motion picture business, I was in one of the biggest businesses in the United States —the banking business. Every week or two the board of directors met to take up the details that come up day by day, and you have done the same thing by electing an advisory board here to-day.

"I think this will satisfy all franchise holders and that all arguments that come up will be settled. As a franchise holder, I never appreciated our proposition until a few months ago. I never knew what it meant until competition became keener and keener. The reason is that I do not have to go out into the open market and bid for pictures. I know about pictures of other concerns, and you will find bad pictures with them, the same as with First National. You have to take the good with the bad.

"Another thing—this is a co-operative organization, and you must get behind the people at the head of it and back them up. If you do not, you are going to lose out absolutely. We will be one of the greatest organizations in the world if we play the game fair and square."

The Iowa franchise holders met in Des Moines at the Savery Hotel on November 30. A. J. Diebold of Cedar Rapids acted as chairman. The advisory board elected for Iowa comprises Mr. Diebold of Cedar Rapids, Mrs. Steen of Atlantic, Mr. Dunkel of Iowa City and Mr. Moore of Centerville.

The following resolution, passed at the afternoon session of the Iowa "get-tother," indicates the confidence of the franchise holders in that territory in the happy solution of all the problems now confronting the organization and its members; and, in fact, that First National is precisely the kind of an organization they need to bring them, as exhibitors, through the present trying period in business readjustment:

"Be it resolved, that we, the sub-franchise holders of the Des Moines Exchange District, composed of the State of Iowa, assembled in local get-together meeting, do hereby unanimously extend our sincere thanks to the executive board and officers of Associated First National Pictures, Inc., for the highly efficient manner in which they have handled the affairs of our company in the past;

"Be it further resolved, that we assure them of our utmost faith and confidence in their plans for the future and that we go on record as against any investigation of the affairs of our company by non-franchise holders, endorsing to the fullest the great accomplishment of the delegates to the Chicago get-together."

The Oklahoma franchise holders met in Oklahoma City at the Stirvin Hotel. At this meeting equal care was taken to obtain as representative an advisory board as possible by selecting them from towns widely different in population and location from one another.

The board chosen consists of A. B. Momand of Shawnee, G. F. Roetzel of Okeene, Albert Jackson of Pawhuska, and W. T. Blair of Poteau.

Every member of the board immediately after the election pledged himself to a whole-hearted attention to the duties of the board.

Said Mr. Momand: "I assure you that I will devote my time and attention to the questions and problems of any franchise holder. I will work as hard for you as I would for myself. It is going to entail some hard work, as anything else will that is worth while, but whatever is required I am going to give you the best I have."

The feeling among the franchise holders regarding the personnel of the advisory board for Oklahoma was expressed by B. T. Stubbs of Erick when he said, amid applause:

"I don't believe I could pick four men, just by looking at their faces, knowing what kind of men they are, that I would rather have on the advisory board. I don't feel that I will have any trouble in adjusting any difficulties that we have with these four men. I am certainly glad that I came here and glad to be in touch with such a bunch as we have, and I feel that our troubles are in shape to be ironed out. In the meantime we must all get together and work for the betterment of Associated First National."

A heart-to-heart talk about various local conditions throughout the territory ensued, and franchise holders, one after the other, arose and frankly stated their problems, explaining in each case how they had grappled with them and in many instances overcome them.

The Northwest franchise holders met at Portland, Ore., November 29. A. H. McDonald, of the Rex and Castle theatres in Eugene, was the official delegate who represented Oregon franchise holders at the Chicago convention. His report was supplemented by reports of Dr. Howard Clemmer of Spokane, not an official delegate, but who also attended the Chicago convention. Both reports told in detail the methods by which the Associated First National Pictures, Inc., a co-operative organization, purchased and marketed pictures. Discussion in which each person present was privileged to ask any question concerning salaries of officials employed, original production costs or overhead expense, followed.

Mr. and Mrs. Public of to-day insist upon having "big" pictures, according to the discussion which took place. A big picture, according to the First National franchise holders present, consists not only of a photoplay starring famous actors or actresses or a drama built around a thrilling plot. A big picture has both these qualifications. It also has much attention paid to detail, as convincing, does not sacrifice art to lower cost of production by substituting paper sets for genuine article, and is from every standard " a good, finished production from the box office value."

The most important action taken during the conference from the standpoint of exhibitors throughout the State was the appointment of an advisory committee to meet four or five times a year and settle individual problems.

The committee is composed of C. H. Phillips, Portland; A. H. McDonald, Eugene; Cy Danz, Astoria; Frank Bligh, Salem, and C. S. Jensen, Portland, with C. H. Feldman, manager of the local First National offices, to serve as secretary.

Two new departments in the First National distributing offices for the Northwest were announced by Manager Lukan. A special department for sales promotion, with Guy G. Maxey of Seattle in control, has been created, and in the near future there will be organized a special comedy department, which will handle only the Charles Chaplin, Mack Sennett, Buster Keaton and Ben Turpin comedies.

Deny Break Between Alabama Exhibs and M. P. T. O.

THE following telegram was received by the NEWS from E. T. Peter, of Dallas, Tex.:

"Statement carried in some trade papers to the effect that the Alabama exhibitors at a meeting held in Birmingham, Ala., last week refused to affiliate with Motion Picture Theatre Owners of America is an absolute error. There were only six exhibitors present and they did not deem it their prerogative to speak for the whole state. The meeting was called by Mr. Hackworth, of Huntsville, who was first vice president of the Motion Picture Theatre Owners of Alabama, organized a year ago and affiliated with Motion Picture Theatre Owners of America. There was no resolution passed at the meeting nullifying this affiliation.

"While the meeting was called by Mr. Hackworth it was at the solicitation of Sydney S. Cohen and myself. I personally called on Mr.Hackworth and the national headquarters sent out notices to the exhibitors to be present. There were four out of town exhibitors, two from Birmingham and myself present at the meeting. We did not deem it advisable to endorse the official Urban 'Movie Chats' with so few present.

(Signed) "E. T. PETER."

F.I.L.M. Clubs Meet in Conference Albany

A delegation from the F. I. L. M. Club of New York City met with the members of the Albany F. I. L. M. Association in the Capital City last Friday for the purpose of bringing about greater co-operation and more clearly outlining boundary lines, it being claimed that Albany is invaded by both New York and Buffalo. The meeting was held at the Pathe Exchange. Those from New York present were: Arthur Abeles of Metro, Lester Adler, of Realart, Sam Zerler of Commonwealth, Henry Siegel, assistant manager for Selznick, and a Mr. Byer, representing the independent producers. Those from Albany present were Bert M. Moran of the Pathe Exchange, president of the Albany F. I. L. M. Club; R. C. Halligan of the Universal Exchange, Marie Wheeler, Merit; B. F. Gibbons, Vitagraph; Louis Green of Fox, Charles Walder of the R-C. Corporation, Earl Cramer, Select.

First National to Release Selig-Rork's "Rosary"

Selig and Rork's first big independent production, "The Rosary," has been accepted by Associated First National Pictures, Inc., for release January 16.

The all-star cast includes Lewis Stone, Jane Novak, Wallace Beery, Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Cannon, Harold Goodwin, Mildred June, Bert Woodruff, Ann May, James Conway and Walt Whitman. The picture was directed by Jerome Storm. The screen continuity was written by Bernard McConville from the stage play by Edward E. Rose.

New York F.I.L.M. Club Elects Officers

At its last meeting the F. I. L. M. Club of New York elected the following officers for 1922:

Mr. S. Eckman, Jr. (Goldwyn), president; Mr. Samuel Zierler (Commonwealth), vice-president; Mr. W. E. Raynor (Pathe), second vice-president; Mr. L. Rosenblun (Fox), treasurer; Mr. Henry Siegel (Select), secretary; Mr. Joseph Klein (Robertson-Cole), master-of-ceremonies.

The installation of the new officers will take place on December 28th or on January 21st, the latter date being the occasion of the annual club dinner and dance at the Hotel McAlpin. W. E. Raynor, chairman of the entertainment committee, reports that the entire reservation for the evening of January 21st has been sold out, insuring complete success for the affair.

President Chadwick, declaring that he wished to devote himself more thoroughly to business and personal affairs and pointing out that he had already served five consecutive terms, declined another term in the presidency.

Sam Zierler, chairman of the committee to confer with the Theatre Owners Chamber of Commerce on arranging a joint arbitration committee, reported that he hoped for the establishment of complete harmony between the committees within a few days. He also announced negotiations were under way with Charles O'Reilly to have a representative of the state exhibitors' organization on the arbitration committee.

First National Closes for Jackie Coogan's Picture

"My Boy," starring Jackie Coogan, is to be released through Associated First National Picture, Inc., according to an announcement made this week by that organization. The completed print of the production was shown to the First National officials in New York last week, and it evoked so much enthusiasm that negotiations were begun immediately, and the releasing arrangements entered into within twenty-four hours.

Realart Exchange System to Cease Operations

THE report that Realart's exchanges are to close and the Realart product is to be distributed through the Famous Players-Lasky exchanges has been admitted as true by J. S. Woody, general manager of the Realart Pictures Corporation. Except for Mr. Woody's admission, however, no other statement could be secured from any of the officials of the organizations involved.

It is understood that certain of the Realart executives will continue to function in their present capacities until the transfer of the Realart product to the Paramount exchanges is completed and the new arrangements perfected.

Premiere for "Ten Nights in a Bar Room" Staged

HERALDED by a city-wide exploitation and advertising campaign, "Ten Nights in a Bar Room" opened to record business at the Victory theatre in Providence, R. I., this week. The house packed to the last seat was obliged to turn hundreds away, according to a dispatch from Providence. Capacity business has continued at every performance, and it has been found necessary to open at 9 A. M. to permit two additional performances being given. The star, John Lowell, appears in person at the showings.

On last Sunday night, Mr. Lowell visited the state prison, where the picture was shown, and created a furore among the prisoners. The Providence dailies which included comments on the picture's premiere at the Victory characterized the production as a faithful picturization of the play version.

The great success of the opening performances is said to be due in large measure to the title and advertising and exploitation campaign as well as to the presence of the star in person. The laurels for the smashing exploitation and advertising drive, accompanying the opening of "Ten Nights in a Bar Room," are credited to a large extent to J. Charles Davis, 2nd.

Censor Board May Review at Albany, N. Y., Office

If the New York State Motion Picture Commission finds it possible to accede to the requests of Buffalo, N. Y., producers it is probable that the Albany bureau of the commission will become the reviewing headquarters for producers in the Western part of the State. Claiming that too much time is lost in delayed shipments, producers in Western New York are seeking to either have a branch established in Buffalo, or failing in this, to make the Capitol office a halfway point. At present the Albany bureau is not equipped with projection rooms, although it is the intention of the commission to keep on hand a supply of the seals and serial numbers for use in emergency.

Mr. Ansel W. Brown, in charge of the Albany office, has been spending a good part of his time around the State inspecting the theatres and exchanges. A week was spent in Buffalo and vicinity, and while in one or two instances Mr. Brown found that exchanges were failing to supply the required licenses and permits, conditions as a rule were most satisfactory, and there was a general disposition on the part of exhibitors to comply with the law in every respect.

Canada's New Premier Is Friend of Industry

Honorable W. L. Mackenzie King, whose recent victory in the Canadian elections places him at the head of that Government, is described as a man who is strong for closer trade relations between all countries and favorable to all forms of wholesome entertainment.

Exhibitor Meetings in Toledo and Chicago Hear Cohen and Walker

Ohio Organization Perfected; Senator Repeats Attack on First Nat'l

SYDNEY S. COHEN, president of the M. P. T. O. of A., and Senator James Walker, organization counsel, appeared before two exhibitor gatherings in the Middle West this week and discussed problems of the industry and the independent exhibitor. On Monday and Tuesday over two hundred motion-picture theatre owners of Ohio assembled at the Waldorf Hotel in Toledo and perfected an Ohio state exhibitor organization affiliated with the M. P. T. O. of A. On Wednesday, at Chicago, President Cohen and Senator Walker appeared before the Motion Picture Theatre Owners of Chicago, assembled at the Hotel Sherman, and again addressed the exhibitors. A feature of both meetings was the address of Senator Walker, who repeated the attack on First National, which marked his recent speech in Charlotte, N. C.

Exhibitors crowded the Gray Room, Hotel Sherman, Chicago, to capacity at luncheon tendered Wednesday by Motion Picture Theatre Owners of Chicago to President Cohen and Senator Walker of the national organization. The local president, John Silha, introduced Cohen, who spoke on conditions in the industry as they affect the M. P. T. O. A. Walker went into controversy between exhibitors and First National, analyzing the contract, which he declared lacks mutuality and equity, and covered charges brought against First National in recent speeches.

Strongly urging the need of organization to protect the interests of exhibitors, Cohen pointed out reformers might be using censorship propaganda as camouflage to a flank movement aimed to destroy the entire industry. Seeing the need of a counter offensive rather than being continually on the defensive, he urged the use of the "Urban Movie Chats" by exhibitors both as a source of revenue to state and national organizations, and means of putting propaganda favorable to the screen before the public.

Mr. Cohen warmly commended William A. Johnson's editorial in the December 17th issue of MOTION PICTURE NEWS on the reported reorganization of the N. A. M. P. I. He also declared the story about the offer to Postmaster General Hays would have prevented the repeal of the five per cent tax if it had appeared earlier. Cohen praised the support given by MOTION PICTURE NEWS and the Exhibitors' Herald to exhibitors in the campaign to put the industry right with the public and for fair reports of trade happenings. He condemned distorted articles appearing in certain trade papers which appear, he declared, to be the kept press of producers. Cohen stated his organization was conducting a survey into the methods and usefulness of certain trade papers and would as requested by producers give report to them for use in placing advertising.

Cohen took a strong stand against payment in advance for pictures as required by Hiram Abrams of United Artists and called on exhibitors to unite to resist, pointing out success of New York exhibitors in forcing Abrams to recede. Cancelitis was the operation needed, he declared.

He voiced his approval of organization by producers and distributors as exhibitors then can get together with them and iron out differences.

Cohen's introduction of Walker as "the greatest fellow in these United States" was applauded. Senator Walker, after a plea for correction of play-date evil from within exhibitors' own ranks so that claims could be pressed with clean hands, declared the Paramount controversy had resulted in good and that he hoped this would be the case with regard to First National, adding that it was not the desire of the organization to drive them from the stage but to get fair contracts and fair dealing for all. He declared the fair dealing accorded to franchise holders in Minnesota showed it could be done, but he added that under present contract it was only charity and First National could not be forced to accord it. He then went into an analysis of this document and detailed certain alleged abuses as in recent talks.

He called for a financial statement and stated that Mr. Mandelbaum of Cleveland at the Toledo, Ohio, meeting held earlier in the week had declared he would go to New York and get a statement as he was entitled to. Senator Walker also quoted Mandelbaum as saying he would have other differences adjusted.

Following the luncheon a large party, including the national officers, left for Peoria where a state convention was held Thursday.

The Ohio state unit of the Motion Picture Theatre Owners of America was formed in Toledo, O., at the largest and most enthusiastic meeting of exhibitors yet held in the Buckeye State. Over two hundred of the leading picture theatre owners were present and most pronounced interest marked every stage of the proceedings.

The meetings were held on Monday and Tuesday at the Waldorf Hotel, Toledo. The convention dinner at the Elks' Club was an exceedingly interesting function. Arrangements were perfected for the complete solidification of the state organization. Officers were elected, and lines of direct co-operation with the national exhibitor association established. It is the belief of those who attended this meeting that the Ohio state organization will within comparatively a few months become one of the strongest exhibitor bodies in the nation. Martin G. Smith, the well-known Toledo exhibitor, opened the meeting, and James A. Maddox, president of the Southern Ohio exhibitors' organization, presided during the sessions.

Instructive addresses were made by Sydney S. Cohen and National Secretary Sam Berman, M. J. O'Toole of Scranton, Pa., chairman of the Public Service Committee of the national body. He asked for complete co-operation of the Ohio exhibitors, and as the meeting progressed it was made evident that this would be forthcoming. A number of the officers of the Michigan and other state bodies were present and aided in the unification of the Ohio exhibitor organizations.

Senator Walker, following Mr. Cohen's speech, was introduced to the meeting. The senator's address and his discussion with Mr. Mandelbaum of Cleveland, who is one of the original First National franchise-holders, dealt with the activities of the First National organization. During the course of his speech he repeated the attack on First National which marked his recent address at Charlotte, N. C., and which he later on in the week gave expression to before the Chicago exhibitors.

In a lengthy discussion, in which Senator Walker, President Cohen, and Mr. Mandelbaum participated, First National's methods of making financial statements and the distribution by First National franchise-holders of products other than First National's were brought up for consideration. In reply to Senator Walker, Mr. Mandelbaum declared that while First National producers get a financial statement its franchise-holders do not receive such a statement. Mr. Mandelbaum added that First National's present limited office force made such practice prohibitive. Mr. Cohen then cited some instances of First National franchise-holders who, he claimed, distributed in their territory products other than First National's. Mr. Mandelbaum agreed that such practice as described by Mr. Cohen was not to be approved of. The discussion closed with Mr. Mandelbaum's promise to Mr. Cohen and Senator Walker that he would go to the New York office of First National, secure a statement of the company's business, and submit this report to the M. P. T. O. of A. officials.

(*Continued on page* 50)

Sees Advent of Specialization in Theatres

British Producer Takes Stand for Exhibition of Certain Styles of Pictures

THE beginning of a movement toward the specializing of motion picture theatres in the same manner that legitimate houses specialize in drama, vaudeville, musical comedy and other forms of spoken entertainment is the most encouraging sign for the future of the industry noted by Cecil M. Hepworth, the leading producer of England, on a tour of this country which he has just completed. He spent considerable time in studios on the West Coast prior to a stay in New York studying distribution methods. Some of his impressions he summarized in an address before the Associated Motion Picture Advertisers as follows:

"The most encouraging sign I noted on my trip is the fact that in Los Angeles a theatre has been established with a definite policy of showing but one style of picture," he said. "It is quite some time ago that I came to the conclusion that the coming of the day when motion picture theatres would assume definitely established strata in relation to the kind of entertainment they offered was inevitable.

"That is the result that every other art has reached in its development. Motion pictures have grown so rapidly that we have quite lost sight of the necessity of orderly progress if success is to be attained. In seeking a guide it would seem but right that the progress of other established arts should be accepted. Music offers an inspiration. Jazz as well as the most beautiful of the accepted classical pieces has its place in the musical world. However, each particular kind of music is offered in its own temple. Music lovers know where to find the kind they like. Lovers of jazz, for instance, can go into a cabaret with a surety that they will not be disappointed.

"The trouble is that we producers and dispensers of motion picture entertainment have gotten into the fallacy of regarding the entire world as a potential audience. Your beloved martyred president well illustrated the fallacy of being able to do anything concerning an entire people in regard to fooling them. We are not attempting to fool them; our efforts are to please them, and I think a paraphrase of Lincoln's famous saying points out the truth. You can please all the people some of the time, and you can please some of the people all the time, but you can't please all the people all of the time.

"That is why I am so enthusiastic about this one theatre in Los Angeles. The management has accepted the dictum that he can't please all the people all of the time, but that he can please some of the people all of the time. Therefore he has started on the policy of letting the people who enjoy the kind of entertainment he is to offer know that they can always find it at his house. It is a definite step toward the establishment of a permanent clientele.

"As soon as the majority of theatres adopt such a policy the betterment of pictures is bound to come. The producer or director who has the talent to produce a certain kind of picture will be able to do his best. He won't have to compromise in the effort to please those people who don't like his particular kind of production for he will know that his audience wants the very stuff that he best knows how to do. The makers of pictures comparable to Beethoven's sonnatas will be relieved of the necessity of injecting jazz. The change must come to the industry through the exhibitors for they are the ones that must decide upon their policies. The theatres in the larger cities will specialize in but one style of production. Those in the smaller cities will establish definite days of the week for a certain kind of production.

"Such a condition will show a marked improvement in every branch of the industry. Distributing organizations will be relieved of the necessity of selling the world on each production. Advertising men will no longer have to carry every appeal in every page he prepares, and the publicity-man won't have to inject a strain of logic into slap-stick comedy.

"Motion picture patronage will immeasureably increase. So many people whom I have asked as to the kind of pictures they are making use a very expressive gesture in answering. With a motion of the hand they indicate that they are catering to a class whose head stops at their eye brows. They have been successful at it, in fact so successful that there are a great many people who have been alienated from pictures. These can be brought back and they are of a class that is well worth winning back."

M. P. T. O. of A. Makes Reply to Educator's Attack on the Motion Picture

MOTION PICTURE THEATRE OWNERS OF AMERICA, in reply to articles recently appearing in the Wisconsin State Journal of Madison, Wis., has addressed a letter to the editor of that publication, refuting the claims of Professor M. V. O'Shea, of Madison, that motion pictures are only for illiterates; that they are designed mainly to entertain those of fourteen years of age; and that appeals are made to the emotions, which are artificially stimulated.

After declaring that school room theory is not infrequently found to be at variance with the practicalities of life, the statement points out that the Professor's deductions are equally applicable to newspapers, "our history and our literature generally."

"Professor O'Shea may conclude that the picture plays come too close to realism," continues the statement, "as nothing can more properly excite emotions and impart knowledge than an approach to the real. If that is a defect then the school master who illustrates a lesson in botany by an examination of real plants, one in biology through an inspection of insect and other forms of life, ornithology by a review of living birds, or manual training by a direct application of the mind and hand of the students to the lathe and other mechanical devices and domestic sciences by dissecting the humble potato and the formation of the bread and the pie, is indeed a follower of a realism that may be considered too dangerous by our esteemed professor's friends, as nothing is more calculated to excite emotions than these.

"The motion picture depicting events in ancient chronology or taking its substance from the present and in its dramatization and picturization of the same add the human elements and the artistic embellishment on the screen, cannot be said to cater to the illiterate, much less being the product of the illiterate. The motion picture teaches the highest and most advance of lessons. It brings the whole world to the feet of the beholder. It binds in mental harmony all visible elements of life and as an aid to educational processes has no peer.

"No greater service can be rendered the school than close, efficient association with the motion picture. Scientists declare that the lessons absorbed through the eye constitute at least eighty per cent of the store of human knowledge, allowing twenty per cent for all the other senses. A direct application of the motion picture in the teaching of lessons in the school room will serve to advance popular education, according to eminent teachers, at least twenty-five per cent. In that event the motion picture can reduce the graduation term from four to three years, or increase the efficiency of the four-year term twenty-five per cent.

"In either case it will add to the total of human knowledge. It will give to our nation and other nations vast additions to its greatest form of wealth — education, enlightenment and mental advancement."

The statement concludes with an announcement of the Public Service Department established by the Motion Picture Theatre Owners of America to co-operate with schools and other public institutions in the exhibition of educational and patriotic films throughout the country.

Exhibitors Act Against Daylight Savings Plan

The Western New York unit of the M. P. T. O. A. has started a movement in Buffalo to kill the daylight savings measure, which, it is claimed, is detrimental to business during the time that the law is in force. A bill has been introduced in the City Council. Howard J. Smith, president, and Samuel Carver, secretary, are active in the movement. The co-operation of stores is being sought.

More Theatres Forced to Close on Sundays

Prohibitory Ordinances and Arrests Agitate Film Circles in Various Parts of Country

DEVELOPMENTS during the past week in various parts of the country brings the question of Sunday motion picture shows once more to the fore. In Minnesota, the Supreme Court, reversing a decision of a county district court, held that municipalities are invested with the power to prohibit Sunday picture shows. The decision grew out of the action of the North Branch village authorities in prohibiting C. E. Power a local exhibitor from showing films on Sunday. The Minnesota division of the M. P. T. O. of A. and the Minneapolis Film Board of Trade may appeal the case to the United States Supreme Court. The aldermanic executive council of Montreal issued an order requiring the closing on Sundays of all theatres offering vocal or dramatic presentations. Picture houses, however, are not affected unless their programs include vocal, dancing, or acting units.

Leon E. Goetz of Monroe, Wis., was arrested last week on the complaint of the W. C. T. U. at Monroe on the charge of operating a place of public entertainment on Sunday. Mr. Goetz, it is understood, will not plead guilty but will demand a jury trial to test the sentiment of the community as to the application of Sunday blue laws. J. Gable, owner of the Lyric theatre at Beloit, Kans., was also arrested last week on the charge of operating a theatre on Sunday. Mr. Gable at once appealed to the Kansas state exhibitors organization, and plans are being made to fight the case to a finish as there are many other picture theatres in the state that are at present kept dark on Sundays.

From Rome, N. Y., comes word that the common council has adopted by a vote of four to two a measure legalizing motion-picture shows on Sunday. Unless Mayor Mickle of Rome vetoes the proposed ordinance it will become a law within the next few days. Petitions bearing the names of over 3,000 persons were submitted to the council bearing evidence of the public's approval of Sunday picture performances.

A despatch from Minneapolis, Minn., describes in detail the events leading up to the decision of the Supreme Court holding that the municipalities are invested with the power to prohibit Sunday picture shows. The ruling was made when the court reversed the decision of the Chicago county district court which, early this year, declared invalid the ordinance passed by the village of North Branch in prohibiting Sunday shows. The North Branch case attracted widespread attention and it is expected that many other municipalities will pass Sunday closing ordinances following the Supreme Court ruling.

The case may be appealed to the United States Supreme Court, according to the Minneosta division of the M. P. T. O. A. and the Minneapolis Film Board of Trade, which organizations have been working on the case for a long time. At the North Branch election in March, however, two townspeople may decide the Sunday closing question. Before then it is not likely that an appeal of the case will be taken.

At the time the North Branch ordinance was passed secret petitions are reported to have been circulated and the same day the ordinance was passed. The following day was Sunday and the Power theatre, C. E. Power, owner, was forced to close. He secured an injunction restraining the village from enforcing the ordinance. Upon expiration of the injunction Mr. Power applied for a new one and the district court held the ordinance invalid.

The decision of the Supreme Court states that "Such an ordinance is not aimed to secure the observance of the Sabbath day, but to regulate a business and is not in conflict with the general law of public policy of the state."

The long-awaited Sunday closing order became a fact in Montreal, Quebec, on December 9 when the aldermanic executive council of the Municipal Administration issued an order to Chief of Police Pierre Belanger to notify owners and managers of theatres offering vocal or dramatic presentation to close every Sunday until further notice. Enforcement of the order is to be made through the Lord's Day Act which is a Federal statute in Canada.

It is very interesting to note, however, that the important exception has been made in this regard: It is permitted to operate a moving picture theatre on Sundays in Montreal and to charge regular admission for Sunday performances in such theatres, providing no vaudeville, ballet numbers, solos, prologues or other specialties are staged in conjunction with the screening of pictures. Orchestral or organ accompaniment is not considered a specialty and there can be as much music as desired, providing no songs are sung or dances staged and there must be no acting. In other words, the local administration has decided that straight moving picture shows with musical accompaniment for the pictures and overtures, are to be allowed on Sunday throughout Montreal.

Boston Gives Charles Ray Big Reception

Boston, Mass., gave an enthusiastic reception this week to Charles Ray when he arrived at South Station. The star, accompanied by Mrs. Ray, Arthur S. Kane, Richard Willis and Albert A. Kidder, Jr., found a tremendous crowd awaiting him as a result of advance notices in all Boston newspapers. The reception accorded the star on his first visit to Boston was heartwarming. After cordial welcomes by Governor Cox of Massachusetts, Mayor Andrew J. Peters of Boston, and Mayor Edward Quinn of Cambridge, followed by three full days of activity in and around Boston, the star has returned to New York. According to present plans Mr. Ray will remain in the metropolis until Saturday December 17th, when he leaves for a brief tour of the South with stop-overs at Baltimore, Washington, Atlanta and New Orleans.

Companies Issue Statement on Proposed New Producers' and Distributors' Organization

A STATEMENT issued by the executive officers of the Vitagraph Company, Pathe Exchanges, Goldwyn Pictures Corporation, Fox Film Corporation and Universal Film Manufacturing Company follows:

"Within the past few weeks representatives of some of the most important producing and distributing companies met for the purpose of bringing into existence a new and important organization in the moving picture industry. Representatives of Vitagraph Company, Pathe Exchange, Goldwyn Pictures Corporation, Fox Film Corporation and Universal Film Manufacturing Company were the originators of the idea.

"The chief purpose of the proposed organization which would include practically all of the producing and distributing companies of the United States was to effect a better understanding of those interested in the production and distribution branches of the business and to work in harmony with the exhibitors. The general scope and plan called for much of the same work that is now being handled by the National Association of the Motion Picture Industry.

"One of the outstanding features of the plan submitted was to secure the services of a man of national reputation to head this proposed trade organization, and one who was in no way directly or indirectly interested in the motion picture business. Many names were suggested, but no final choice has been made.

"A premature publication appeared in a New York newspaper on Thursday, December 8th, and indicated in the headline that this was a combine of various producing and distributing companies. This is absolutely untrue, and outside of the facts. No combine of any kind has been or is contemplated by those interested in launching the new organization, which is intended to function solely as like organizations in other industries.

"In addition to the above named the following companies indicated a willingness to join the proposed new association: Metro Pictures Corporation, Famous Players-Lasky Corporation, Associated First National Exhibitors, Inc., Triangle Film Corporation, United Artists Corporation, D. W. Griffith, Realart Pictures Corporation, R-C Pictures Corporation."

LETTERS FROM OUR READERS ON TIMELY TOPICS

Editor, Motion Picture News,
Dear Sir:

It was gratifying to read in today's press that the National Association of Motion Picture Industry is considering inviting Mr. Hayes, Mr. Hoover, or some other big man to head the organization.

Much good will result in this.

Those who have served in the past, are deserving of the greatest commendation and glory, and it is hard to believe that even a big man from the outside will understand our problems or handle them as well as they have, *but the crux of the situation* is this:

The public have been advised by fanatical fault finders that this industry "just runs wild." We know better. We know that every year, better and more wholesome motion pictures come to the screen, in fact, the professional reformers by their criticism have created almost a panicy condition, so that some producers are making pictures that are more of preachment than amusement. Are we about to get things mixed up? At this rate, may I ask—will we some day go to church for our amusement, and to the motion pictures for our religion?

The "big man" idea will satisfy the public that we have a united Industry with a guiding hand. The great mass of people are with us. They are not complaining, however, they don't want "just pictures," they want thrills, romance, and to live their dream life in the screen stories.

The next step would be to add all the Exhibitors organizations to the National Association under the same big leadership. This will allow the Industry to do those big things that *neither* the *Producers, Distributors* or *Exhibitors can, do alone.*

This movement would help us commercially, for the present system of trade in the Motion Picture Industry is more or less a civil warfare. We need more fair play, so that Exhibitors may make a good profit, and also the good pictures receive big rewards from Exhibitors in rentals.

I believe the rewards of this Industry *belong* to those who have built up the Industry and the time is coming when this needed spirit of fair play will prevail, and Producers, Distributors and Exhibitors will all help each other and stand together against *outside drains.*

When I was placed at the head of the Patterson Movement in Chicago, about two years ago, there was involved a principle in which there was to be a union between Exhibitors and Producers to enforce a given movement. From my many years of experience as an official, or the head of organizations in our Industry, I felt that *only* a *big outside man* would be able to put that movement over *fairly* and *importially.* Results since, have proven this.

In the short time between the Chicago and Cleveland Conventions, I found out it was possible to have a big man, and went so far as to send our Attorney to see Hon. William H. Taft personally, at Sioux City, Iowa, to present the proposition of becoming the head of Exhibitors, and found same was agreeable.

Baseball took up the "big man" idea and placed Hon. Judge Landis at the head of organized baseball, and although they have had a scandal in baseball, the public feel that all now is in good hands, and the former evils will not be repeated.

The "big man" movement could, perhaps should, have come from the Exhibitors. I brought Hon. Franklin S. Lane to Cleveland, hoping that the Exhibitors would catch the inspiration.

I believe if we had put over the "big man" idea at *that time* there would *now be no legalized censorship in New York.*

I believe that much of the criticism, mostly undeserved, that the Motion Picture Industry has received would never have occurred.

I believe that the workers in this industry would have found some way to help each other, and that this chopping at each other's necks, within the Industry, would have lessened.

The Chicago and Cleveland Conventions cost me thousands of dollars personally, and a lot of time.

These Conventions of Exhibitors promised to pay this expense, but within an hour after the close of the Cleveland Convention a movement was on foot, and even at the Executive Committee meeting that night, it was planned never to pay me. This is the usual results of political battles.

Some good friends who believed in my sincerity, personally came to the rescue some time after the National Exhibitors organizations had turned down my expense bill, and made a donation, for which I am grateful.

(I am not a politician, but as my experiences will certainly prevent me from ever getting mixed up again, and I have made money attending to my own business since that time. I have no complaint to make.)

I feel just a little elated and flattered to see the "big man" idea was worth while, and still lives. It was ridiculed at first, but as usual, an idea *if right will in time, like truth, prevail.*

Very cordially,

Frank J. Rembusch.

P. S.—The public is interested and took immediate notice of the press reports. I attended Rotary this evening and five men made mention of the good of a *big man leadership* of the Motion Picture.

Added Impetus to "Clean Up Week" Campaign

"Clean Up Week," December 24 to 31, has been given added impetus by the appointment of a committee by the executive board of the Motion Picture Theatre Owners of New York state to complete arrangements with the F. I. L. M. Clubs of Albany, Buffalo, and New York City for equal representation on all Grievance Committees so that the work of adjusting all trade disputes may go forward without delay.

The "Clean Up Week" Committee, headed by William Marsh, reports great co-operation from both exhibitors and exchangemen in the campaign to settle all old grievances during the week of December 24-31 so that the new system can go into effect January 1st without any old entanglements to hamper it. Under the plan, every exhibitor is urged to settle up all questions at issue between himself and any exchange regarding play dates, payments or service.

New York Audience Votes Against Censorship

An overwhelming vote against legal and state censorship of motion pictures, as indicated by ballots already received, was recorded at Town Hall, Saturday evening, December 10th, when at a private showing of two films held by the National Board of Review of Motion Pictures, questionnaires were filled out by the audience and indicated an almost solid vote against mutilation of the pictures by censors.

"The Cabinet of Dr. Caligari," a picture chosen as an Exceptional Photoplay by the Committee on Critique of the National Board last March, and "Shattered" which was likewise ranked as exceptional, were the two pictures screened.

Cohen Has No Comment to Make on Proposed Producers-Distributors' Organization

FOLLOWING a statement by Sydney S. Cohen, president of the M. P. T. O. of A., to the effect that he had no comment to make on the report that a new producers' and distributors' organization was being contemplated with Postmaster General Will H. Hays at the head, the daily papers of Wednesday, December 14, carried a dispatch that Mr. Hays had definitely declined to officiate as the head of the proposed organization.

In his statement, issued prior to the publication of the newspaper dispatch, Mr. Cohen declared:

"The only information we have on this subject is what appeared in the newspapers. The Motion Picture Theatre Owners of America, comprising practically all of the motion picture theatre owners in the country, have not been consulted in this matter, and I have naturally no comment to make on the situation until it assumes more tangible shape.

"Meanwhile, we are glad that the campaign for clean, wholesome pictures has met with a pleasing reception everywhere, and we are gratified at the success already attained in this direction as evidenced in the excellent pictures now being produced."

The newspaper report carried in Wednesday morning's dailies had the following to say:

"Postmaster General Will H. Hays has definitely declined the post as 'high arbiter' of the motion picture industry of this country. It was learned yesterday the offer of the Chairmanship of the newly organized national association of film men, with a salary of $150,000 a year and a three-year contract, had been formally rejected by him with his thanks to the film representatives who had conveyed the proposition personally to him in Washington within the last few days.

"It is the belief of persons in the motion picture industry in New York, who also are closely in touch with the affairs and aspirations of the cinema leaders, that Mr. Hays's decision came as a result of his conviction that such a move by him, should he step out of the cabinet or attempt to manage the film affairs while still retaining his Government position, might reflect a shadow of collusion between motion picture industry and the Republican Administration."

To Arbitrate Exhibitor-Exchange Disputes

F. I. L. M. Club and Theatre Owners Chamber of Commerce Agree on Non-Partisan Body

A SETTLEMENT has been reached by representatives of the New York F. I. L. M. Club and the Theatre Owners Chamber of Commerce of New York with reference to the establishment of a non-partisan body to adjust all differences arising between exhibitors and exchangemen in the Metropolitan district.

A statement issued by the Theatre Owners Chamber of Commerce concerning the arrangements follows:

"The Theatre Owners Chamber of Commerce and the F. I. L. M. Club of New York City after several weeks of conferences and discussions, finally came to an amicable agreement with reference to the appointment of a non-partisan body to hear and adjust all the differences that might arise between the exhibitor and the exchangeman in that territory, last Wednesday.

"The new rules and regulations provide that three members of the Theatre Owners Chamber of Commerce and three members of the F. I. L. M. Club, shall constitute a Board of Arbitration, with a chairman appointed by the Film Club to preside, who shall only vote in case of a tie. When the chairman votes, his act automatically leaves ground for an appeal to the Appeal Board, which shall consist of three members from the Chamber of Commerce and three members from the F. I. L. M. Club, however, with no chairman.

"The Joint Arbitration Board was provided with the following set of rules for their guidance, and a copy of these rules were mailed to every exhibitor and exchange in the territory over which the Board shall have jurisdiction.

"No. 1. The right of the Home Office of the Exchange to reject any application for contract within fourteen (14) days, shall not be abridged or denied.

"No. 2. That written contracts shall be binding on both parties; that oral evidence may be introduced and considered by the committee in all cases where the committee finds that oral evidence is necessary to explain the terms of the contract, but not to change the price of protection except in case of fraud or duress.

"No. 3. Any involuntary breach of a contract with respect to one picture in a contract for several pictures, shall not be deemed to constitute a breach of the en tire contract.

"No. 4. The Board of Arbitration shall not deem it a breach of contract for an Exchange to fail to deliver a motion picture to an exhibitor in the event said exhibitor has failed to comply with the demand of any Exchange made pursuant to the terms of its contract, and to the rule of the F. I. L. M. Club, for additional security not exceeding the sum of $250. to insure the safe return of its film, with the provision however, that the F. I. L. M. Club as a body, on behalf of their respective members, shall guarantee the carrying out of the decisions against individual exchanges, handed down by the Joint Arbitration Board and that no judgment shall be taken by default, except after a judgment is allowed by the Joint Arbitration Board after a hearing of the parties.

"No. 5. The Board of Arbitration shall deem existing contracts and unpaid accounts, binding upon the new owner, assignee of lease or purchaser of stock in the corporation, in any theatre, but shall not be binding upon the new owner of a theatre which has been closed for a period of more than thirty days, where such sale, transfer of lease or assignment of stocks has not been made by the former operator of the theatre.

"President William Brandt of the Theatre Owners Chamber of Commerce expressed himself as being exceedingly happy over the adoption of the idea and said that he considered the Joint Arbitration Board the greatest achievement of his administration. Already requests have been received from other Film Centers for a copy of these rules, so that other key cities can operate under a similar arrangement.

"President Brandt paid special tribute to I. E. Chadwick, President of the Film Club, for his courteous manner, for his tact and for his readiness and ability to serve in having the rules adopted.

"The Theatre Owners Chamber of Commerce at their last meeting, ratified the adoption of a resolution whereby each of the Theatre members, will contribute the equivalent of the tax saved under the new tax law which will become operative on Jan. 1, 1922, for the week starting Jan. 1st to Jan. 7th, inclusive, to the Motion Picture Theatre Owners of America, in recognition for their services rendered in eliminating this 5% tax on film rentals. The members expressed themselves as being jubilant at an opportunity to show their appreciation and their enthusiasm was reflected by the fact that they rose en-masse and cheered when the resolution was adopted."

Plain Facts and Figures Speak for Themselves
Turn to pages 20 and 24

Prominent Banker Is Appointed Chairman of Famous Players-Lasky Finance Committee

THE Irving National Bank announces that Mr. Frederic G. Lee has resigned as vice-chairman of the bank to accept the active chairmanship of the Finance Committee of Famous Players-Lasky Corporation, but will continue his connection with the bank as one of its valued directors.

Mr. Lewis E. Pierson, chairman of the board, Irving National Bank, in commenting, said:

"We shall all miss Mr. Lee very much. We have known for some time that his services have been sought by Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation. Mr. Zukor has finally induced Mr. Lee to enter his company actively in order to contribute a trained and expert judgment upon its financial matters. Mr. Lee, in leaving his splendid banking position with us, has entered a field not in the least new to him as his study of the moving picture industry, and particularly the Famous Players-Lasky Corporation, has been most intimate and has extended over a period of years.

"Mr. Lee's services to our stockholders and to the banking community have been most valuable. We believe that his brilliant career as a banker may be but a forecast of the success which awaits him in his new enterprise. When we first became acquainted with Mr. Lee he was secretary of the Broadway Trust Company at Broadway and Eighth street, an institution then possessing resources of about $4,000,000. Later he assumed the presidency of the Broadway Trust Company, in which capacity he served until the merger of the Broadway Trust Company, whose name had been changed to the Irving Trust Company, by this time an institution possessing resources of over $80,000,000,with the Irving National Bank. During this entire period of about fourteen years, the history of Mr. Lee's administration is one of success and popularity."

Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation, in confirming the announcement of the election of Mr. Lee as chairman of the Finance Committee of his corporation, said:

"Mr. Lee's acceptance of this chairmanship makes me very happy indeed. Mr. Lee has been my valued friend for years, indeed, ever since I first became interested in motion picture production. He was the first banker in the United States to make a study of the motion picture business and to recognize it as a sound investment, and he welcomed the business of picture producers long before other bankers had come to recognize the sound business possibilities of the screen.

"Mr. Lee is particularly valuable to Famous Players-Lasky Corporation and to the entire industry since he knows both picture business and finance. His financial experience has been unusually thorough. He was president of the Irving Trust Company until it was merged with the Irving National Bank and has been a very important factor in the success of the latter."

HOW SOME ARE "SEEING IT THROUGH"

This contest, instituted with the purpose of aiding exhibitors everywhere through mutual interchange of ideas, closed Dec. 14. All articles submitted prior to that date will be considered as eligible to the prizes that will be awarded those adjudged best.

Raised Standard—and Prices

Having been an exploitation man and theatre manager for big exhibitor interests during the past ten years, including the advertising managership of the Finkelstein & Ruben interests in St. Paul and theater manager for the Southern Enterprises, Inc., of Atlanta, I decided at length to get a house of my own. My financial status did not allow of me taking over the sort of theater I had been used to managing, so I struck out for the small towns. And I certainly picked an excellent year for the test.

This town, of 3,000 population, has a theater more befitting a city of 35,000. In the six years of its existence it has never made money, except possibly an occasional spurt. Naturally, it was largely dependent on the farmers. We were not getting 20% of the farmers we generally do in ordinary times. I was up against it. Running but three nights a week had been tried before I came. It didn't work. Anyway, I abhor the idea. My predecessor, who decided he would go back to the occupation he came from, was running five changes a week, four of which were ordinary program pictures, with the Friday-Saturday picture being the only real feature. That made everything depend on Friday and Saturday. If it rained it always meant a big loss on the week. The only thing to do was interest the town people—particularly those who seldom attended the movies. We immediately booked all big features and ran everything two days—some even three. This did not make our film rental a bit more—nor did we "fudge,"—we put every cent they had been paying for the two pictures into the one—and WE RAISED THE ADMISSION PRICE. (Don't tell Paul Brunet or Elmer Pearson.) We now are playing regularly to 60% more people on Monday, Tuesday, Wednesday and Thursday than the house has EVER played to, times good or bad. We are not getting any more farmers. It's no use trying. They simply haven't the money—but we are getting 60% more of the town people and can't go down the street without having some one stop us and thank us for giving Cresco big pictures. We are not giving them any bigger pictures than they were getting on Friday and Saturday before we came—but we are giving them to them ALL THE TIME—and at not a cent of additional cost to us.

Though this is our first experience in a small town, we've learned that the thing to do is give up trying to get the farmers, who haven't the money, and go after those who have. There's enough in every small town—if they can be properly educated—and good pictures all the time are the only necessary lessons.

I cannot possibly understand why exhibitors close certain nights per week when they can run the night they are closed at very little expense, by running fewer and better features. We put the high priced features to a very vigorous test here. Not only did they get us the extra money we were paying for them, but more than 200% additional profit (over what we were previously getting). It sounds like stretching things to give them "The Affairs of Anatol," Nazimova and Wallace Reid in one week—with no others, but it has put the profit on the right side of the books here—and a worth-while profit.

I think the reduction of prices is a great mistake. It tends to cheapen the industry and the public is more than getting its money's worth at present prices. Cheaper admissions mean cheaper rentals. Cheaper rentals must mean cheaper productions and cheaper productions mean less people at the theater. Where is the gain? I refer strictly to small towns in this, where your drawing capacity is so greatly limited. We cautiously tried out a big reduction in price here and didn't get an increase of one patron. We raised the price 30%, the standard of pictures 80% and we have increased profits (not attendance) 200%. The attendance has, of course, increased in proportion, in spite of the raise in admission prices.

There are not as many people attending the theater as did in the "boom" times and there's no way, in our opinion, of getting that many back until times adjust themselves. The thing to do is go after the people who have the money, charge them what your offering is worth and give them the very best in pictures the market affords. It costs no more when pictures are run long enough and the decrease in these times in attendance makes for much longer runs—even in small towns.

FREDERICK C. HINDS,
Cresco Theatre, Cresco, Iowa.

Operates Economically

We have a cozy clean theatre, with a seating capacity of five hundred persons, and depend entirely on neighborhood patronage—transient patronage being so limited as to be practically *nil*.

"Seeing it through" has been as trying a problem with us as it has been with others; but the lessons we have learned through experience will in future be worth many times what it has cost in dollars and cents—we have learned that economy in operation is not only a good precept in dull times, but a tremendous asset in more prosperous periods when practiced to fortify one for just such occasions as we are passing through and which we hope will soon be in retrospect.

As an eminent statesman once remarked: "The way to resume is to resume," and the only way to reduce expenses is to reduce. Our problems were no greater nor more difficult than those of our fellow exhibitors, but only seemed so from being our own.

Early we appreciated that the malignant conditions required heroic treatment, and without wasting time finding out what "the other fellow" was going to do about it we set to work in an effort to cure our own ills. Of course, we could have cut the quality of our entertainment—but what folly to drive our remaining business away. Instead we raised the standard of our pictures, showing them three days, rather than two as formerly, thus reducing our film cost. Then we increased our advertising, using newer methods and better mediums, and invading territory we had practically neglected before. In addition, we advertised and made a feature of better and higher class music, giving a double feature show on zero days, with an occasional night of vaudeville or amateur stunts and contests and a serial at the Sunday matinee.

The question of entertainment disposed of, came consideration of the price of admission. We decided to assume the war tax and advertised the even prices of ten, fifteen and twenty cents, eliminating the odd pennies of change and facilitating the work of the box office; this was a winning feature from the first with our patrons, and attendance began to improve until it has now reached almost or quite normal, depending entirely on the attraction.

Relying, as we do, entirely on neighborhood patronage we had groups of congenial neighbors who preferred sitting together night after night, practically in the same locations, thus dispensing with the necessity for ushers, so we had a competent doorman to direct strangers and

transients to available seats and cut off the cost of ushers from our pay roll. Other incidental work about the theatre was divided between those interested with the result that the only salaries we now have are for operator and musicians. We reduced our light and fuel bills by advancing the time of each show by fifteen minutes.

Our patrons seem to like what changes we have made, and we are all happily awaiting the return of normalcy.

A. W. KAUFMAN, Manager,
H. A. BURKE, Advertising Dept.
Kaufman Amusement Company,
Cleveland, O.

Shifts His Bills

This is a town of about 8,000 people, with three shows, two first class and one shooting gallery. We have not made a crop in two years and have had no rain for nearly a year. Prospects are FINE.

But we are holding our own and making a little money and this is how we do it.

Experience has taught us that we can't play only straight program pictures and make any money. We must have the big ones. We first tried two big pictures a week, playing each of them two days, but found this was too much big pictures.

Now we play program pictures on Mondays, Tuesdays and Wednesdays of each week and outside of a small space in the newspaper, on playdate, we do no more advertising on these subjects.

On Thursdays and Fridays, one week, we play a special at regular prices and the following week play an extra special at advanced prices. We advertise the first special about a week before date of exhibition and on the extra special announce it two weeks in advance and go the limit in advertising it.

We contract for three days on the big pictures and on Saturday morning give a special matinee for school children. We pack them in at reduced prices, usually at 15c. on a picture which would have cost them 25c. to see on the two previous days. This picture is taken off at 2 P. M. and the program changed.

We make the rounds of the schools and by giving a pass to each teacher, reach every child in the schools, announcing the bargain matinee. This is the only possible way we can line up the kids. Heralds and Newspapers will not get them in.

We have a perambulator which is moved around town on an auto truck. Each side will hold a six and two three-sheets. From the bed of the truck we hang banners and a boy sits inside the perambulator, singing a song. It costs about $20 a day to move this around town but it's more than worth the money. We put it out only on the Thursdays and Fridays on which we run the super specials.

On the Saturdays on which we do not have the children's matinee we open at eleven in the morning and grind all day, giving a bargain matinee from eleven to two, at which time the price of admission is only about half of what it is after 2 P. M. They are eating this up and there is a mad scramble to get to the box office, the last few minutes before two.

We employ no one not actually needed. Business, good or bad, we try not to neglect anything about the appearance of the house, inside or out. The brass is kept polished, flowers mopped, glass cleaned, burned out globes replaced and we open for business RIGHT whether we take in one dollar or a hundred.

E. J. HEASLIP,
Lyric Theatre, Brownwood, Texas.

"Let 'Em Hear You"

In accepting your kind invitation to contribute something from the exhibitor's point of view on the many problems that now confront us, I am influenced more by a desire to participate in the benefits to be derived from this interchange of experience and opinion among us than by any hope to win one of the prizes you so generously offered.

This little town has a population of approximately 1200; our little theatre (motion pictures only) furnishes about the only form of indoor amusement outside of an occasional ball, so it would be nothing short of a calamity if it was forced to close its doors.

When I took over the management of this theatre I "Bit off a mouthful," never having had any experience with the movies except as an ardent fan.

I found myself confronted by the same problems that confront so many exhibitors in small towns, several houses having closed down because they could not afford to operate at a loss. (Who can?)

But I am aware that every business has its problems, so does the small boy realize that every properly constructed doughnut has its hole in the center; he is also wise to the fact that no great amount of nourishment can be gotten by gazing at that hole, furthermore, he knows if he treats that doughnut as a real healthy boy ought to treat a real doughnut, the hole will disappear. Does he hesitate? I'll say he don't.

My problem, or doughnut, was a trifle more difficult than the boy's in that it had two holes, i.e. expenses too high, receipts too low.

I put or divide the expense in three items, viz, overhead, film rental and advertising. The overhead is still overhead and will be as long as the roof stays over head. Now I differ very much with the man who says we should not expect the distributor to reduce rentals, he's the bird I'm shooting at; let him pass it along to the producer and the producer can trim off some of fabulous sums paid to stars; stars could twinkle for a little less and still twinkle brightly.

But the problem to which I devoted my thought and energy was how to increase the receipts via the box office.

The most prominent factor to be reckoned with in the proper solution of this problem is the third item of expense mentioned, i, e, advertising.

While I have been successful in securing substantial reductions in film rental, this saving has been more than expended in additional advertising.

Why, bless you! I don't only advertise in this town and surrounding country but in two neighboring towns, both larger than this one and both having fine opera houses.

I do not know how true is the old saying that "All the world loves a lover" but I am quite certain the world cottons to an advertising man.

When I buy a super-special, I do super-special advertising; I don't buy them often, but put them across when I do.

While the profits for this theatre for the three months I have managed it are still within the first million, it is on the map as a paying institution. Let exhibitors exercise the greatest care in the selection of pictures, then, having satisfied themselves that they have something worth advertising, then, brother, go to it, ADVERTISE, EXPLOIT, HOLLER, do any old thing to let the people know that you are alive, alive to their interests as well as your own. ABOVE ALL, QUIT LOOKING AT THE HOLE IN THE DOUGHNUT.

PETER BYLSMA,
Mgr. Victory Theatre, Napoleonville, La.

Has Five Principles

Having been in the picture business for the past 15 years, I believe I'm qualified to enter this contest, more especially considering that the past nine years have been spent in a cotton country, where the fleecy staple has sold for as low as 3c. per lb., middling basis, and as high as 40c., and during these years some of the most depressing conditions have prevailed. But at no time has it found the firm of Gwynn & Byar without a comfortable cash balance in the bank. The worst season we've ever experienced is now on us, and while we feel the pinch, we are managing to "keep out" of the red," and attribute our success to having built up a reputation of square dealing, honest advertising; a single admission price and conservative buying of film. This, in conjunction with the five great principles that make any business a success, i. e., cleanliness, quality, courtesy, comfort and conservative and judicious advertising. The first is a pleasure to a theatre owner, as well as to his patrons. The second is an assurance within itself. The third is of utmost importance, as a pleasant "I thank you" from the ticket seller is a valuable asset to any business, but the rummies that stand like statuary at the front door to say "Good evening, sir," is an abomination.

(*Continued on page* 50)

"Seeing It Through"

(Continued from page 49)

The front door is the manager's place as the folks file out of the theatre. That's where he feels his patrons' pulse, and learns the greatest percentage that the different class of picture appeals too. As to comfort, I refer to seats and ventilation. A twelve or twenty dollar seat that cramps the patron cannot exist, even against a competitor that would use cane bottom chairs and makes his patrons comfortable. Ventilation is an essential feature in comfort. Lastly advertising. We spread it on too thick sometimes regarding certain pictures that do find favor with the majority of our patrons, thus they leave our houses disappointed. The next time we have something big to advertise, Mrs. Smith will phone Mrs. Jones and ask if she has ever seen the picture and what she thinks of it, which indicates we have, through over-advertising, lost the confidence of one of our good patrons. I've always found it to be an excellent idea to dispense with the much abused word "best" altogether. If any man who operates a theatre that is losing money will adapt himself to the principle of putting himself in his patron's place, he will immediately see much of a change in his business. E. L. Byar,
Lyric Theatre, Terrell, Texas.

Ten Suggestions

In order to make a theatre pay under present business conditions, especially one that is situated in a small town, I offer the following ten suggestions:

1. Be careful when dealing with companies that want you to buy a lot of their pictures in order to sell you one of their big specials. Nine times out of ten, although the special may bring you money, the other pictures will not. So what's the use? Either get the special alone or nothing.

2. Get out of the habit of paying the leading film corporations big prices for features that you know are only program pictures, just because their reputations as producers are big. You can get the same class of pictures from smaller companies at lower prices.

3. When you get hold of a real big picture play it at least two days at advanced admission prices. And, by the way, every small-town theatre should play a big picture at least once a month in order to keep up its prestige with the public.

4. Let the merchants in your town advertise on your theatre programs. Try to get enough advertisements to cover the entire cost of the programs.

5. Run matinees on Saturdays and Holidays for the women and children. It's a paying proposition.

6. If you have no competition and are keeping open six nights a week and do not make out exceptionally good, cut down your schedule to four nights a week. You will find that the total of the week's receipts on the four-night-a-week policy is just about the same as the six-night, and then you save two picture rentals and cut down overhead expenses quite a little.

7. Always be on the lookout in the *News* and other trade papers for new ideas in exploitation and lobby displays. You will discover many great stunts in putting over pictures. Some of the stunts

8. Always remember that "advertising pays in the long run."

9. Have frequent personal talks with exhibitors of other towns. Tell them your ideas, and they in return will tell you theirs. In this way, you will learn a lot of little things you never knew before that you should have known.

10. Vary your program. Arrange your bookings so that you have a different kind of picture each night during the week. Give the short subjects consideration. Good short subjects mean something these days. Run double features and "all comedy nights" once in a while. Variety of program means as much to the exhibitor as variety of diet means to the stomach. Jack Kaplan, Manager,
Royal Theatre, South Fallsburgh, N. Y.

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Million Dollar Finance Corporation on Coast

National Motion Picture Finance Corporation capitalized at one million has filed articles of incorporation with the California commissioner of corporations. Lawrence A. Lambert, Canadian Pacific executive, is president; Karl Merris, first vice-president; William W. Damron, second vice-president; Alfred G. Roberts, third vice-president; R. L. Caruthers, secretary; R. J. Schroeder, secretary; and R. C. Milard, former comptroller of Universal City, auditor.

The new corporation plans to finance productions for the independent market.

Cohen and Walker Speak

(Continued from page 43)

Senator Walker's statements supplemented by those of Mr. Cohen, and the interesting controversy in which Mr. Mandelbaum participated, produced the very best of feeling among the exhibitors and the next business was the election of officers, which resulted as follows:

President Martin G. Smith, Toledo; Vice-President, at large, A. G. Hettesheimer, Cincinnati; First Vice-President, D. S. Schumann, Cleveland; Second Vice-President, Wm. James, Columbus; Treasurer, John Kumler, Toledo; Secretary, Al. G. Kinzler, Dayton.

Board of Directors: Judge Foster, Marion; W. H. Price, Norwalk; John Bieverson, Jr., Delaware; Fred Tynes, Portsmouth. Two additional directors are to be elected at a meeting in the southern part of the state next month as well as an additional Vice-President.

Resolutions were adopted indorsing the public service work of the Motion Picture Theatre Owners of America and condemning the imposition of distributing companies overcharging for advertising and other accessories and demanding that this practice cease for the benefit of the

Raymond Cavanagh Joins Russell Clark Sales

Russell Clark, of the Russell Clark Sales Syndicate, Inc., presenting independent productions in the state rights field, has selected Raymond Cavanagh, for a number of years with the Universal, to handle the advertising and publicity of the syndicate.

The Russell Clark Sales Syndicate is shortly to offer on the state right market "The Love Slave," an European production, starring Lucy Doraine, last seen here in "Good and Evil." The story has for its setting the Orient and Paris.

Although not yet formally offered, the sale of the New York rights to the First National Exchange is already reported by Russell Clark.

1922 BOOKER'S CALENDARS

We have a few of these left, at 50 cents each, in advance. Write at once if you want one.

Postage Stamps Accepted

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Sheik—
Knocked 'em dead, especially the women and younger set. Good for two weeks at good prices. (Middle West.)

Drew capacity houses for two weeks. Critics proclaimed action dragging at times, but public liked it and clamored for more. (Middle West.)

Hundreds saw the picture twice. Second week as big as first runs on ordinary plays. (Middle West.)

Held up very well on third week of run. (West.)

Drew splendidly. (East.)

One of the best box office attractions in months. Played to 55,000 persons the first week. (Middle West.)

Don't Tell Everything—
Good picture with strong drawing power owing to popularity of Wallace Reid and Gloria Swanson. Played to such big business we are holding it second week. (Middle West.)

The stars in this picture, Wallace Reid, Gloria Swanson and Elliott Dexter, made exploitation unnecessary. A good week's business. (Middle West.)

Very good picture. (South.)

Three Word Brand—
A fine production. Had dandy business with it. (East.)

The Great Moment—
A big campaign on this picture to produce more than average business. Good picture. (West.)

Exit the Vamp—
Good picture with more than usual business. (West.)

The Bonnie Brier Bush—
Fell down at the box office. Business was way below average. (East.)

White and Unmarried—
Meighan has made better pictures. Added attraction helped business considerably. (Middle West.)

Get-Rich-Quick Wallingford—
Pleased some — disappointed others. Receipts pleasing, especially latter part of week. (East.)

Under the Lash—
Because of the popularity of Gloria Swanson, this picture pulled them in, but patrons did not care for the story and the star is miscast. (East.)

Good story, poor character work. Gloria Swanson entirely out of place. Forced to pull picture off on fourth day. (Middle West.)

White Oak—
William Hart is popular here, but inclement weather reduced the attendance. Only an average week's run. (Middle West.)

Found this quite a good bet. Business very good. (West.)

The Call of the North—
Very good feature and business held up well during its run here. (Middle West.)

Went over big at my house. Splendid production. (Middle West.)

Typical Northern picture, with numerous thrills and beautiful scenery. Holt does excellent work and the film pleased. Good box office value. (Middle West.)

Experience—
Did extra fine business with this feature. Great picture. (East.)

The Great Impersonation—
Pleasing. Receipts fair. (East.)

Poor picture. Lacks continuity. Couldn't follow it at all if you had not read the book. Mediocre business. (Middle West.)

A Prince There Was—
Didn't go over very well. Picture too mild. No pep. Gets tiresome. (Middle West.)

FIRST NATIONAL

Tol'able David—
Very good picture with fine box office value. Business better at every showing. Think this is the kind of picture people want. (Middle West.)

Wonderful picture with strong dramatic moments relieved by clever humor. Played to excellent business and pleased audiences. (Middle West.)

Well liked in many quarters and in some hailed as a masterpiece. Receipts O. K. (East.)

Her Social Value—
Not up to the standard of this star's productions, but drew well because of popularity of star here. (Middle West.)

Not good—business bad. (Middle West.)

The Lotus Eater—
Not a very big success. People who took it seriously did not appear to enjoy it, but those who caught the spirit in which it was intended liked it. Opinion of patrons was distinctly divided. (Middle West.)

Woman's Place—
Constance Talmadge is always certain of good support here. A lively week's business. (Middle West.)

The Invisible Fear—
Fairly good entertainment. Average box office value. (West.)

One Arabian Night—
Satisfactory results on two weeks' run. (West.)

Foolish Matrons—
Went over great. Larger box office receipts than usual. (Middle West.)

UNIVERSAL

Conflict—
As full of thrills as a serial. Played to big houses without added attractions. (Middle West.)

This one went over well. Pleased patrons and did a good business for a week. (Middle West.)

The Fox—
Fair Western picture. Appealed to the less critical. Good business. (Middle West.)

Moonlight Follies—
Fairly good picture, business medium. (Middle West.)

Went over big. Had good business on it. (Middle West.)

Red Courage—
Business not very good, pretty good picture. (Middle West.)

The Millionaire—
Fair picture with average business. (West.)

GOLDWYN

Poverty of Riches—
Good picture though business was not as good as usual. (West.)

Went over great. Business fine. (West.)

The Old Nest—
Second run here and did fairly well, but not quite as well as had been hoped for. Elaborate lobby display, probably the most elaborate ever staged here, helped much, but did not pull it over for the full week. (South.)

A Poor Relation—
Will Rogers is popular here. The picture drew a good attendance for the week. (Middle West.)

Doubling for Romeo—
Was one of the sensational successes of the year. Packed 'em in at every show. A wonderful picture, exceptionally well directed and acted with consummate art. (Middle West.)

The Night Rose—
A good picture and one that seemed to please. (West.)

FOX

Over the Hill—
Created more favorable comment than any picture ever played here. Packed houses first week. (Middle West.)

Second week hit strong. Public still talking about it. (Middle West.)

Closed a seven weeks' run here, playing to over 150,000 at 50 cent price. (Middle West.)

A weak ending to a five weeks' run. Opinions on the picture divided. Good audience picture, however, especially for neighborhood house. (Middle West.)

Queen of Sheba—
Broke all records and is being used for third successive week. Capacity audiences have signified unqualified approval of this feature. (Middle West.)

Perjury—
Picture and business both only fair. (East.)

The Mysterious Rider—
Good picture with better business than usual. (West.)

REALART

Hush Money—
Fairly good picture. Business just so-so. (Middle West.)

Dawn of the East—
Fair, but nothing extra. It was helped by the reputation of Miss Brady who is right popular with our fans. The picture did pretty good business, taken all in all. (South.)

One Wild Week—
Mediocre production with business about as usual. (Middle West.)

Morals—
Fairly good picture with fair business. (West.)

WID GUNNING

Quo Vadis—
Pretty good business on reshowing. Cannot be too strongly recommended. (Middle West.)

Girl From God's Country—
Fine feature and fine business. (Middle West.)

PROGRAMS FOR THE WEEK OF DEC. 11TH

With First Run Theatres

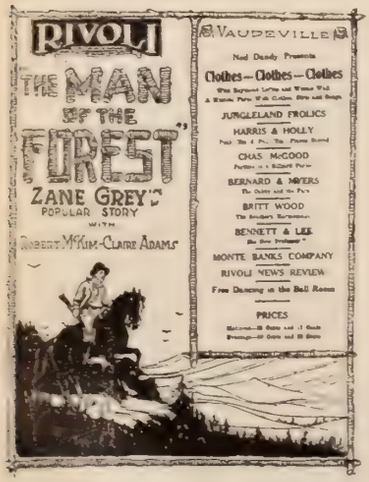
WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Mark Strand Theatre—
Overture—Selections from "Carmen" by Strand Symphony Orchestra.
Educational—Washington Irving—Kineto.
Current Events—Mark Strand Topical Review.
Prologue—Sung by Richard Bold, tenor, and Ethel Best, soprano.
Feature—"R. S. V. P."—Charles Ray.
Instrumental — "Hejre Kati," played by Marta de la Torre, violinist.
Comedy—The Vagrant—Mermaid.
Next Week — Vendetta — Pola Negri.

Rivoli Theatre—
Danse—Dutch Dance by Myrtle Immel and Felicie Sorel.
Production—The Bashful Suitor—Triart Productions.
Instrumental—The Ampico Reproducing Piano-Concerto, first movement by Henry Souvaine, also Rivoli Concert Orchestra.
Feature—Don't Tell Everything—Paramount.
Comedy—Snooky's Fresh Heir—Chester.
Next Week—Miss Lulu Bett—Wm. DeMille.

Capitol Theatre—
Overture—"Orpheus" by Capitol Grand Orchestra.
Scenic—A Fast Life—Chester.
Danse—"Whispering Flowers," by Mlle. Gambarelli, Doris Niles, Thalia Zanou, Misses Repelski, Kitson, Dell and John.
Current Events—Capitol News.
Special—Selections from "San Toy" with Capitol Grand Orchestra, Capitol Double Quartette, and Capitol Ballet Corps.
Feature—Footfalls—Fox.
Next Week—A Man's Home—Selznick.



Simple but effective hand drawn ad on "The Man of the Forest" by Harold Wendt, publicity director of the Rivoli theatre, Toledo, O.

Criterion Theatre—
Special—"In a Doll Shop" with Victorina Krigher as the Fairy Doll, assisted by the Criterion Ensemble and Criterion Orchestra.
Current Events—Criterion Magazine.
Novelty—A Border Cantina by Criterion Ensemble.
Feature—Fool's Paradise—Cecil B. DeMille.

Rialto Theatre—
"Peter Ibbetson" transferred from the Criterian theatre.

Central Theatre—
"Molly O" continued.

Astor Theatre—
"Theodora" continued.

Lyric Theatre—
"Our Mutual Friend" continued.

LOS ANGELES

Kinema—
Overture—The Chocolate Soldier.
Current Events—From Kinograms and International News.
Novelty — Topics of the Day—Pathe.
Special — Community singing, chourses of old songs being used.
Cartoon—Tong Sarg's Almanac.
Vocal—Soprano solo.
Comedy—The Boat—Buster Keaton.
Vocal—The Land of the Sky Blue Water.
Rendered as tenor solo with artist in costume of Indian and special set showing an entrance to a cave.
Feature—Wife Against Wife—First National.
Next Week — The Wonderful Thing.

Grauman's Theatre—
Current Events—Pathe News.
Organ—Selections with slides and voice on choruses at the Zoo.
Educationals—Furs and Feathers—Kineto.
Special—Imperial Opera Trio in three numbers.
Educational—Pathe Review.
Vocal—When the Bell in the Light House Rings.
Rendered as basso solo.
Feature—A Prince There Was—Thomas Meighan.

Symphony Theatre—
Current Events—Fox News.
Educational—Pathe Review.
Comedy—Now or Never—Harold Lloyd.
Feature—The Primal Law—Dustin Farnum.
Next—"The Chauffeur" and "I Do."

Clune's Theatre—
Current Events—Kinograms.
Organ—"Old Pal Why Don't You Answer Me?" played in five different ways.
Educational—Ford Weekly.
Vocal — Soprano soloist renders "Sunrise and You."
Feature—The Face of the World—Hodkinson.
Next Week—Morals.

Superba Theatre—
Overture—Light Cavalry.
Current Events — International News.
Comedy—The Muddy Bride—Century.
Feature—The Fox—Universal.
Presented with prologue in which a vocalist made up as Harry Carey sings "Old Pal Why Don't You Answer?" in front of drop showing a desert scene.

Tally's Theatre—
Third week of "Heedless Moths."

Mission Theatre—
Second week of "Molly O."

Grauman's Rialto Theatre—
Third week of "Don't Tell Everything."

California Theatre—
Special—Symphony concert by new orchestra.
Feature—What Do Men Want? Lois Weber Production.
Special — Personal appearance of Clair Windsor in fashion review showing two-reel picture of film stars and models attired in 1922 gowns and furs.
Current Events—International and Fox News.
Next Week—A Poor Relation.

Loew's State Theatre—
Overture—Beautiful Galatea.
Current Events — International News.
Feature—The Hole in the Wall—Metro.
Five acts of vaudeville.

SEATTLE

Coliseum Theatre—
Overture—Piqua Dame.
Current Events—Pathe and Kinograms.
Scenic—Beauty.
Cartoon—Checkmated.
Vocal—Male trio singing "When Shall We Meet Again."
Feature—All for a Woman.
Next Week—Her Social Value.

Clemmer Theatre—
Overture—The Rosary and other selections.
Current Events—International News.
Novelty—The Call of Duty.
Comedy—Mamma's Cowpuncher.
Feature—False Kisses.
Next Week—A Parisian Scandal.

Strand Theatre—
Third week of "The Sheik."
Next—Don't Tell Everything.

Blue Mouse Theatre—
Current Events—Fox News.
Educational—Cafe Revue.
Cartoon—Mutt and Jeff release.
Feature—Thunderclap.
Next Week—The Foolish Age.

Liberty Theatre—
Overture—Driel.
Current Events—Liberty News.
Comedy—In for Life.
Feature—The Silent Call.
Next Week—Fightin' Mad.

Winter Garden Theatre—
Current Events—International News.
Novelty—Topics of the Day.
Comedy—That Night.
Feature—The Affairs of Anatol.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Missouri News Weekly.
Literary Digest, Topics of the Day.
Special Comedy Feature.
Special Presentation with Missouri Chorus.
Feature Picture—"Get Rich Quick Wallingford."

Fox-Liberty Theatre—
Overture—Liberty Harmony Orchestra.
Mutt and Jeff Comedy.
Liberty News of the Day.
Feature Picture—"The Queen of Sheba" (third week. In the first week this picture played to 34,247 persons, in the second week to 36,800).
Guy Cook Comedy Feature.
Next Week—"The Son of Wallingford."

New Grand Central Theatre—
Overture—Gene Rodemich's Orchestra.
New Grand Central News Review.
A Johnny Hines comedy.
Special Presentation.
Feature Picture—"What Do Men Want?"



Two Los Angeles displays advertising "Poverty of Riches" at the California theatre and "The Lure of Jade" at Miller's.



Football is suggested all over this one on "Two Minutes to Go" by the Rialto of Omaha.

BUFFALO

Shea's Hippodrome—
Overture—(A) "Rienzi"—Wagner. (B) "Traumerei"—Schumann. Played by the Hippodrome symphony orchestra, under the direction of Creatore.
Stage Setting—"Night"—A study in black and white by Harold B. Franklin.
Special—Personal appearance of Mildred Harris.
Feature—"Don't Tell Everything"—Dexter, Reid and Swanson.
Comedy—"Be Reasonable"—Sennett.
Current Events—Hippodrome Review.
Next Week—Charles Ray in "R. S. V. P."

Shea's Criterion—
Overture—"Samson and Delilah" Saint Saens.
Vocal—Selections by Mlle. Avedano.
Feature—"Exit the Vamp"—Ethel Clayton.
Comedy—"A Perfect Villain"—Sunshine.
Current Events—Criterion Pictorial.
Next Week—"Boomerang Bill"—John Barrymore.

Loew's State—
Feature—"Passion Fruit."
In connection with this production, Manager Al Beckerich presented Doraldina, the star, in person. There was also a new comedy and the Loew News.

Mark-Strand—
Overture—"The Music Box Revue."
Current Events—Patest Pathe News.
Feature—"Why Girls Leave Home"—Anna Q. Nilsson.
For the first time in many years, the Strand held over this picture for four more days, after a record-breaking week run.
Comedy—"Friday, the 13th"—Hallroom Boys.
Next Week—"The Speed Girl"—Bebe Daniels.

Palace—
Feature—"Her Winning Way"—Mary Miles Minter.
Comedy—"Brownie's Goat"—Century.
Current Events—International News.

Shea's North Park—
Feature—"Don't Tell Everything."
Comedy—"Be Reasonable"—Sennett.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms and Circle Localette.
Novelty—Literary Digest Topics.
Song Slides—"Remember the Rose."
Comedy—Torchy a la Carte.
Feature—The Lotus Eater.
Next Week—The Invisible Fear and Alla Axiom, psychist.

Colonial Theatre—
Current Events—Selznick News.
Comedy—The Hustler—Snub Pollard.
Feature—A Wife's Awakening.
Special Music—American Harmonists and Liberty Entertainers.
Next Week—Chivalrous Charlie.

Loew's State Theatre—
Current Events—Pathe News.
Comedy—The Muddy Bride—Century.
Soloist—Peter Grant.
Feature—The Conquering Power.
Next Week—Ladies Must Live.

Ohio Theatre—
Current Events—International News.
Novelty—Christmas Cartoon.
Special Music—Brown's Original Saxaphone Sextet.
Feature—The Sheik.
Next Week—The Sheik—Third week.

OMAHA

Rialto Theatre—
Overture—Norwegian Rhapsody.
Organ—"I Wonder If You Still Care for Me?"
Current Events—Rialto News.
Comedy—The Stork's Mistake.
Feature—The Invisible Fear.

Sun Theatre—
Overture—Orchestral selections.
Current Events—International Weekly.
Comedy—A Circus Sideshow.
Feature—Poverty of Riches.

Strand Theatre—
Overture—"Il Trovatore."
Current Events—Pathe News.
Comedy—The Skipper's Last Resort.
Feature—Don't Tell Everything.

Moon Theatre—
Overture—"Czarda's Scene."
Current Events—Universal Weekly.
Comedy—A Flivver Flivved.
Feature—A Virgin Paradise.

KANSAS CITY

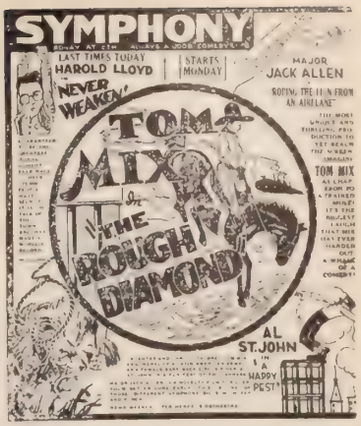
Liberty Theatre—
Overture—Selections.
News—Pathe.
Comedy—"Aesop's Fables" and "The Goat"—Buster Keaton.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Dawn of the East—Alice Brady.
Next Week—Pilgrims of the Night."

Doric Theatre—
News—International.
Comedy—"The Joys and the Glooms."
Organ Selections—P. E. Stevens, organist.
Special Number—"Kol Nidre" and "Eili Eili," sung by male quartette in conjunction with atmospheric prologue.
Feature—"The Golem."
Next Week—"A Wife's Awakening."

Newman Theatre—
Overture—Personally conducted by Victor Herbert, Newman Concert Orchestra—Selections: 1. Overture to Mlle. Modiste. 2. "Devotion." 3. Selections from "Natoma." 4. Dream Melody from "Naughty Marietta." 5. Czardas from "The Fortune Teller." 6. Overture to Irish opera, "Eileen."
News—Newman News and Views.



One of the ads which the Superba theatre, Los Angeles, used to exploit "The Millionaire."



This, "The Rough Diamond," display is the work of the Symphony theatre, Los Angeles staff

Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number—Lloyd Garrett, tenor, singing "Manila," in conjunction with prologue.
Feature—Disraeli—George Arliss.
Next Week—Ladies Must Live—Betty Compson.

Royal Theatre—
Overture—Popular selections.
News—Royal Screen Magazine.
Comedy—Doggone Torchy.
Organ Selections—Milo T. Harte, organist.
Feature—Miss Lulu Bett.
Next Week—Her Social Value—Katherine MacDonald.

Twelfth Street Theatre—
Overture—Selections.
News—Screen Magazine.
Comedy—Stick Around.
Short Subject—The Spirit of the Lake—Tom Santschi.
Feature—The Night Horseman—Tom Mix.
Next Week—The Call of the North—Jack Holt.

BALTIMORE

Rivoli—
Overture—"Mlle. Modiste"—Victor Herbert.
Current Events—Rivoli News.
Specialty—Topics of the Day, accompanied on organ by Ernie Cooper and Henry Boehme.
Vocal—Colin O'More, lyric tenor.
(a) Mavis Craxton.
(b) Ireland, My Sireland—Herbert.
Feature—The Lotus Eater—John Barrymore.
Comedy—Saving Sister Susie—Dorothy Devore.

Century—
Overture—"William Tell."
Current Events—Century News.
Vocal—Cesare Nesi, tenor. (Operatic Selections.)
Feature—A Prince There Was—Thomas Meighan.
Comedy—Vagrant—Lloyd Hamilton.

Parkway—
Overture—"Blue Danube"—Straus.
Current Events—Parkway News and Special Review.
Feature—The Son of Wallingford.
Comedy—Vagrant—Lloyd Hamilton.

New—
Overture—Operatic Selections.
Specialty—The Four Seasons—Kineto.
Feature—The Iron Trail—Wyndham Standing.

New Wizard—
Overture—Classic.
Current Events—Kinograms.
Specialty—Screen Snaps.
Feature—The Son of Wallingford.
Strand—
Overture—Medley.
Feature—The Fall of Babylon.

PHILADELPHIA

Stanley—
News—Fox
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—"The Playhouse"—Peerless.
Comedy—"As Old as the Hills"—Electric.
Feature—"Ladies Must Live"—Paramount.
Musical Feature—Wassili Leps as guest conductor of Stanley Orchestra in varied program.
Next Week—"A Man's Home"—Select.
Stanton—
Feature—"Queen of Sheba"—Fox.
Karlton—
Feature—"A Fool's Paradise"—DeMille.
Arcadia—
News—Pathe News—Pathe.
Travel—Burton Holmes—Paramount.
Comedy—"Saving Sister Susie"—Electric.
Feature—"Bits of Life"—Neilan—Peerless.
Next Week—"The Bonnie Brier Bush."
Regent—
Comedy—"Somewhere in Turkey"—Pathe.
Feature—"Desert Blossoms"—Fox.
Next Week—"The Infamous Miss Revell"—Metro.
Palace—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—The Happy Pest—Fox.
Feature—Playthings of Destiny—Peerless.
Next Week—The Sheik—Paramount.
Victoria—
News—Pathe News—Pathe.
Comedy—The Stolen Snooze—Fox.
Feature—Shame—Fox.
Next Week—Intrigue—Metro.



This one by the Princess theatre, Toledo, tells the reader that "The Girl in the Taxi" is farce comedy.



A very well put together display is shown in the above on "Dawn of the East" and "The Bell Hop." The display is by the Temple theatre, Toledo.

Capitol—
News—Pathe News—Pathe.
Feature—"Don't Tell Everything"—DeMille.

DES MOINES

Des Moines—
Topical Review—International.
Chrisie Comedy—Saving Sister Sue.
Special music, Amedio, dean of the accordian, with numbers classical to popular.
Feature—Charles Ray in R. S. V. P.
Coming—Mother of Mine.
Strand—
News—Educational Kinograms.
Comedy—A Pair of Sexes, with Vera Stedman and Bobby Vernon.
Special Music—George Getsey singing "When Francis Dances with Me."
Feature—Lois Weber's What Do Men Want?
Coming—The Lotus Eaters.
Garden—
News—Schetchogram. N
Comedy—Torchy's Promotion.
Feature—Pearl White in The Virgin Paradise.
Coming—Constance Binney in The Case of Becky.
Palace—
Comedy—Harry Sweet in The Cowpuncher's Hero.
Feature—Claire Adams in The Mysterious Rider.
Coming—Dustin Farnum in The Devil Within.
Sherman—
News—Pathe.
Serial—Miracles of the Jungle.
Feature—Bessie Love and Sessue Hayakawa in The Swamp.

PITTSBURG

Olympic—
Overture—Special music by Umbardo Ugizi.
Current Events—Kinograms.
Novelty—Who's Who in Pittsburgh.
Special Added Attraction—Cowboy Jazz.
Feature—Don't Tell Everything.
Comedy—Snookeys Labor Lost.
Next Week—
Grand—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Tol'able David.
Comedy—For Lands Sake.
Next Week—The Lotus Eater.
Blackstone—
Current Events—International News.
Novelty—Aesop's Fables.
Feature—Without Benefit to Clergy.
Comedy—Trolley Trouble.
Next Week—
Liberty—
Current Events—International News.
Feature—Tol'able David.
Comedy—For Land's Sake.
Next Week—The Lotus Eater.
Regents Theatre—
Current Events—Kinograms.
Feature—Pilgrims of the Night.
Comedy—A Pair of Sixes.
Next Week—Shame.
Savoy—
Current Events—Fox News.
Feature—The Primal Law.
Comedy—The Stork's Mistake.
Next Week—Shame.
Cameraphone—
Current Events—Selznick News.
Feature—For Those Who Love and the Ace of Hearts.
Special Attraction—Madame Clifford—Mental Marvel.
Next Week—Hush Money and Her First Love.
Loew's Lyceum—
Current Events—Loew's News Weekly.
Feature—Garments of Truth.
Next Week—First Love.
Duquesne—
Current Events—Selznick News.
Feature—Camille.
Coming—Little Lord Fauntleroy.

NEW ORLEANS

Strand Theatre—
Feature—Disraeli—George Arliss.
Special Educational Comedy—Could Columbus Discover an American?
Comedy—I Do—Harold Lloyd.
Pathe News.
Liberty Theatre—
Feature—Camille—Nazimova.
Fox Comedy—Bus Is Bus.
Pathe News.
International News.
Trianon Theatre—
Feature—Everything for Sale—Mae McAvoy.
Fox Comedy—Merry Christmas.
Pathe News.
Globe Theatre—
Feature—Made in Heaven—Tom Moore.



Another of Harold F. Wendt's unusual ads, billing "Lavender and Old Lace" playing at the Rivoli theatre, Toledo, recently



A decided novelty is this small display by the Majestic theatre, Columbus billing "Foolish Matrons," "The Land of Hope" and a local picture

Tudor Theatre—
Feature—The Lure of Jade—Pauline Frederick.
Comedy—In Wrong.
The Gumps.
Keaton Comedy—The Haunted House.
Pathe News.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"One Kiss."
Screen Travels—Watching the Wayangs.
Woodlawn Pictorial Review.
Comedy—Selected.
Overture—Mansaniello.
Feature—Ladies Must Live.
Intermission—Weep No More My Lady.
Coming Feature—What Do Men Want.
Roosevelt Theatre—
Overture—William Tell.
News Review.
Color Picture—Scenes of Spain.
Topics of the Day.
Tony Sarg Cartoon.
Specialty—Mandy and Me.
Feature—Don't Tell Everything—2nd week.
Specialty—Prince Charming, with Marie Sweet and Joel Ray.
Coming Feature—A Prince There Was.
Ziegfeld Theatre—
Feature—The Conquering Power—3rd week.
Pathe News.
Literary Digest.
Comedy—Charles Chaplin in "The Idle Class."
Coming Feature—The Black Panther's Cub.
Randolph Theatre—
Organ Selections.
Feature—Way Down East—4th week.
Coming Feature—Over the Hill.
Chicago Theatre—
Overture—Orpheus.
Specialty—Anvil Chorus from "Il Trovatore."
Topical Events.
Scenic.
Specialty—The Love Boat.
Organ Solo—I Know What It Means to Be Lonesome.
Literary Digest.
Comedy—Larry Semon in "The Saw-Mill."
Feature—The Lotus Eater.
Coming Feature—Hail, the Woman.
Tivoli Theatre—
Overture—Il Guarany.
Literary Digest.
Specialty—Amanda Brown singing the Doll Song from Tales of Hoffman.



Quarter page novelty ad on "The Foolish Age" by Harold F. Wendt, publicity director of the Rivoli theatre, Toledo.

Topical Events.
Scenic.
Organ Solo—Selected. Milton Charles at the organ.
Comedy—Charles Chaplin in "The Idle Class."
Specialty—Bartram & Saxton in harmony duel.
Feature—Marion Davies in "Enchantment."
Coming Feature—Mabel Normand in "Molly O."

Barbee's Theatre—
Feature — Dempsey - Carpentier Fight—5th week.

Woods Theatre—
Feature—The Queen of Sheba—5th week.

CLEVELAND

State—
Overture—Light Cavalry—Suppe.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt & Jeff in "Stolen Snooze."
Comedy—Free and Easy—Mermaid comedy.
Special Music—State Theatre Quartet singing "Wyoming," Shubert's Serenade, Sextette from "Lucia."
Feature—The Child Thou Gavest Me."
Next Week—The Branded Woman, with Norma Talmadge.

Allen—
Overture—The Bamboula, by Coleridge Taylor.
Current Events—Allenette News, taken from various news reels.
Prizma—The Sacred City of the Desert.
Cartoon—Aesop's Fables, "The Wolf and the Kid."
Violin Special—Sasha Jacobson in regular concert program.
Feature—What Do Men Want.
Novelty—Allen Ensemble of thirty voices in "Songs of the South," with appropriate plantation setting arranged by Managing Director S. Barrett McCormick.

Stillman—
Overture—A Scotch Fantasy.
Comedy—The Stork's Mistake—Vanity comedy.
Feature—Man, Woman, Marriage.
Next Week—Continued.

Park—
Overture—William Tell.
Current Events—Fox News.
Comedy—Saving Sister Susie—Christie comedy.
Cartoon—Mixing Business with Pleasure—Gump cartoon.
Feature—Her Social Value, with Katherine McDonald.
Next Week—The Idle Rich—Bert Lytell.

Circle—
Overture—Mlle. Modiste.
Current Events—Pathe Review—Pathe color reel.
Comedy—Cissy's Economy, with Cissy Fitzgerald.
Feature—Queenie, with Shirley Mason.
Next Week—A Pair of Silk Stockings, with Constance Talmadge.

Standard—
Current Events—International News.
Comedy—A Family Affair—Century comedy.
Feature—The Fox—Harry Carey.
Next Week—the same.

MILWAUKEE

Strand Theatre—
Weekly—Kinograms—Topics.
Musical—Violin solo by George Pipschultz, "Kiss Me Again."
Feature—Why Girls Leave Home.

Alhambra Theatre—
Overture—Alhambra Orchestra.
Weekly—Pathe—Topics.
Musical—Henry Taylor, tenor.
Comedy—Johnny Hines—A La Carte.
Feature—Miss Lulu Bett.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Music—Eddie Lazarus, soloist.
Weekly—Butterfly Weekly—Fox News.
Feature—"Get Rich Quick Wallingford."

Merrill Theatre—
Weekly—International.
Screen Snap Shots.
Feature—The Sheik—2nd week.

WASHINGTON

Metropolitan—
Overture—La Forza del Destino.
Current Events—Pathe News—Topics of the Day.
Comedy—Never Weaken—Pathe.
Feature—Her Social Value—First National.
Next Week—The Vendetta—Pola Negri.

Palace—
Overture—The Evolution of Dixie.
Current Events—Pathe News—Topics of the Day.
Feature—Get Rich Quick Wallingford—Paramount.

Columbia—
Overture—William Tell.
Feature—Don't Tell Everybody—Paramount.
Comedy—Country Chickens.

Rialto—
Special Attraction—Elias Breeskin in concert program.
Current Events—Fox News.
Comedy—Torchy's Frame Up.
Feature—Playthings of Destiny.
Next Week—What No Man Knows.

CINCINNATI

Walnut—
Current Events—Pathe 98.
Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Feature—The Lotus Eater.
Next Week—A Prince There Was.

Strand—
Current Events—Pathe 99.
Topics of the Day—Literary Digest.
Comedy—The Boat—Buster Keaton.
Feature—The Way of a Maid.
Next Week—My Lady Friends.

Gifts—
Current Events—Fox News.
Feature—Molly O'.
Next Week—Same.

Palace—
Current Events—Kinograms.
Feature—Nobody.
Next Week—Bonny Brier Brush.

Capitol—
Overture — Mlle. Modiste (Herbert)—Capitol Symphony Orchestra, Theodore Hahn, Jr., director.
Capitol Combination reel:
a. International News.
b. A sport review—Goldwyn.
c. Daffy movies.
Solo — Remember the Rose—Soprano, accompanied by Capitol Syncopated Orchestra. Rose bower setting.
Feature—The Grim Comedian.
Organlogue, with picture—Visualization of Rachmaninoff's Prelude in C Sharp Minor—Edward Benedict, Capitol Master Organist.
Comedy—The Skipper's Last Resort—Toonerville Trolley.
Next Week—Little Lord Fauntleroy.

BROOKLYN

Mark Strand Theatre—
Overture—Introduction of Hungarian gipsy instrument—the cymbalom — played by Bela Nyary, Hungarian marvel. Solo was Liszt's "Second Hungarian Rhapsody."
Sport Pictorial—"Stamina."
Musical Illusion.
Interior set. Huge portrait on wall drop. Soloist at table in twilight sings "Dreaming Alone in the Twilight" with eyes on portrait. Portrait suddenly takes life and girl subject, soprano operatic star, sings second verse.
Pantomime.
"One Rainy Day." Outdoor cut out set. Girl dances among trees with youth wooing her. She does not notice him. Storm comes. Youth returns with umbrella and girl joins him. A novelty pantomimic dance.
Mark Strand Topical Review.
Excerpts from "Mlle. Modiste."
Interior set with operatic stars giving quick version of operetta. Mark Strand orchestra plays opening chorus, Edgar Kiefer, baritone, sings "I Want What I Want When I Want It," Raymond Metz, tenor, is heard in "The Time, The Place and the Girl," while Mlle Serova and Mildred Marsh act in pantomime. Eldora Stanford, soprano, sings with dance accompaniment. Conclusion is "The Mascot of the Troop," by Mark Strand Ensemble.
Featured Film—"All for a Woman."
Clyde Cook Comedy—"The Toreador."
Organ Solo—"Fan Fare" (Shelley)
Next Week—Pola Negri in "Vendetta."



Here is an unusually well balanced ad for "Dawn of the East" by the Princess theatre, Denver



Here is a nice looking display for "The Suitor" and "The Foolish Matrons" used by the Criterian theatre, Oklahoma City, Okla., which is within the reach of any exhibitor who uses newspaper space to advertise his bills.

ATLANTA

Howard Theatre—
Overture—"Chimes of Normandy."
Howard News and Views.
'Cello Solo—"End of a Perfect Day," played by Enrico Leide, on his Stradivarius 'Cello.
Disarmament Pageant—
Organ Solo — "Danse Macabre," played by Edwin Sawtelle.
Feature—Don't Tell Everything.

Metropolitan Theatre—
Overture—"Carmen."
Kinograms.
Kineto Review.
Solo—Mrs. Edwin Sawtelle.
Comedy—Nick of Time Baby.
Feature—Pilgrims of the Night.
Organ Solo—George Lee Hamrick.

Rialto Theatre—
Overture—Special selections—Rialto Orchestra, conducted by Frank Turner.
Selznick—News Weekly.
Burton Holmes Travelogue.
Feature—May McAvoy in Morals.

Criterion Theatre—
Kinograms.
Kineto Review.
Comedy—A Nick of Time Baby.
Feature — Richard Barthelmess in Tol'able David.

ST. PAUL

Capitol Theatre—
Overture — "Poet and Peasant," Von Suppe.
Capitol Digest: Including Current Events, Pathe and International News.
Old and New England—Educational Films.
Topics of the Day.
The La Valle Four—Musical Novelty—Special Set.
Norma Talmadge in The Wonderful Thing.

Exhibitors' Service Bureau

Plunkett Originates Distinctive Prologue Numbe



Illustrating the story concerning the prologue number on "All For a Woman," staged by Managing Director Joseph L. Plunkett of the New York Mark Strand theatre, appearing on the following page

Thomas D Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J Schade, Schade theatre, Sandusky.
H C Horat r, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo I. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Sid Laurence, Alhambra theatre, Detroit.
Leo A Landau, Alhambra theatre, Milwaukee.
Jack Kuhn Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

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J. A. Partington, Imperial theatre, San Francisco
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.

"Why Girls Leave Home" Exploited in Novel Fashion

"Why Girls Leave Home" was exploited in novel fashion by Managing Director Harry L. Greenman of the William Fox-Liberty theatre in St. Louis.

Securing the consent of the mothers of the girls, Manager Greenman had three young women disappear. The fact of their disappearance was widely heralded in the newspapers and great interest in their cases was aroused.

Then Greenman issued a public appeal to the ministers of St. Louis to preach on the subject of "Why Girls Leave Home." He next appealed to the clubwomen and the leading city officials to take an active interest in the campaign against the inducing of young girls to leave their homes.

When interest had thus been kindled far and wide through the St. Louis territory, Manager Greenman advertised the engagement of the picture.



Some "Why Girls Leave Home" exploitation put over by the Liberty theatre, St. Louis





Views of the prologue and interlude for "The Queen of Sheba," when this picture played the Allen theatre, Montreal

Mangan Stages Prologue for "Queen of Sheba"

An original prologue and interlude for "The Queen of Sheba" was one of the features of the showing of the picture recently at the Allen theatre, Montreal.

The number, staged by Francis A. Mangan, utilized the services of Florence Rogge, danseuse; an ensemble and ballet corps, and Noel Traverse, basso.

The prologue was entitled "The Triumph of Sheba" and the interlude "Less Than Dust."

In the latter number Mr. Traverse rendered "Less Than Dust" on a side stage and on the finale of the last verse a tableau with a girl driving two white horses to a chariot was revealed. The stage setting represented an ancient Roman amphitheatre.

Plunkett Stages Classic Prologue Number

"Place de la Revolution" was the title of a most appropriate prologue which Managing Director Joseph Plunkett originated for the recent showing of "All for a Woman" at the New York Mark Strand theatre. Mr. Plunkett took the most impressionable bit of action from the film—the guillotine scene—and by providing a stage setting, props, lighting effects and music, and securing the services of a talented cast, costumed appropriately, reproduced it in every practical detail.

"Robespierre" (Litolf) was played by the Mark Strand orchestra and when the music describing the stirring scenes of the French revolution was reached the curtains were parted showing the stage setting illustrated by the cut appearing on the opposite page. An announcer, guarded on each side by a soldier, made an entrance and read the death proclamation. As he neared the last sentence, the lights, which had been dimmed, went up, revealing a property guillotine and a mob about it as a victim was led out for execution.

The number was extraordinary in conception and execution and a distinct embellishment to the screening of the picture.



Lobby display by the Crystal Palace theatre, Sydney, Australia, for "Mother O' Mine"

"Molly O" Prologue Pleases

S. Barrett McCormick's Latest Number Rich in Atmosphere

AN "all-Irish" prologue under the title of "An Irish Cinderella" is S. Barrett McCormick's latest prologue number staged at the Allen theatre, Cleveland, of which Mr. McCormick is managing director. The picture for which this number served was "Molly-O."

Following is Mr. McCormick's own description of "An Irish Cinderella":

"An Irish Cinderella" was a little fantasy in song and color with an intent at the whimsical, a little humor and a lot of beauty. The curtains open upon a fairyland setting done entirely in various tones of green, with green lights, playing upon the modernistic design. A young Irishman enters and then a colleen. There is a little flirtation between the two during which the young Irishman sings the chorus of "The Top o' the Mornin'." There is a little coquetry on the part of the colleen, who exits after the song, and the orchestra takes up the opening strains of "Mother Machree," sung by the young Irishman. At the finish of this he takes a seat on an old stump when a little child rushes in saying: "Oh, Uncle Dinty! Tell me a story, a fairy tale." "Sure and it's a fairy tale ye'd be after having me tell ye," with which he takes the little child up on his lap and starts the story, "Once upon a time there was a little Cinderella, an Irish Cinderella, Molly—Molly O'Dair was her name," and just at this time, as though in a vision, the little Cinderella walks into the scene. The man is of course oblivious to this action, which is supposed to be the vision seen through the eyes of the child. An old witch enters and the man continues his talk. "Little Cinderella was very sad because she could not go to the grand ball where the King of Ireland and all the grand ladies were to be," and tells of the witch's promise to make her a grand lady, with which Cinderella follows her off-stage. Then comes a drum call and the grand procession starts, all of which is described by the man to the child, the coming of King Michael O'Flannigan, the beautiful ladies of the court all dressed in green and shamrocks, the coming of Prince Charming—Prince Patrick O'Brien—who fell in love with the Irish Cinderella and carried her away to his castle in Killarney where they lived happily ever after. The procession starts moving off the stage, the lights are dimming, the child struggles up into Dinty's arms and goes to sleep and he starts to sing an Irish lullaby, and just as the last characters of this dream have faded away he carries her off the stage, the curtains close and the picture "Molly-O" starts upon the screen.

Cut showing the stage setting and characters appearing in Mr. McCormick's prologue appears on the opposite page.

Greenman Uses Clever Stunts on "Queen of Sheba"

Some clever ideas were utilized by Managing Director Harry Greenman of the William Fox-Liberty theatre of St. Louis in advertising and exploiting the "Queen of Sheba."

First of all—and perhaps most important from a publicity standpoint—Manager Greenman invited and had as his guests every newspaper man in the city of St. Louis at a private showing of the picture. Cigars and cigarettes in abundance were passed around and the newspaper men were permitted to smoke and thoroughly enjoy themselves during the showing of the picture.

A young woman of pulchritude and stage ability was selected to impersonate the Queen and in a downtown store window she held forth. Co-operation of one of the leading women's stores was secured through permitting the woman thus attired to advertise hair nets. Great crowds were attracted by this novel stunt.



This cut shows some of the exploitation which Harry Greenman, manager of the Liberty theatre, St. Louis, used to put over "The Queen of Sheba"

Football Players Guests of Strand Theatre

One of the exploitation ideas used in ddition to a special showing for minis-rs for the run of "Over the Hill" at the rand theatre in Iowa City, Iowa, was e inviting of the now famous Iowa foot-ll squad to see an evening performance the picture.

Lowell Cash, Fox exploitation man, is-ed a special invitation to the captain of e team, and Mr. Devine accepted for the uad. The letter of invitation was print-in the college paper, the *Daily Iowan*, d is said to be the first bit of picture blicity ever given in this paper.

lath's Mechanical Lobby Display for "The Speed Girl"

A hand-painted automobile with a pic-re of Bebe Daniels cut from a three-eet placed in the driver's seat and heels that were kept spinning by means a motor placed back of the cut-out was e centre of interest recently in the lobby Hugo Plath's Gem theatre, Palestine, xas..

The stunt was pulled as exploitation for The Speed Girl" and it attracted a lot attention. The accompanying cut ows a view of Mr. Plath's ingenious ntraption.



Picture of Hugo Plath's mechanical lobby display on "The Speed Girl" when this picture played the Gem theatre, Palestine, Texas. The stunt is described in the accompanying story

Snell Gets Attention of American Legion Post

Assistant Manager Snell, of the Imperial theatre, Gadsden, Ala., tied up effectively with an American Legion Hallowe'en banquet to boost "The Birth of a Nation." The dining-room was darkened as the guests entered, with the exception of candles inside of the pumpkins, and one large light at the head of the table which blazed over the largest pumpkin at the feast, on which Mr. Snell placed his card announcing the attraction. Using the lone spot of light in the room was effective, but if any of the 350 guests did miss it they found the magazine of the same on the back of every chair. And the chairman of the post spoke a few words in commendation of the film, so no angle was overlooked.

Tack Cards with Novel Catch Line Used on "Conflict"

Red cards that had as a catch line "Don't Mutilate This Tree," with advertising for "Conflict" following, were tacked on all available trees by Manager Howard J. Smith of the Palace theatre, Buffalo, during the recent engagement of the above-mentioned picture.

It was the first time that such a stunt had been pulled in Buffalo and it attracted a lot of attention.

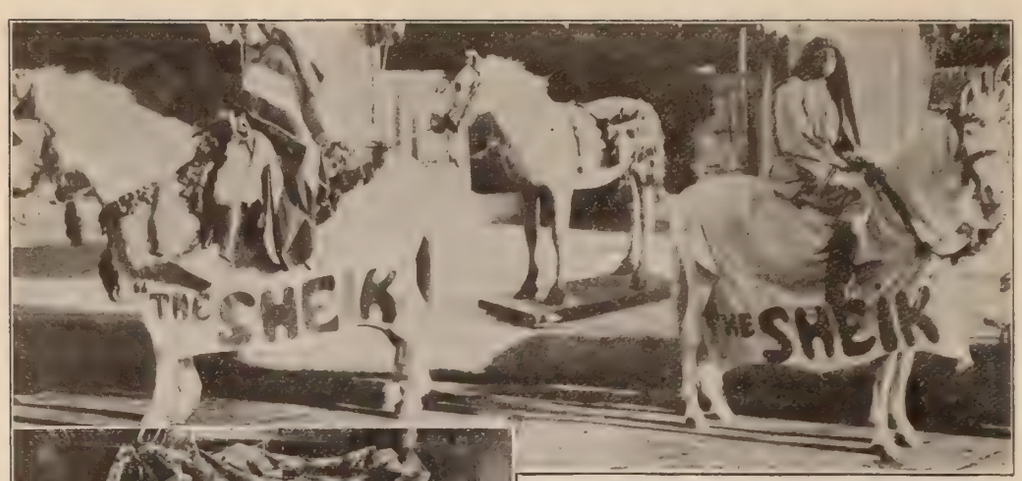
Another good stunt was a tie-up with the Buffalo Times through which Mr. Smith used a lot of space at the display rate and in return got a lot of free stories and cuts of the star. Mr. Smith also put over a front-page story, under a New York date line, to the effect that Miss Dean had almost lost her insurance policies for her daring in "Conflict."

An attractive herald, with a striking photo of Miss Dean on the front page, was distributed throughout the city.

A doubling up of the usual newspaper advertising and in eye-catching lobby, display brought in the best business since last winter.



View of the prologue which S. Barret McCormick, managing director of the Allen theatre, Cleveland, staged in connection with his showing of "Molly O"





Showing some of the exploitation on "The Sheik" used at Grauman's Rialto theatre, Los Angeles
Above—Ballyhoo which paraded the streets. Left—Lobby display, rich in oriental atmosphere

Charters Street Car to Bill "Three Musketeers"

Many novel exploitation ideas were used during the engagement of "The Three Musketeers" at the Mishler theatre, Altoona, Pa. A week before the showing the City of Altoona and the surrounding country were thoroughly 24-sheeted and many hundreds of window-cards distributed in the most advantageous show windows.

On the day of the opening of the picture a street car was chartered. It was completely circled with banners and streamers. Inside the car was a brass band. The car made a two-hour circuit of the city, taking in both the West and East side.

An artistic book display taking the entire window of a department store was another attractive feature of the advertising campaign inaugurated.

A dollar day with the slogan "All for one and one for all!" was used in all the newspaper advertising, prominently mentioning the Fairbanks production. On that same day another department store had several thousand shopping bags with a cut and descriptive matter printed on the bags, which were distributed among the hundreds of shoppers who were attracted to the stores for the dollar-day campaign.

Five thousand circulars appealing to the school children were printed and distributed among the elementary and high schools by a corps of men, during the noon recess and the letting out of school in the afternoon.

Artistic cards were placed in the various stores of the city.

The usual number of bill boards were covered throughout the city and hundreds of smaller sizes of paper distributed in advantageous places.

Altoona Campaign for "Over the Hill"

"Read a Book" Week, in conjunction with an essay contest conducted by one of the leading department stores of Altoona, Pa., was the salient feature of the exploitation of "A Connecticut Yankee at King Arthur's Court" during its run in that city at the Capitol theatre, under the management of Anast N. Natopoulos.

The plan was one of reciprocal interest, and the expense of that part of the exploitation campaign which included the department store was borne entirely by it. With the assistance of a Fox representative, arrangements were completed for an elaborate indoor and window display of Mark Twain's works—single volumes and sets. Large placards in the windows urged people to "read a Mark Twain book, this week, and see 'A Connecticut Yankee in King Arthur's Court' at the Capitol theatre."

An advertising campaign was arranged by the department store for school children of the town. Prizes were to be awarded to the children writing the best essays on Mark Twain's novel from which the motion picture was adapted. The prizes were to be copies of the book, and passes to see the picture. The entire plan was put into operation several days before the "Yankee" was presented at the Capitol.

Gerbracht's Presentatio of "Old Nest" Goes B

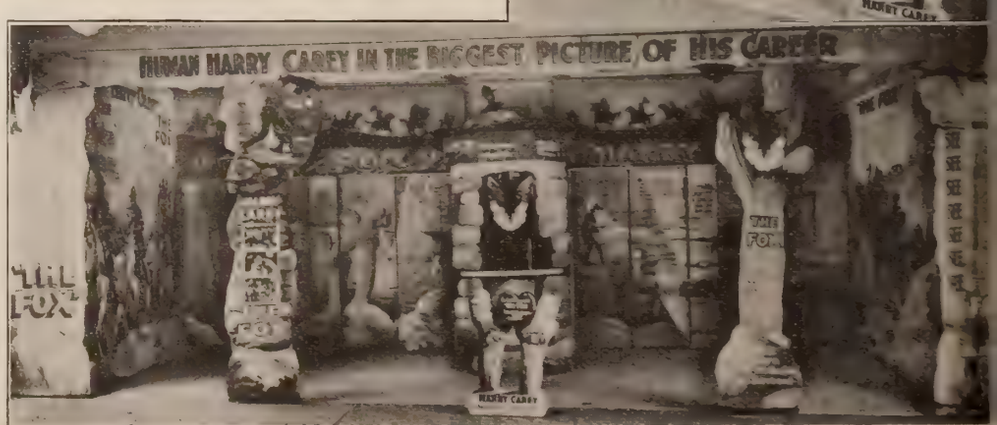
Joe Gerbracht, manager of the P cess theatre, Ames, Iowa, put on a m cal presentation for "The Old Ne which will repay careful study on part of other small-town exhibitors.

Two singers were used in mus numbers that fitted the spirit of the p toplay and they "certainly supplied mighty kick to the whole presentatio says Mr. Gerbracht in his account of matter. The program was opened w "Timely Topics" and "Screen Sn shots," Mr. Gerbracht feeling that comedy subject should be shown w "The Old Nest." Then a young man about twenty, with a fine tenor vo sang "Little Mother of Mine" a "Mother of My Heart."

Then, with amber spotlight play upon him, the scene faded into Hughes film. When the picture had p gressed to the scene in which the mot says, "Don't take on like that; just w until I make you a cup of tea," and g to the window and sees a bird with l young in the nest, Mr. Gerbracht stopp the picture and faded a spot on a violi who played Shubert's Serenade, a back to the picture without a pause.

Then close to the final scene, wh the lawyer son returns home and sits his mother's lap, the singer at one si of the stage and the violinist at the oth without spotlights, played "Mother Mine," finishing as the last fade-c clears.





Two views of the lobby display for "The Fox," arranged by William Cutts of the Clemmer theatre, Seattle

Hyman's "Lotus Eater" Prologue Is Atmospheric

John Barrymore was impersonated in a prologue staged to precede "The Lotus Eater" when it was played at the Brooklyn Mark Strand, Managing Director Edward L. Hyman arranging a typical South Sea festival for the novelty which included opera singers, dancers and a wealth of stage scenic art.

The prologue opened with the orchestra playing a quiet amorous piece, revealing a cut-out South Sea scene with liquid stretches of water with a ruddy moon mirrored in the waves and with waving palm trees set against the highly tinted blue sky. Walter Smith and Charlotte Bergh, coloratura soprano, appeared and Mr. Smith sang to her Von Tilzer's "If You Only Knew." Then there appeared the Mark Strand Ballet Corps as water sprites. They carried wreaths of roses. During an esthetic dance they crowned the woman singer their queen. She then sang "The Bell Song" from "Lakme." The number closed with an ensemble and dance effect. The lighting effects were blue, amber and dull gold, from stage and booth.

Clebourne Merchants Tie-up with Yale Theatre

Three men's furnishing stores of Clebourne, Texas, joined with the management of the Yale theatre in putting over a page advertising tie-up in the *Morning News* for "What Do Men Want?"

The Yale itself took the centre seventy-five inches to advertise the picture. At either side and across the bottom, under the tie-up title line, appeared the advertisements of the stores, listing their specials in men's furnishings. Each of the three stores advertised that they would give away tickets to the first 100 customers of the morning, good for a free admission to the Yale when accompanied with one paid admission.



Illustrating the accompanying story relative to the prologue on "The Lotus Eater," presented by the Brooklyn Mark Strand theatre



Lobby decorations for "Over the Hill" used by the Alhambra theatre, Canton, O.

Jarmuth Used Street Cars for "Anatol" Banners

One of the most effective and sensational publicity campaigns in conjunction with the showing of "The Affairs of Anatol" was that initiated by Douglas Jarmuth, manager of the Bakersfield string of West Coast Theatres, Inc., houses. Jarmuth got in touch with the officials of the street car company in Bakersfield and arranged for a display on five city and interurban cars. He carried four banners, two on each side and one at back and front, while all the windows of the street car were placarded with the handsome half-sheet litho paintings of the individual stars appearing in the production.

Simple Lobby Display Gets Results for Bainaiver

Manager M. Bainaiver, of the Alhambra theatre, Canton, Ohio, executed a novel double lobby display in connection with his recent extended run of "Over the Hill," which attracted attention not only of those who passed into the theatre, but of those who passed by.

Not lending itself particularly to unusual embellishment, the exterior of the house was neatly adorned with American flags draped about the marquis. Over these was placed a canvas sign 4½x20 feet, which bore an "Over the Hill" message in large letters discernible at a distance of three blocks. Stills of the production, in cases, were used at the sides of the entrance.

The most novel bit of decoration was used on the interior of the lobby and added a welcoming homelike atmosphere. A large arch of lattice-work, festooned with vines, was erected directly in front of the box office. Hanging beneath the arch of the frame was an artistic placard reading. "The Road to 'Over the Hill'." A wicker vase of chrysanthemums rested on the floor in the center of the pathway to the ticket window and was flanked at a short distance on either side by two art posters framed in brass.

On either side of the lattice work stood a white pedestal bearing a white pot of flowers. The entire scene blended well with the tile floor of the lobby.

A cut showing Mr. Bainaiver's lobby display appears above.



Three views of the prologue for "Fool's Paradise" presented at the New York Criterion theatre, under the title of "In a Doll House"

Young Uses Ballyhoo for "The Sheik"

E. Forrest Young, now publicity director of the Majestic and Rialto theatres, Louisville, Ky., put on a successful campaign at the Rialto on "The Sheik." An Arab ballyhoo in royal purple satin, turban and all, was used on the main streets in advance and during first exhibition days. A large special electric sign was hung up with only the title of the feature, in addition to the regular signs and paper. Very large display ads were run in the dailies.

Fair Theatre's Exploitation of "Old Oaken Bucket"

Sullivan and Levy, managers of the Fair theatre, Amarillo, Texas, gave "The Old Oaken Bucket" consistent and appropriate exploitation during their recent engagement.

A lobby display of a moss-covered well and old oaken bucket was a feature of the campaign.

In addition, a float decorated with a well curbing of the orthodox type, a bucket that looked moss covered, big banners announcing the showing and containing a quartette appropriately attired and singing the old familiar songs, including of course "The Old Oaken Bucket," paraded about the streets, attracting no end of attention and coaxing many an elusive dollar into the Fair's box office.

Mother Parties Used Again for "Mother O' Mine"

C. B. Davis, manager of the Norwood theatre, Norwood, Ohio, evolved several interesting exploitation stunts for his recent engagement of "Mother o' Mine."

In his newspaper advertising Mr. Davis suggested that citizens of Norwood make up "Honor Your Mother" parties and entertain their mothers by taking them to see this picture. In addition, he announced in the advertising, newspaper readers and in special heralds that every mother over seventy years of age would be admitted free with her family and the single family having the largest number of mothers attending together would be admitted without charge.

The heralds were in the form of neat cards which gave the title of the picture, dates of showing and called attention to the theatre's plan for honoring the mothers of the neighborhood. On the reverse side of the card was printed Kipling's poem, "Mother o' Mine." These heralds were distributed to the homes of the city, were passed out to school children and tossed into automobiles about the city.

In addition, Mr. Davis interested several Sunday school teachers and had them make the picture the subject of a lecture on honoring mother, in their classes.

The first night of the showing eight mothers over seventy were admitted and were seated together in a special section well up in the front of the auditorium. One family with five mothers, a grandmother, her daughter-in-law and that mother's three married daughters registered as the single family having the largest number of mothers.

All of these facts were duly recorded at the theatre and in publicity.

"In a Doll Shop" Riesenfeld's Latest

New York Criterion Theatre Special Number
Elaborate Musical Fantasy

As a presentation number on the bill with Fool's Paradise" playing an indefinite engagement at the New York Criterion theatre, Managing Director Hugo Riesenfeld has not attempted what has come to be known as an atmospheric prologue, but instead has created an independent music-dance feature that helps entertain and does not trespass on the domain of the stellar picture.

"In a Doll Shop," as the number is titled, is romantic and fantastic in its idea blending the beauties of the ballet with solo and chorus singing, with dolls of all nations and temperaments bustling in and out of the shop. Mme. Victorina Krigher, prima ballerina of the Moscow Grand Opera, plays the leading role in the production, that of a fairy doll, the prize of the little shop. Harlequin, Columbine, Polichinelli and a Baby Doll, all favorites with the children, also have important parts to play.

When the curtain rises the shopkeeper is seen bustling about his shop while prospective customers walk around to inspect the different goods. A farmer and his wife are seeking a gift for a little one. An old woman and an inquisitive boy are in another part of the shop and an English gentleman and two charming ladies form another group.

Columbine with her powder puff is the first doll to be brought in by an assistant. The little doll powders her nose with much vigor until she sees Polichinelli with his cymbals. She leads him into a dance, and, when she tries to powder his nose, is banged over the head with a cymbal, to the delight of the customers. Drums beat and in marches a drum major with his army of two tin soldiers with drums, and the trio marches about with great pomp.

More dolls are brought in—a Baby Doll, followed by three others, and the quartet sings and dances, while the shopkeeper strikes the bells on the dolls' shoulder in harmony with their voices. The quartet is interrupted when the leading Baby Doll runs down. The shopkeeper hastens to her side, re-winds her strenuously with the result that she escapes from his hands, rushes wildly about the stage and is recaptured with great difficulty.

Harlequin is the next doll to be brought in to perform athletic feats and dances to delight the customers, and finally the shopkeeper goes to a special niche where he keeps his prize doll—the Fairy Doll. She dazzles the customers with her light and beauty. She is jealously guarded by the tradesman while she dances before the delighted customers and is affectionately put back in the niche at the end of her dance.

The dolls are all put back in their places, the customers file out and, after putting out the lights, the shopkeeper locks up the shop and goes home. But he has forgotten Harlequin, and, no sooner does this lively villain find the coast clear, than he romps wildly about the shop. He peeps about and goes to the niche where the Fairy Doll is hidden. She is his especial delight and when she steps out, he leads her through a grotesque dance. He calls to all the other dolls and again they enter—first Columbine with her puff, then Poi lichinelli with his cymbals, the four Baby Dolls, the Chinese and Spanish dolls—until the stage is full of toys. It is a festival of their own, there are no human beings to watch them, and they sing and cut capers in lively fashion.

The Fairy Doll, leader of the festivities, dances a brilliant pizzicato, and, at its conclusion, all begin a lively jazz. This modern dance attracts other dolls and soon an American Indian, a Puritan, a cowboy and finally an Uncle Sam doll, join the party. When two negro Mammy dolls and a pair of Southern beauties join the party, all join in a joyous ensemble.

The music of "In a Doll Shop" is chiefly from Bayer's pantomime ballet, with special selections from Grieg, some Russian composers and original compositions interwoven. The production was staged and arranged for Mr. Riesenfeld by Josiag Zuro, with special choreography by Paul Oscard. Herbert Schulze painted a lively toy shop setting for the production.

In the cast supporting Mme. Krigher are some of the finest solo dancers of the Riesenfeld group. Paul Oscard, ballet-master of the Riesenfeld theatres, has the part of Harlequin and other important dancers are Grace Eastman as Columbine, Ruth Matlock as Polichinelli, Vera Myers as the Baby Doll, Lillian Powell as the Spanish Doll, Felicie Sorel and Myrtle Immel as the Dutch girl and boy dolls, and Mollie Dodd and T. A. Yagoda as the Chinese girl and boy dolls. Fred Burgstaller plays the shopkeeper. The company of singers and dancers numbers about thirty, the largest cast ever assembled by Mr. Riesenfeld for a stage production at any of his three Broadway theatres.

School Teachers Gives "The Blot" Big Boost

Looking to the local school teachers for a big boost on "The Blot" was not without results during the showing at the James theatre, Columbus, Ohio.

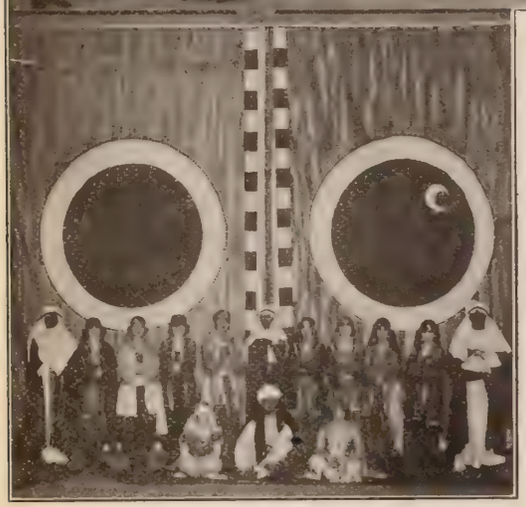
A number of teachers were invited to a special showing and the suggestion was subtly made that if they liked the picture they induce their friends and others interested to attend. The result was a landslide of business, and the good-will of every teacher who came, as evidenced by the great number of letters written to the management of the James.

The James backed up the picture strongly with advertising, winding up its campaign with four-column fifteen-inch hand-drawn and lettered ads in all the Columbus dailies.



This lobby dress was used recently at the Parkville theatre, Brooklyn, to exploit "Gypsy Blood"





Two views of the prologue number for "The Sheik" presented by Ray Grombacher of the Liberty theatre, Spokane, Wash.

Grombacher's Exploitation and Presentation of "The Sheik"

The recent engagement of "The Sheik" at the Liberty theatre, Spokane, Wash., saw the culmination of one of Manager Ray Grombacher's best exploitation campaigns.

A week before the picture opened Mr. Grombacher lined the lobby of the theatre with oriental rugs—insured for a valuation of several thousand dollars—and a tent was placed in the center of the lobby where a girl representing the dancing girl of the picture reclined on a couch. Burning incense added to the oriental atmosphere.

A prologue, under the title of "The Bride Market," with a cast of fourteen people, was presented.

The prologue opened with a dancer placed on the auction block with a slave seller forcing her to dance for the Sheik. The Sheik sang the song featured in the picture and the girl rendered a sequel to the Sheik's ballad. Then they rendered "Allah's Holiday" as a duet, with the entire company joining in on the chorus.

The set provided is shown by the illustration. Atmospheric lighting effects were used throughout the number.

During the run of the picture the Liberty's girl ushers wore oriental costumes.

Coogan Doll Stunt Wins Again

With an after-school Jackie Coogan doll party for children, Mrs. Emma Shakespeare, manager of the National theatre, Cincinnati, put over "The Kid" in her suburban house for its two-day run.

She obtained four Jackie Coogan dolls, which she announced a week in advance would be given away at the children's matinee. The hour of this showing was set for 3.30 p. m., and dodgers announcing the party were distributed among school children at the gates of one of the public schools a half-block distant from the theatre.

As soon as school was out on the afternoon of the party, the children burst through the schoolyard gates and ran to the theatre, lining up in front of the box office.

Brown Holds Children's Party for "Fauntleroy"

The orphans' party which nearly every showman has put over at least once was used by G. E. Brown, manager and publicity director of Loew's Palace theatre, Memphis, Tenn., as one of the exploitation mediums employed during the engagement of "Little Lord Fauntleroy."

Mr. Brown tied up with the Memphis Press and for ten days landed publicity on the front page of the paper, often with illustrations. The paper was tied into the party so tight that to it was left the task of getting the 100 automobiles needed to carry the kiddies to the theatre and home again. The paper felt its responsibility and jazzed things up until there were more cars offered than the orphans needed.

All the cars, filled with children, gaily decorated with flowers and banners and headed by a brass band, paraded through the city for a half-hour before turning into the theatre. Thousands of people saw the parade and crowded the street to watch the kids have a good time.

A symphony orchestra of thirty pieces was enlisted to play for the kiddies and barrels of apples, boxes of oranges, buckets of candy and other delicacies were sacked up by willing hands and given to the little guests as they came out of the theatre.

Each child not only enjoyed the automobile ride, the show and the music, but went away from the theatre thinking it was Christmas.

In all, Brown landed more than fifteen columns of free publicity and the cost of the party to the theatre was only a few dollars.

Orphans' parties are always good and should be put over with a bang to get maximum results.

This was the first party which Mr. Brown has promoted in two years and it went over with a bang.



Lobby decorations on "Conflict," including an attractive cutout used by Keith's Prospect theatre, Brooklyn

Toledo Blade Ties Up With "Doc" Horater

"What Do Men Want?" Essays Make Fine Exploitation for the Picture

H. C. HORATER, managing director of the Pantheon theatre, Toledo; Paul Gray, of the Wid Gunning forces, and the Pantheon publicity staff found hundreds of ways of bringing the engagement of "What Do Men Want?" to the attention of Toledo theatregoers.

The campaign began with teaser ads on the title, "What Do Men Want?" in one column by 21 lines space appeared five times in each daily paper, on the first day of the campaign.

The next morning, the campaign showed a second development. Each newspaper carried the ad in the same position as the day before, but the mysterious question this time was addressed to particular people—and each person was one well known in the life of the city. A bank president, the mayor, the president of a federation of women clubs, the sheriff, the chief of police, and a big merchant were first asked to answer the question. On the next day, the prosecuting attorney, a popular judge, the leading minister, a county commissioner and a leading woman social worker had the poser shot at them. All those named were chosen because they were most widely known, either in their official capacity or for personal reasons.

The exploiteers had in the meantime hooked up their campaign with the Toledo Blade and on the following morning the paper carried a box on the front page in which a contest based on the title was announced.



Novelty cut out doll used in the interests of "Over the Hill" at the Tremont Temple theatre, Boston, Mass.



Clever, although inexpensive lobby display, arranged by the Princess theatre, Eastland, Tex., for the engagement of "Cappy Ricks"

Prize, $25 as a first and 200 others in the form of tickets, were offered to persons who would give the best answer to the question of the title, "What Do Men Want?" in a 200-word essay.

Questions raised in the picture were given publicity in the Blade as aids to the contestants. "Is love the greatest desire a man feels?" ran one article. "Is it wealth he wants above everything else on earth?" read another.

Then, two days before the picture opened, there was a big newspaper smash. The Blade on that day carried on its first page, in the most prominent news space, a three column layout, with the pictures of three pretty shopgirls, who, it was announced, had been selected to judge the letters which were pouring into the Blade office at the rate of hundreds a day. A three column streamer head read: "They'll Decide What Men Want." The story and pictures took up a quarter of the first page.

In addition, another story on the photoplay page of the paper told of the number of essays sent in, gave a summary of the classes into which the answers were falling.

In every one of the stories—front page and inside—printed by the newspaper, the name of the production, the producer and the theatre and play dates were given prominent places.

While the contest was being carried on, other angles of exploitation were being taken care of by Mr. Horater and his staff.

Scores of the leading stores had been tied up with the picture. They displayed eye-filling window cards and stickers reading: "What Do Men Want? Step in. We Have It," followed with a mention of the theatre and play date.

However, it was the contest that brought the greatest amount of attention to the engagement of the picture.

Although women alone were permitted in the contest, many men wrote in to the newspaper and the management of the theatre, indignantly taking issue with some of the women, and giving their own point of view.

Small Towner Puts Over Big Time Stunt

A practical ship, with five real portholes, built of beaver board and painted by a local boy with a knack for handling a brush, made an effective lobby display for the showing of "Cappy Ricks" at the Princess theatre, Eastland, Texas.

The total cost of the job, including the hiring of the artist, was $6.80. The five windows in the cabin were illuminated by an equal number of small electric lights, attached to a flasher.

From a lighthouse a bright spot was focused on the ship, making a very pretty effect at night. And all for $6.80.



This cut shows the mechanical ballyh o which the Grand theatre, Rochester, divided for the showing of the first episode of "The Adventures of Tarzan"

Pegler Exploits "Lure of the Jade" at Lawrence, Mass.

In putting over "The Lure of the Jade" in Lawrence, Mass., Jack A. Pegler, exploitation representative for R-C pictures, assisted John Dineen, manager of the Modern theatre, not only on advertising of productions for the current week but also executed a campaign for permanent advertising that will undoubtedly pull large returns for the theatre.

Special exploitation on "The Lure of the Jade" consisted of a teaser campaign which ran for several days in advance of play dates, in the local newspaper.

In most instances they were slugged in between news stories. Special copy for the day before opening closed the campaign and had the town talking.

One sheets were sniped in the best windows, and around the mill district. Three thousand programs were given out the week preceding play date and cut-outs were used in the lobbies and special banners made for the front of the house.

Unemployed as Sandwichmen Tried Out Again

Sandwichmen recruited from local unemployed, a favorite exploitation stunt these days, was used by the Queen theatre, Dallas, for the recent engagement of "Salvage."

The inscription on the banner was as follows:

"There are several thousand unemployed men in Dallas. The Queen theatre has pledged its support to help relieve this condition. Their first step was to hire us to carry this banner advertising Pauline Frederick in "Salvage" at the Queen theatre. This is a good job. "Salvage" is a great picture. It's a worthy cause."

"Rip Van Winkle" Children's Matinee Goes Big

The management of the Jewel theatre, Troy, Ohio, got a lot of verbal publicity for "Rip Van Winkle" by holding a special morning matinee for the children of the city.

When the picture started every seat in the theatre was filled and when the picture was over every little shaver started out to tell the grown-ups of the family how much they enjoyed it.



Noble Hearne, manager of the Frolic theatre, San Francisco, Cal., used a local military band as a prologue to "The Fox." There are 30 men in the band. And they proved no small attraction. The cost was trivial. The bandmaster is L. A. Yost, the band is from the 11th Infantry, Presidio, Cal.

Latest Is Alphabet Fortnight

Yonkers, N. Y., Theatre and Paper Make Advantageous Tie-up

"ALPHABET FORTNIGHT" is the name of the stunt that the Broadway theatre, Yonkers, and the local paper, the Statesman, worked for "Ladies Must Live" and "Under the Lash."

Every day a coupon appeared in the Yonkers Statesman with two consecutive letters of the alphabet in it. Persons whose last names began with either of the letters could clip the coupon, fill out the blanks which asked for the name, address and date of birth, present it at the box office that evening with fifteen cents and receive an admission to the theatre. Fifteen cents is one-half the regular admission price.

Only two letters of the alphabet were printed a day, which strung the stunt out over two weeks.

The stunt did not drain their complimentary lists as the tickets were good only the day they appeared in the paper. The theatre guarded against imposition by having the ticket-seller politely ask for some mark of identification such as a business or visiting card, or watch inscription.

The inquisitiveness in asking for full name, address and date of birth is explained by another stunt the theatre has up its sleeve. It is perfecting a plan whereby it will know the birthday of everybody in town and on that day will mail the celebrant a birthday greeting and a genuine present of two admissions, war tax paid.

The only possible improvement in the alphabet stunt is not to print the pairs of letters consecutively but at random. As the stunt was conducted in Yonkers you could figure out on what day your initial would appear and half cut-price tickets be available.

By printing at random you could sustain the curiosity with an element of uncertainty.



View of a children's matinee which the Jewel theatre, Troy, Ohio, used in exploiting "Rip Van Winkle."

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



A scene from "Cheated Hearts," Universal's picture starring Herbert Rawlinson

Only Four Characters in Metro's "Hate"

Four principals make up the entire list of characters to be seen in Alice Lake's new Metro picture, "Hate," a Maxwell Karger production from the story by Wadsworth Camp.

Miss Lake is the only woman in the cast. The men are Conrad Nagel, Harry Northrup and Charles Clary. Mr. Nagel's services were obtained by a special arrangement with the Famous Players-Lasky company for this production.

Over 500 Real Indians in "White Eagle"

The bigness of Ruth Roland's newest serial for Pathe distribution, "White Eagle," can be best imagined by the announcement that more than five-hundred real Indians were employed throughout the fifteen episodes. A typical Indian pueblo was built for part of the action.

That the new serial thriller is meeting with the approval of the exhibitors is shown by the heavy bookings following the trade showings in the different parts of the country, according to a report from the Pathe home office.

Dorothy Dalton to Star in Melford's Next

George Melford's next special production, it is announced by Paramount, will be an adaption of the sensational story, "The Cat That Walked Alone," by John Colton. The production will be started at the Lasky studio January 3 following the return of Mr. Melford from his vacation.

It is further announced that Dorothy Dalton will be featured in the new Melford picture.

"Sheik" a Small Town Hit

Paramount Feature Duplicates Its Box Office Success in Big Cities

GEORGE MELFORD'S production for Paramount, "The Sheik," is duplicating in the smaller towns the records it created in the metropolitan centers immediately following its release, according to a statement by S. R. Kent. Paramount's general manager of distribution. Hardly a day passes, says Mr. Kent, that does not bring a telegram or letter from some exhibitor praising the production and extolling its merits as a box-office attraction.

Among the messages received is the following from Joseph Angros, Jr., manager of the Palace theatre, Leechburg, Pa.: "Wish to congratulate you on your wonderful production, 'The Sheik.' It is one of the year's biggest pictures. It is a knockout. It is the best Paramount picture ever played in our house and should be one of the year's best box-office attractions. Unfortunately for us it rained the biggest part of the evening, therefore probably spoiling a record."

Frank Panoplos, manager of the Lyric theatre, McKeesport, Pa., wired as follows: "Opening day of 'The Sheik' marred by rain but it did not stop crowds. Second day crowds greater than ever. Turned hundreds away. Opposition, 'Three Musketeers,' 'Perjury,' 'Her Social Value' and others. Greatest box-office attraction I have ever run."

W. L. Brown, manager of the Palace theatre, Tarentum, Pa., a town of less than 9,000, telegraphed: "'The Sheik' went over big in our town. Should have booked it six days instead of four."

News of tremendous business in Connecticut is contained in the following wire from J. D. Powers, manager of the Paramount New Haven Exchange: "'The Sheik' playing to S. R. O. business at Majestic theatre, Hartford; Fox theatre, New Britain, and Cowan theatre, New London, exceeding 'Anatol' records by wide margin. Patrons proclaim it greatest picture of the year."

"This phenomenal business on 'The Sheik" in the smaller cities," said Mr. Kent, "is no surprise to us. It is our intention to continue this policy of advertising the big, worthwhile attractions in a big way, always backing our promises with complete fulfillment. Only in that way can we hope to maintain the confidence of our exhibitors and the public."

"Little Minister" Finished

Vitagraph's Adaptation of James M. Barrie Story Finished on Coast

VITAGRAPH has completed its production, "The Little Minister," adapted from the world-famous story by James M. Barrie. The film was produced in California under the direction of David Smith, and in settings, costuming, acting and in those little directorial touches which can hardly be classified, reflects the quaint Scotch atmosphere of the piece.

Alice Calhoun, fulfilling all predictions, has proved an ideal Lady Babbie, declares Vitagraph. Whether appearing as Lady Babbie, or masquerading as the Gypsy, Miss Calhoun is reported to display an art mellowed beyond any comparison to her youth.

The title role of "The Little Minister" is played by James Morrison, one of the best known of the younger leading men on the screen. He has been identified with many big successes, and played leading role in two of the biggest successes ever put out by the Vitagraph company—"Over the Top" and "Black Beauty." As Gavin Dishart, the little minister of Thrums, he gives one of the best performances of his career.

Among the other members of the cast are Henry Hebert, as Lord Rintoul; Alberta Lee as Mrs. Dishart; William McCall as Rob Dow; Dorothea Wolbert as Nanny Webster; Maude Emery as Jean; George Stanley as Dr. McQueen; Richard Daniels as Micah Dow, and Charles Wheelock as Captain Halliwell. In addition there are hundreds of minor characters, townspeople, gypsies, soldiers and the like.

Big sets, including several sections of the village of Thrums, were built especially for "The Little Minister," and the costumes and backgrounds, as well as the sets themselves, are said to breathe the spirit of Barrie. "The Little Minister" will be presented in six reels.



A dance scene is to be executed by Theodore Kosloff and Betty Compson in Miss Compson's next starring picture for Paramount, "The Noose"

Special Aids for "A Sailor-Made Man"

Associated Exhibitors have prepared an augmented array of advertising materials on the Harold Lloyd special, "A Sailor-Made Man," which is released on December 25th.

A special sixteen page campaign book contains an entire section devoted to exploitation ideas and stunts designed to afford the exhibitors with plans for street and lobby displays.

In addition to this, the exhibitors can secure a stock one, three and twenty-four sheet on Harold Lloyd. The lobby display photographs include 8—11 x 14 colored stills, a special 22 x 28 colored display and ten black and white photographs. Two attractive slides, a thumb nail and a one column star cut of Harold Lloyd, as well as a supply of one and two column eyeglass slug cuts are among the special items of available material.

Big Cast in Support of William Farnum

About the biggest screen cast that has been assembled recently is supporting William Farnum in a picture he is making at the New York studio of William Fox. The feminine leads are divided between Peggy Shaw, late of the Ziegfeld Frolic, and Myrta Bonillas. Others include Holmes Herbert, Mario Carrillo, Paul McAllister, Etienne Gerardot, Bernard Seigel, Hal DeForrest, Edward Kipling, Augustus Balfour, Jack Collins, Culer C. Supplee, Edward Boring, Paula Shay, Viva Verone, Florence Kimball, Florence Ashbrook, America Chedister, and Ruth D. Goodwin.

There are several characters, moreover, that have not yet been cast.

Metro Buys Big French Picture

RICHARD A. ROWLAND, president of Metro Pictures Corporation, who cabled from Paris several weeks ago that he had obtained the American rights to "the screen sensation of Europe," returned to New York this week on the Aquitania, after a three months' stay in Europe and announced that the picture is "L'Atlantide."

"L'Atlantide" is said to be the biggest spectacle ever attempted by a French producer. It has been jamming Paris theatres for months and arousing great enthusiasm among the reviewers, who say that with this picture the French motion picture industry has again obtained world leadership. The picture is an adaptation of the romantic novel by Pierre Benvit, which was crowned two years ago by the French Academy as the best novel of the year and which has broken sales records for modern books in France. It has had hardly less popularity in this country, as translated, and issued under the title of "Atlantida."

In addition to purchasing "L'Atlantide," Mr. Rowland, during the three months he spent abroad, introduced the Rex Ingram production of Ibanez's "The Four Horsemen of the Apocalypse" to Europe. Showings were given before selected audiences of statesmen, writers, artists and theatrical leaders in London, Paris and Rome. The enthusiasm it aroused was even greater than that when it was first shown in New York.

While in England, Mr. Rowland was the guest of Sir William Jury, head of Jury Imperial Pictures, Ltd., exclusive distributors of Metro Pictures throughout Great Britain. Indorsing the popularity of these pictures, Sir William renewed his contract to release them before Mr. Rowland left for France.

In France, the Metro president found keen competition from other American organizations that were seeking to get the American rights to "L'Atlantide." The production was made by the Aubert establishment in an effort to surpass foreign competition. This effort led to a lavishness of production that has astonished the Parisians. The critic of that grave old paper, "Les Debats," says: "It makes a new date in the cinema history of our country. It makes France once more 'the country of the cinema.'"

"L'Atlantide" is a romance of an imaginary country in the midst of the Sahara Desert. The country was founded when Neptune banished his well-beloved Clito there in a legendary mountain. Clito was the mother of Atlas and the ancestress through millions of years of Antinea, who is queen and despotic ruler of the land when the story opens.

Antinea is a ficitional sister of Cleopatra; beautiful, wise and amorous. Sixty explorers, crossing the desert at various times, have come to her palace and have been recipients of her favors. But none of the sixty has returned to civilization.

"The story," said Mr. Rowland, "indicates the wonderful possibilities for unusual scenic display. I don't recall anything that nearly approaches these settings in imaginative beauty. Each scene is a work of exquisite art. I don't think anything quite like it has ever been achieved before."



Margaret Loomis, who has an important role in "Turn to the Right," a Rex Ingram production for Metro release

New Ince Special Is "Skin Deep"

THOMAS H. INCE announces that the title, "Skin Deep," has definitely been selected for his second production to be distributed by Associated First National Pictures, Inc. The picture was produced under the working title "Lucky Damage."

The picture, which will follow "Hail the Woman," is now in the cutting room at the Culver City studios where Mr. Ince is editing the negative. No definite date for release has been determined, but it will probably reach the theatre late in February.

"What Do Men Want?" in Force in Ohio

"What Do Men Want?" the successful Lois Weber picture distributed by Wid Gunning, Inc., was well represented in the theatres of Ohio during the weeks of December 11 and December 18, according to announcement from the Gunning home-office.

The advance extensive advertising and publicity campaign aroused great interest, and the production opened to good business in Cleveland, Columbus, Toledo, Akron, Canton, Youngstown, Lorain and Norwalk.

One of the most magnificent theatres in Ohio has honored "What Do Men Want?" by choosing it as the feature for its opening bill, according to information received at the Wid Gunning offices. This house is the big new Lorain Fulton theatre, a million-dollar edifice on the West Side of Cleveland, which opens the week of December 25. The booking at the Lorain-Fulton follows a run of the picture at S. Barret McCormick's Allen theatre in Cleveland.

Hart and Swanson Releases for Dec. 18

THRILLS dominate the Paramount release schedule for December 18, when William S. Hart in "White Oak" and Gloria Swanson in "Under the Lash" are released.

A typical "Bill" Hart Western drama is "White Oak," full of the kind of stuff that made Hart famous. This is "Big Bill's" own story, with scenario by Bennett Musson. Lambert Hillyer directed and Joe August, A. S. C., was the cameraman. Vola Vale is Mr. Hart's leading woman and Alexander Gaden plays the principal heavy role. Others in the support are Bert Sprotte, Robert Walker, Helen Holly and Chief Standing Bear.

"Under the Lash," which is Miss Swanson's second starring picture for Paramount, was directed by Sam Wood, who also directed Miss Swanson in "The Great Moment." The scenario was written by J. E. Nash and is an adaptation of the noted novel, "The Shulamite," by Alice and Claude Askew and the play by Claude Askew and Edward Knoblock. Russell Simpson gives a remarkable portrayal of a brutal Boer husband, while Mahlon Hamilton proves a most satisfactory hero in the leading role opposite the star. Lillian Leighton, Lincoln Steadman, Thena Jasper and Clarence Ford round out the cast.

Chicago Is Twenty-four Hours Nearer

American Laboratories serve the most particular buyers of film printing in America and abroad, because they give you the benefit of quicker service—the finest equipment—and the most experienced organization in the country.

No matter where you may be located there is direct express-train service from Chicago to you. Your prints come quickly to our plant and as quickly return to you.

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4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by city of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.



The Leather Pushers
in a series of 2 round knockouts!



An artistic scene from "The Unfoldment," a George Kern production released by Associated Exhibitors

Non-Theatrical Bookings for Chas. Ray

The development of non-theatrical bookings, in addition to the vast theatrical circulation already enjoyed by the Charles Ray subjects, is cited by John C. Ragland, General Manager of the Arthur S. Kane Pictures Corp., in a statement this week as indicative of where the modern high grade productions are being shown outside of the regular theatres, and how a vast undeveloped field awaits the distribution of good dramatic features.

"The fact that the motion picture has become a recognized form of entertainment in schools, clubs, army posts and in private homes equipped with projection apparatus opens up a great field for film distribution outside of the regular theatres," says Mr. Ragland's statement. "This does not refer alone to the educational films proper, but extends more and more to the straight narrative photoplay." Today we can gain some idea of the tremendous undeveloped field of non-theatrical exhibition of picture-plays by taking as an example the circulation of the Charles Ray productions outside of the theatres. Out of an entire department devoted to this field I take representative booking from many phases of life which show how wide is the appeal of Charles Ray, the star, and his productions.

Ship Sunk for Thrill in "Power Within"

One of the most realistic and thrilling shipwreck scenes ever portrayed on the screen is reported to be included among the dramatic punches in "The Power Within," produced by Achievement Films, Inc., which Pathe Exchange, Inc., is distributing.

The actual sinking of a five-thousand-ton passenger vessel was staged off the New Jersey coast, according to the Pathe home office, and provides a screen sensation that will not soon be forgotten by any audience seeing it.

The ship was piloted into deep water, where the crew, before deserting it, opened all the cockpits, it is explained by Pathe, and while the boat slowly foundered, three cameras were trained on it so that not a single incident in connection with the sinking was lost.

Pathe Plans for the New Year

Special Attention Is Given to Comedies and Serials

IN a statement issued during the week Pathe announces special preparations for the coming year in the field of short-subjects. Programs strong in comedy and serial episode features are being given especial attention, according to the Pathe announcement, which follows in part:

"Special preparedness to meet the needs of exhibitors during the year 1922 is announced by Pathe. Acting upon convictions which have remained unchanged through many months past, and which are now cordially supported by leading exhibitors in all parts of the country, this organization declares itself abler than ever before in its history to provide theatre owners with the means of stimulating increased attendance without increased expenditure, with the result of a quicker turnover, and the consequent solution of problems most pressing at this time.

"In this connection Pathe places special emphasis on the increasing value of the program made up mainly of the best class of short subjects. In a statement published more than a year ago, Paul Brunet announced that this tendency was foreseen, and that Pathe Exchange was concentrating on short subjects and serials—the episodic character of the latter placing it in the same classification. The present announcement declares that energetic action under this policy enables Pathe to face the new year with confidence in keeping with the variety and richness of the material on its lists, and the timely value of which enterprising exhibitors already have attested.

"The claim is made of having very satisfactorily solved the feature problem so vexing to a large class of exhibitors—meaning the picture of from five to eight reels that is attractively exploited and relied upon to fill the house. The problem is that of the many exhibitors who, in order to meet the expense of playing such a feature, feel it necessary to omit from their program standard short pictures, although aware that these are established favorites with their patrons. Even if the feature is a sure fire hit it does not lessen the need for a diversified program, but if it is lacking in broad popular appeal, many in the audience will regret their admission investment who would have gone away quite satisfied after a hearty laugh over a one-reel comedy following the feature, or contained in a short subject program. And they will be stimulated to come back again sooner than had been their intention.

"An audience is a gathering of people brought together by different motives. A certain percentage come to see the 'Feature,' but there is also a large number who attend through a desire to see Pathe News. Others consider their mony best invested in 'Aesop's Film Fables,' or a 'Snub' Pollard comedy, and still a great many others attend the theatre only when Harold Lloyd is the attraction. It takes all these different groups of people to make a paying audience. And unless everybody in the audience gets something he or she especially likes, the habitual attendance at that theatre is not to be counted on.

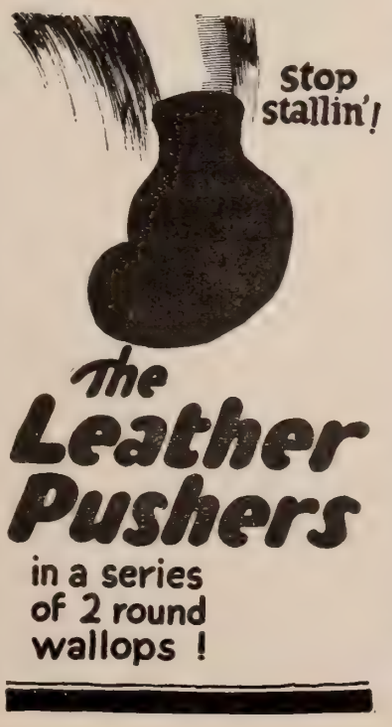
"Out of recognition of this situation has come the discovery that certain short subjects, properly announced, have all the drawing power, and are just as logically featured as any pretentious five or eight-reel feature. All of the multiple reel Harold Lloyd comedies, as is well known throughout the motion picture world, are constantly taking the place of the usual feature on the programs at the big New York theatres, and in many other cities."

Selznick Special Under Way

"Conceit," Second of Specials, to Run at Capitol Theatre

THE presentation by Lewis J. Selznick of his second special feature for this season is bringing "Conceit" into early prominence on Select's booking sheets according to information that comes from Sam E. Morris, vice president in charge of distribution. "A Man's Home" has made an auspicious start as the first of six specials promised among the "Forty from Selznick" for this season.

"A Man's Home" is the offering at New York's Capitol theatre for the week before Christmas, the engagement starting Sunday, December 18, and with this verdict Selznick's specials are effectively launched for the season. "Conceit" is ready for immediate release, following its recent showings to representatives of the trade newspapers.



"Conceit" is admittedly a different type of photoplay than "A Man's Home" the second Selznick special being more sensational and picturesque, according to the reviews and Selznick announcements, than the domestic drama now so generally in service on the screen. "Conceit" was photographed in the Canadian Rockies, the players making headquarters at Banff, and into the action, that largely transpires out-of-doors, is woven the wonderful scenery for which that section is famous.

The cast of "Conceit" commends itself to both exhibitor and public because William B. Davidson and Mrs. De Wolf Hopper are names familiar to hosts of theatregoers. Davidson has been leading man in numerous screen productions and in "Conceit" is featured now for the first time. Hedda Hopper has won her way to great popularity on both stage and screen and as leading woman in "Conceit" is declared to have the best opportunity the screen has ever given her to develop her native gifts as an actress.

Maurice Costello, one of the veterans of the screen, is another name that will add to the public appeal of the Selznick special. In the earlier days of moving pictures Costello was a screen idol when Vitagraph was booming him as a star and the presence in the cast of Betty Hilburn, Charles Gerard, Warren Cook and Patrick Hartigan give further assurance of good acting. "Conceit" is just getting under way with the entire Select sales organization behind it with active enterprise.

More People Than Ever Now Go to Pictures

H. M. CRANDALL, owner of the Crandall chain of theatres in Washington, D. C., sounds a strong note of optimism in a recent letter to Charles R. Rogers, general manager of distribution for R-C Pictures. "With the exception," writes Mr. Crandall, "of the great prosperity we had during the war, business is as good today as it ever was. There are more people attending pictures today than ever. Unfortunately, however, there are more houses than ever, and large ones, therefore it is necessary to go out and dig for business, as it doesn't come to the door any more.

"I truly believe that every exhibitor who realizes this and gets out and hustles will do quite a satisfactory business, and will make a good margin of profit for himself."



Jackie Coogan, star of First National's "My Boy," entertaining some distinguished English guests at the Brunton studio. The grown-ups are: Stanley Ball, R. Atkinnson, Hugh Turtle, and F. E. Adams

Exploiteer on Gunning Staff

Harry McDonald, Former Fox Theatre Manager, Engaged by Gunning

HARRY MCDONALD, for the past several years associated with the Fox Circuit of Theatres, has joined the Wid Gunning organization at their home office in New York City. While with the Fox organization, McDonald had direction of theatres starting in Springfield, Mass., and covering every territory where William Fox was represented, as far West as Denver, Colo. The intimate knowledge gained during these several years is expected to prove highly valuable to exhibitors throughout the country because of his close association with the motion picture public.

Returning just a few days ago from a trip which covered the greater part of the United States as far West as the Mississippi River, he was able to give a concise report on existing conditions in the principal cities of the Middle West:

"The exhibitors making money today are the exhibitors who will make money always in the motion picture business; in fact, they would survive in any business because they are discriminating, hard-working individuals, who select pictures carefully, giving full consideration to every element in a picture that when brought before the public will attract patrons to the box office.

"Discriminating exhibitors are not giving up big money today for star-series contracts, realizing that a certain percentage of the pictures must be of only average value to them and that it is not good business to pay a high price, based on a single picture, for a series of pictures of unknown quality.

"Representative managers were very enthusiastic over the announcement of Wid Gunning's entry into the distribution field. Gunning started a long time ago by laying down a sound foundation upon which to build a new organization. This foundation consisted of exhibitor confidence. The result is that a representative of the Wid Gunning organization finds a cordial reception awaiting him when he calls on these exhibitors throughout the United States.

"Such pictures as "The Blot" and "What Do Men Want?" directed by Lois Weber, and "Our Mutual Friend," a splendid screen version of Charles Dicken's famous novel, are the strongest box-office attractions for the exhibitor because of their varied appeal. "Our Mutual Friend" has the finest characters ever seen on the screen and is the sort of picture that patrons go out and talk about to their neighbors and friends."



Cabanne Assembles Cast

Stage and Screen Veterans in the Line-Up for "Beyond the Rainbow"

WILLIAM CHRISTY CABANNE has completed the casting of "Beyond the Rainbow," which will be his next production to be presented by R-C Pictures and has already begun to shoot some of the scenes at studio at 3 West 61st street.

This is an all-star cast, and the production will be invested with splendid scenery and lavish effects, it is declared. The scenes are laid for the most part in New York, and the action is said to be fast and engrossing.

The story itself is an interesting one. In its adaptation a newcomer to the ranks of screen writers has had an important part. She is Miss Leila Brooks, of whom Mr. Cabanne says:

"Miss Brooks shows remarkable adaptability for film work. She possesses a peculiar sense for scenic effects and dramatic values. She assisted me materially in the adaptation of 'The Price of Fine Feathers" by Solitan Solano, and "The Mirage" by Eustace Hale Ball, for screen use. She constantly surprises me by her suggestions and appreciation of the points which usually only a veteran in screen work would be capable of."

Those who have been selected for the cast include Harry Morey, screen veteran, who has a fine following among the fans; Lillian "Billie" Dove, who appeared in Director Cabanne's latest R-C Picture, "At the Stage Door," and Virginia Lee, recent winner of a national beauty contest, who has been in constant demand by producers since her beauty became known; Diana Allen who has had an amazingly successful stage career, and who appeared also in "Over the Hill" and other successful pictures; James Harrison, who had an important role in "Lessons In Love," and Macey Harlan who appeared in the R-C Picture, "Shams of Society," a Walsh-Fielding production, also are included.

Rose Coglan, known to probably every patron of the speaking stage, is cast in a role that will give her a splendid opportunity to display the ability that won her countless friends on the stage. Maurice Costello, with a long list of successful roles behind him, also has a big part. Helen Ware who appeared on the speaking stage with Maude Adams, Rose Stahl, Blanche Bates, Robert Edeson and others of the first magnitude, and who has had an equally successful screen history, is another notable member of this all-star cast.

Marguerite Courtot Edmund Breese and Walter Miller have also been assigned to good roles. Charles Craig who appeared with success in "At the Stage Door" and Huntly Gordon who appeared in the same production, again appear in the same cast. Clara Bow, winner of the Brewster Beauty Contest completes the cast.

"Beyond the Rainbow" is scheduled for release about the middle of February.

Press Lauds "Wallingford"

Cosmopolitan Production Praised by Press as Highly Entertaining

NEW YORK newspaper reviewers received "Get-Rich-Quick Wallingford" at the Rivoli and Rialto theatres with enthusiasm. They proclaim the Cosmopolitan production as one of the funniest pictures ever seen, and as a great American production.

The "Sun" says: "With no other pretensions than to afford light and amusing entertainment, it succeeds in its purpose excellently. . . . It is in addition well acted and well directed. What more could you ask?"

The reviewer of the "Globe" writes: "The film version of this play offers an excellent argument for those who are constantly pleading for better titles in the moving pictures. . . . Yesterday's audience responded to them eagerly and furnished the best proof that the most subtle sort of humor can be gotten over in the movies if the proper material is provided. The title-role was well played by Sam Hardy, and Doris Kenyon furnished as charming an ingenue bit as it has been our privilege to see in some time. The other players were competent and the production well staged throughout. It is our opinion that you will find this film good entertainment."

The "Evening Post:" "Sam Hardy and Norman Kerry play Wallingford and Blackie convincingly, while the character parts of the small town men are well cast throughout. No opportunities for comic situations—and there are many—were allowed to pass. . . . If you want entertainment with many hearty laughs, by all means see this American picture. . . ."

The excellence of the characterizations appeals to the "Evening World" thus: "'Get-Rich-Quick Wallingford,' with Sam Hardy as the suave promoter, is the feature picture this week at the Rialto and Rivoli theatres, and the casting director of Cosmopolitan should be awarded a vote of thanks from picture fans for the true-to-life types he has placed in the George M. Cohan play, for it will be recalled that Georgie cleaned up with the legitimate production of the same name."

According to the "Evening Mail:" "It is extremely well cast, well directed and well played, and creates much enjoyable foolery, illustrating in a highly amusing manner the author's conception of small town gullibility. . . Usually a screen version of a stage production is only a distant relative of the original, but in this instance the film picturizes the play more faithfully than any motion picture within our recollection."

Here's a picture with the sure-fire pull of a magnet to bring *new* patrons to your house.

And, boy, what that means in these times!

Here's a picture that crashes home with every one of the "regulars":

The ones who want mystery.

The ones who like thrills.

The ones who delight in a sweet love story.

The ones who demand humor—and lots of it.

Here's an all-around showman's picture that Wid Gunning will stake his bottom dollar on to satisfy, please and thrill the fans while it creates class, prestige and *new patrons* for any house.

And, boy, how hard it is to please them these days!

Our Mutual Friend



"Strike pictures off your entertainment list if 'Our Mutual Friend' doesn't please you."—*The Daily News.*

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284 Turk St. . . . . SAN FRANCISCO
2024 Third Ave. . . . . SEATTLE
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E. M. Porter Has Baby Projector



E. M. Porter, President of Pordell Projector, Inc.

Simplex Official Introduces the "Pordell"

"THE niftiest little device I've ever seen"—"Sell me one of them right now," is the way that hundreds of men and women in the industry have followed up their first look at the Pordell Projector. This is the machine which has had the film industry in New York talking, and surely it is worth while talking about, for who would have dreamed that one would see an ordinary pocket flashlight project a beautiful, clear and sharply defined nine foot wide picture on a white wall? But it is done nevertheless and in an astonishing manner, and not only does this little wonder machine lend itself admirably to dozens of purposes to all in the business, but as a high-class toy it truly represents the progress of the industry, coming as it does as the first worth while toy from any recognized source in the motion picture business that we are thus far aware of.

The Pordell Projector derives its name from the composite syllables of the last names of the Messrs. E. M. Porter and W. E. Waddell who are the inventors of this newest device that has seemingly become popular over-night. The machine consists of a regular pocket flashlight mounted upon nickel standards which are in turn fastened to an ebonized base board, thus forming a regular small stereopticon. In place of the usual flashlight "bulls-eye," on the lamp end of the flashlight there is mounted a silver optical unit and slide carrying mount contained in which is the new devised light intensifier lamp and lens. The lenses by the way are manufactured in the Simplex lens plant at Morris Park and are made of a regular quality of optical glass highly polished and are of a quality that has not yet been discovered in a machine of such nominal cost.

A small metal slide carrier is also part of the equipment, this carrier being so arranged that instead of projecting the usual glass slide pictures, one inserts three little "frames" of movie film into the carrier which is pulled across the lens and projected upon the screen. The system of intensifying the light is one which will greatly interest all who are acquainted with projection illumination, for the Pordell method is merely a miniature form of light multiplication which when applied to the commercial field will result in over turning and rendering obsolete the present means of screen illumination.

To one who first sees the Pordell pointed at the screen, and expecting to see the ordinary "toy" results, it is quite a shock to be confronted with a clear bright perfectly defined picture about 18 inches in width, but this amazement quickly resolves itself into absolute astonishment when the person holding the machine begins backing away from the screen until there is a picture fully nine feet in width, and this is where one wonders how such astonishing results can be accomplished, but this astonishment is further increased when it is made known that the entire machine ready to use will be sold at retail for $5.50 or without the battery at $5.00.

The amazing screen results are explained by the fact that the Pordell intensifier consists of a semi-spherical reflector, which resembles the unbroken half of an egg shell in the narrow end of which is located the small lamp. The curves of the reflector are so developed that every possible light ray that is produced in the lamp is picked up by this reflector and concentrated into one magnificent beam of light which is so formed as to render it capable of projecting a film view at a distance of 12 to 14 feet, this being accomplished without condensers of any kind which in itself stamps the optical unit of the Pordell as a distinct achievement.

E. M. Porter, who by the way is secretary and general manager of the Precision Machine Co., builders of the well-known Simplex Projector, and who is also vice-president of the National Association of the Motion Picture Industry and the Society of Motion Picture Engineers, respectively, is greatly pleased at the showing which the Pordell has made in this brief time. "Many people," said Mr. Porter, "are under the impression that the Pordell is being built by the Simplex organization, which impression is due perhaps to the fact that we are occupants of the Simplex building. It is true that the lighting principle as used in a Pordell is being developed for Simplex use later on; the results that we are obtaining with our Pordell unit of lighting, indicates clearly that tremendous strides in commercial projection lighting may be expected within the next several years. Together with my associate, William E. Waddell, who for several years has been heading the Division of Films of the American Red Cross, and who has been prominently identified with the Edison Company in the development division of talking pictures and home projectors in the past, we have worked upon the Pordell for the past several years and the fact that the results obtained through our first complete model practically swept men off their feet through its amazing efficiency, clearly indicated to us that we had a big thing and then the question narrowed itself down to producing this machine in such quantities as to make possible a retail price that would be poppular with all. Today we are turning out on an average of 2,500 complete Pordells daily which production of course necessitates day and night work, and the fact that the holidays are so close at hand of course requires our working at high speed, in order to take care of the thousands of orders that are practically swamping our office.

"The leading directors and camera men who have used our Pordells are highly enthusiastic over the results that they obtain and an indication of the popularity of the Pordell in our own circles is indicated by the fact that I gave one to a trade paper editor friend of mine at luncheon the other day and he called me up this morning and informed me that he had sold 30 of them to as many employees on his paper, and these sales were made without solicitation of any sort. It seems that every person who sees the Pordell apparently finds some individual use for it and we are confident that in this element alone there lies a great cause for its popularity."



W. E. Waddell, Vice-President of Pordell Projector, Inc.

The Pordell will find its greatest usefulness in those circles in the industry where an intimate examination of film subjects is called for, while its entertainment value is greatly enhanced to those in the motion picture business who have access to the volumes of motion picture subjects that are produced and distributed in the industry every day. A box of 50 views is included with every Pordell machine while additional views are retailed at 20 cents for 50 and it is not a very hard matter to visualize the joy which will accompany the showing of these views by thousands of children and movie fans throughout the country.

For those whose work calls for the close inspection of film, the Pordell is recommended, for with a special slotted unit which is part of each Pordell a film may be passed through the optical head, and each view in the film may be examined at leisure in an enlarged form. The fact that no wires, electric current, or connections are required makes the Pordell a most practical toy, while the absence of the open flame lamp usually found in the average magic lantern completely eliminates the fire hazard, thereby making it a particularly desirable toy that is to be handled by children who can safely make the Pordell their bedtime joy which will in a quiet and restful maner carry them into the arms of Morpheus with their favorite fairy story outlined upon the nursery ceiling.

Special Accessories on "The Sin Flood"

Goldwyn has had its advertising and publicity departments busy for the past four weeks preparing a great line of accessories for the release, early in the new year in its third group of fifth year pictures, of "The Sin Flood." This is the photoplay which Goldwyn officials are united in declaring to be the best thing it has yet done.

Under the direction of Howard Dietz, director of advertising and publicity, a service book and a great line of accessories that will compare with those gotten up for "The Old Nest" and "Dangerous Curve Ahead," is being prepared.

Selznick Tells Plans for O'Brien Pictures

THE SELZNICK organization declare that full provision has been made for the six presentations with Eugene O'Brien that were announced as that star's share of the "Forty from Selznick" promised for the current season. Some of this half-dozen have already been released, but the bulk of O'Brien's offerings are still to be distributed by Select exchanges.

"Clay Dollars," first of the lot, was released in October and is well circulated by this time. "Chivalrous Charley" was released early in December and critical reviews are appearing in current issues of the trade papers. Alan Crosland prepared for the screen "Prophet's Paradise," the production now completed and in progress through the Selznick laboratory.

Sigrid Holmquist, being now advertised in conjunction with "Just Around the Corner," the only feature she has appeared in since coming to America, will be O'Brien's leading woman. After she had finished her appearances in "Just Around the Corner" she began her engagement at the Selznick studios, then in Fort Lee, N. J., as O'Brien's leading woman in "Prophet's Paradise."

Ralph Ince, who directed "A Man's Home," for Selznick, is now directing O'Brien in "Channing of the Northwest." C. B. Lancaster's story, "The Law Bringers," will also be directed by Ralph Ince and a selection will be made from several scenarios already procured to complete the set of six attractions in which O'Brien will star before the current season ends.



What a grand and glorious feeling to present a picture that will satisfy *all* of them!

The women who want their pretty love story—and a captivating heroine.

The men who want their melodrama —mystery and thrills, and a manly hero.

All of them—the kiddies, too—who demand their laughs, rich, delightful humor such as only Dickens could provide.

No wonder Wid Gunning will stake his reputation on "Our Mutual Friend" being the most all-around satisfying picture you have offered this season.

And while it tickles the regulars—what a host of new patrons it is going to pull!

Our Mutual Friend



"Should prove one of the big money-makers of the coming year."
—*Moving Picture World.*

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Assd. Exhibitors Making Good

Lloyd Comedies Well Received During Past Year

ASSOCIATED Exhibitors have issued a statement by J. E. Storey, sales manager, in which he expresses himself as grateful to the exhibitors of the country for the manner in which they have supported the Associated Exhibitors features and the Associated Harold Lloyd comedies during the year which is just closing.

In part Mr. Storey says: "When you consider the fact that during the past summer the exhibitors were handicapped not only by a protracted hot period, but by a business depression which reflected the general situation in all of our industries, it is gratifying to realize that the product of Associated Exhibitors made as splendid a record as any organization comparable to ours.

"Associated Exhibitors set out with the sole purpose of distributing feature attractions of consistently good box-office value. The business which we have done and the expression which we have received from hundreds of exhibitors indicate that we have not fallen short of our expressed intentions.

"We are particularly proud of our Harold Lloyd comedies. Starting with 'Now or Never,' which was released last March, Harold Lloyd has steadily, I might even say phenomenally, risen in box-office value and in popularity with the general public. In May, we released 'Among Those Present,' which was hailed as one of the finest comedies Hal Roach ever produced. In July, came Harold Lloyd's 'I Do,' a tremendously appealing comedy, based on married life, which proved a big winner. Following this offering, came 'Never Weaken,' which proved a veritable triumph for Harold Lloyd and is acknowledged to be one of the most sensational comedies ever made.

"It is gratifying to say that our predictions that each Harold Lloyd comedy in turn would be better than its predecessor has been actually proven in practice. We are glad, indeed, to feel that his comedies contributed in no small measure to the offsetting of bad business for a great many exhibitors during the past summer. It is with pleasure that we anticipate the wonderful profits which await the exhibitors who play the Harold Lloyd special, "A Sailor-Made Man." which we have scheduled for release on Christmas Day. Not only is this production longer than any previous Lloyd offering, but its quality and its box-office value is increased in comparison to its length. When we say that 'A Sailor-Made Man' is the most carefully and lavishly made comedy which ever came out of an American studio, we but reiterate the opinion of every qualified authority who has seen the picture, all of whom unanimously agree that it is one of the biggest money makers ever released.

"As we have proven the value of Harold Lloyd to exhibitors, so, we feel that we have proven the adaptability of our Associated Exhibitors features to the usage of the biggest theatres of the country."

Fox Anniversary Week Coming

Many Bookings Reported for Week of Jan. 29-Feb. 4

REPORTS from key centers throughout the United States, Canada, Europe and points in Mexico and South America show that thousands of exhibitors are booking Fox Film Corporation productions solidly for the week of January 29th to February 4th inclusive, which has been designated as Fox Anniversary Week. Reports are confidently awaited, also, from the Orient.

Although less than a month has passed since the initial announcement concerning the ninth birthday celebration of the organization headed by William Fox, branch managers have reported more than eighty-five per cent of the large American circuits already lined up with Fox features for the big week.

The contracting with these large strings of chain houses is indicative of the popularity of the plan and of the assurance that when the smoke of the campaign is over negotiations will have been consummated with more than ninety-five per cent of the exhibitors who have shown Fox pictures at any time, and with a host of others beside believe that exhibitors will "make it unanimous."

Exhibitors will be specially interested in the current year's productions of Fox super-specials, all of which either have had or will have pre-release runs on Broadway, New York City, to demonstrate their worth. Among these specials are "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Thunderclap," "Shame," "Queen of Sheba," "Perjury," "Footfalls," and Zane Grey's "The Last Trail."

Reports already made public show that these specials have broken records for long runs in hundreds of theatres. In many localities they have set a pace which is difficult to comprehend. "Over the Hill" has enjoyed runs of two and three weeks in theatres which heretofore never played pictures longer than three or four days. Many small towns in the middle west programs have been changed thrice weekly have given several of these super-specials profitable runs of seven and eight days.

Mark Twain's "A Connecticut Yankee in King Arthur's Court" has been received by critics and public alike with enthusiasm. So successful has the run of this production been that Harper Brothers, the well-known publishers, volunteered to tie-up their sale of Mark Twain volumes with the showing of the picture in various localities.

"Footfalls," the result of Charles J. Brabin's writing and direction, was acclaimed by New York reviewers as embodying an "absolutely new idea in motion pictures."



Clyde Cook in "The Chauffeur," a William Fox comedy

Edith Roberts Opposite Wallace Reid

Edith Roberts, one of the leading players in Cecil B. DeMille's "Saturday Night," will be leading woman for Wallace Reid in "Across the Continent," his new Paramount picture written and adapted to the screen by Byron Morgan. Philip E. Rosen is to direct. Theodore Roberts, grand old man of the screen, is cast in a prominent role and Walter Long, Betty Francisco, Lucien Littlefield, Jack Herbert and Guy Oliver are others to appear.

Mae Murray Feted as New Metro Star

IN celebration of her becoming a Metro star, Mae Murray was entertained at luncheon at the Hotel Claridge Monday, December 12, by officers of Metro Pictures Corporation, distributors of her specials; executives of Tiffany Productions, Inc., makers of them, and the district and branch managers of the Metro exchanges.

Congratulations were extended to Miss Murray for her splendid achievement in the first of the photoplays to be released through Metro, "Peacock Alley," which those present at the luncheon had seen a few days before.

Mae Murray sailed from New York Tuesday, December 13, for West Indies, to begin her second Tiffany production for Metro release, titled, "Fascination." With her went Robert Z. Leonard, director general of Tiffany Productions, M. H. Hoffman, vice president and general manager of the same organization; Edmund Goulding, author of "Fascination," cameramen and a company of players.

Realart Engages George Seigmann as "Heavy"

George Seigmann, whose mulatto governor role in "The Clansman" still stands as a classic of villainy, and Casson Ferguson, have been cast for important roles in the new Wanda Hawley picture which Thomas Haffron has just started. Special interest attaches to this attraction, because it is the first original story to be written direct for the screen by Will Payne, noted novelist, short story writer and economic authority.







A ARTHUR SAWYER HERBERT LUBIN PRODUCTION

HELD FOR MURDER



his own murder, too – that was the complicating part of the plight in which Preston Humphrey found himself. Preston really lives, as enacted on the screen by

GARETH HUGHES

In a picture that starts at par, and skyrockets into extra dividends of laughter

THE HUNCH

From the story by PERCIVAL WILDE

A George D. BAKER Production

METRO
PICTURES CORPORATION



THE HOLE IN THE WALL

the latest picture starring

ALICE LAKE

the most thrilling of all her successes

A MAXWELL KARGER *Production*

Adapted by JUNE MATHIS *from* FRED JACKSON'S *play*

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Dir'ct'r.

You recall reading KENNETT HARRIS' story "JUNK" in The SATURDAY EVENING POST.

It was one of the great stories of the year; at the same time a story ideally suited to motion pictures. Every picture concern sought the screen rights. METRO won out. It is the best thing that BERT LYTELL has had since the "Right of Way"



BERT LYTELL
in
THE IDLE RICH

A MAXWELL KARGER Production
Adapted by JUNE MATHIS from KENNETT HARRIS' story JUNK



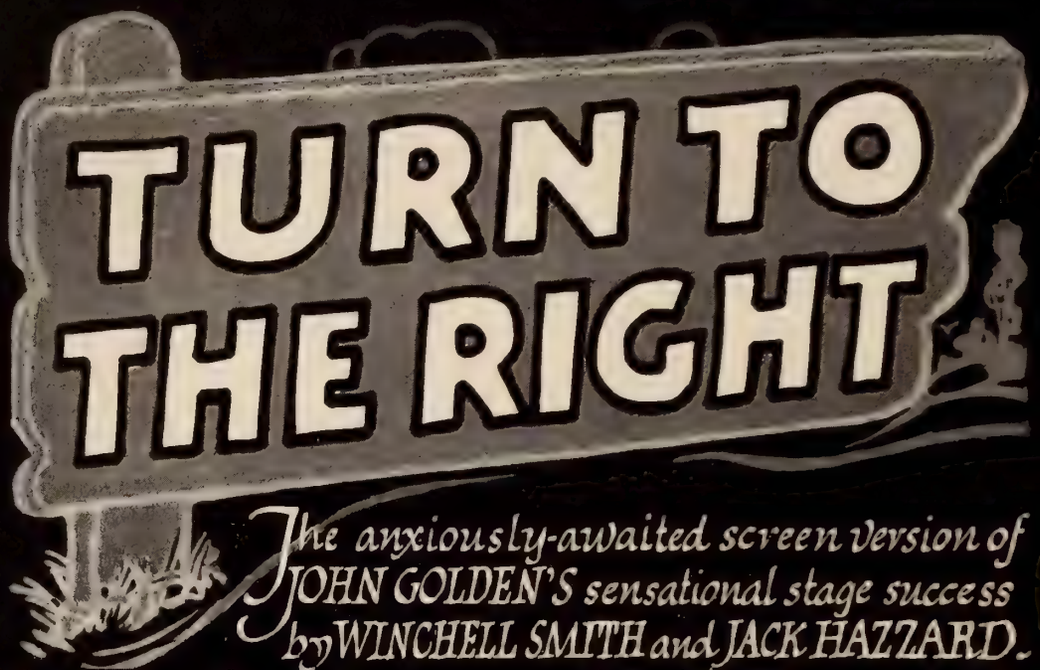
A PICTURE THAT WILL HELP MAKE YOU A MEMBER



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METRO

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The anxiously-awaited screen version of JOHN GOLDEN'S sensational stage success by WINCHELL SMITH and JACK HAZZARD. The Motion Picture Rights were sold for $500,000, the highest figure ever recorded in the industry. Produced for METRO by

REX INGRAM

that master craftsman whose productions of

The 4 HORSEMEN OF THE APOCALYPSE

and

The CONQUERING POWER

ARE NOW SWEEPING THE COUNTRY

METRO PICTURES CORPORATION

Otis Skinner Scores on Tour of Big Cities

OTIS SKINNER, the Exceptional Pictures Corporation star, whose next motion picture will be a film version of Booth Tarkington's play, "Mister Antonio," has recently started on a tour of the larger cities of the country, using as his vehicle, "Blood and Sand," the colorful drama of a Spanish bull fight, in which Mr. Skinner played at the Empire theatre in New York.

Mr. Skinner is playing limited engagements, and after two highly successful weeks at the Hollis theatre, Boston, he transferred the production to the Broad Street Theatre in Philadelphia, opening to a crowded and fashionable audience. The dramatic critics were distinctly laudatory in their remarks, complimenting Mr. Skinner on his remarkable powers of diverse characterization.

"Ruse of the Rattler" Playgoers Release

"The Ruse of the Rattler" is the current J. P. McGowan feature being released by Playgoers Pictures. This is the second of a series of five reel features made by Herald Productions, Inc., in which J. P. McGowan is the star as well as director. The first was "Discontented Wives," in which Mr. McGowan was supported by Lillian Rich.

It is understood that the third McGowan feature will be released in January, the title being "Fighting Chances," a railroad story of many thrills and a big heart-interest. The fourth feature of the series has been temporarily given the title of the "Hills of Missing Men." This will probably be a February release.

N. Y. and Newark First Runs for Educational

Five first run pictures in New York and Newark is Educational's record for the week beginning December 12. The two houses in New York City and two in Newark running Educational subjects are all pre-release houses.

At the Strand in New York "The Vagrant," featuring Lloyd "Ham" Hamilton and the second of the new series of Mermaid Comedies, was shown. "Snooky's Fresh Heir," with "Snooky, the Humanzee," was at the Rivoli.

In Newark the policy which Loew had followed recently of having an Educational Picture on the program at the opening of each of the new houses, was carried out at the opening of the new Loew's State theatre on Broad Street where "The Love Egg," a Punch Comedy with Louise Fazenda, Chester Conklin and Baby John Henry, Jr., was shown. The Branford ran two of Educational's pictures, besides Kinograms. "The Northern Trail," a Selig-Rork Photoplay with an all-star cast, was an added feature, and "The Vagrant" was the comedy.



Two scenes from "The Power Within," produced by Achievement Films for release through Pathe. In the cast are William Tooker, Pauline Garon, Robert Kenyon and Robert Bently

Fine Program for Middies

Educational Preparing Entertaining Bill for Annapolis Showing

EDUCATIONAL is to provide a fine evening's entertainment for the middies at Annapolis in connection with its special showing of the short feature "The Battle of Jutland" at the Naval Academy on January 7.

With the cooperation of Admiral Wilson, superintendent of the Naval Academy, Educational has arranged a program of short subjects such as Broadway theatres in New York have been running more and more frequently in the last year for the entertainment of the discriminating Broadway audience.

From the pictures available at the Washington branch of Educational Film Exchanges, Inc., pictures of all types that are typical of Educational's product have been selected and arranged around the presentation of "The Battle of Jutland." Music will be provided by the band at the Academy, the score arranged and used by Dr. Hugo Riesenfeld at the Rialto for the first American showing of "The Battle of Jutland" being used for this picture.

The program will open with an overture by the Academy musicians. A Robert C. Bruce Scenic Beautiful, "Strolling Minstrels," a subject that lends itself particularly to musical accompaniment, will follow. Then the current issue of Kinograms will present for the students and naval officers present the news of the week.

"The White Mouse," the latest of the Selig-Rork Photoplays in two reels, with an all-star cast headed by Lewis Stone, Wallace Beery and Ethel Grey Terry, will provide the dramatic part of the program, and then "The Battle of Jutland" will be shown.

The program will be closed with "A Barnyard Cavalier," in which Bobby Vernon is featured.

Educational is also to show "The Battle of Jutland" at the Marine Barracks in Washington for the benefit of naval and army officers unable to attend the showing at Annapolis.

Universal Completes Four

Harry Carey, Gladys Walton, Marie Prevost and DuPont Films Finished

FOUR feature productions have been finished at Universal City, and are going through the editorial rooms on the way to the screen.

The first of these is "Man to Man," Harry Carey's Universal-Jewel dramatization of Jackson Gregory's novel, filmed under the direction of Stuart Paton. The leading woman is Lillian Rich, a young British actress. Alfred Allen, Charles Le Moyne, Willis Robards and Nick de Ruiz, Fontaine La Rue, little May Giraci, Harry Carter, Eugene Durr, Harley Chambers, Harold Goodwin, Lorimer Johnstone and Boris Karloff complete the cast.

Miss Prevost has just concluded her stellar characterization in "Cupid Incog" from a story evolved by Irving G. Thalberg, general manager of Universal City; Clarence Badger directed the filming. The cast includes T. Roy Barnes, Roy Atwell, Daisy Robinson, George Nichols, Del Lorice, Sadie Gordon, Ralph McCullough and Alida B. Jones.

Gladys Walton's latest completed production is "Playing with Fire." Harold Miller, Hallam Cooley, Kathryn McGuire, Hayward Mack, Eddie Gribbon, Sydney Franklin, Lydia Knott, Harriet Laurel, Elinor Hancock and Danny Hoy are in the cast. Dallas Fitzgerald directed.

The last scenes on "The Golden Gallows," starring Miss du Pont, have been taken. Jack Mower, Edwin Stevens, Barbara Tennant, George B. Williams, Douglas Gerrard, Eve Southern, Elinor Hancock, and Oliver Cross are in the supporting cast.

Fox Announces Releases for Christmas Day

FROM Fox Film Corporation comes the announcement that Clyde Cook's next feature comedy, "The Chauffeur," will be released on December 25, as a holiday special to the hundreds of exhibitors who have ready filled requests for early bookings. Christmas Day also will mark the release of "Fool Days," Al St. John's latest comedy production, according to the announcement.

The release of "The Chauffeur" comes after a run of more than two months at the New York Hippodrome in connection with the current season's bill there, "Get Together."

Fox also announces the release on Christmas Day of William Russell's latest starring vehicle, "The Roof Tree," written by Charles Neville Buck and directed by Jack Dillon. It is a romance of life in the South in which the title is applicable to a great tree, the spreading branches of which are traditionally believed to exert a protective influence over an old homestead. Sylvia Breamer plays the leading female role.

5,000 Theatres Playing Harold Lloyd Reissues

Five thousand theatres, large and small, are playing the re-issues of Harold Lloyd's best single reel comedies, according to an announcement made this week by Pathe Exchange, Inc.

In its selection of these re-issues, Pathe has been particularly careful to release only those productions which meet with today's screen standard. It is a remarkable fact, that, out of the considerable number of comedies from which Pathe has made its choice of re-issues, not more than three have failed to meet the severest test of current production values.

Representative Houses Book Wistaria Film

A STATEMENT from Playgoers Pictures lays much emphasis upon the manner in which the Wistaria production, "Anne of Little Smoky," is being received by the exhibitors. Although released as recently as November 20, already a very representative list of theatres in every exchange center have arranged for, or have finished, their showings.

In part this line-up includes the following houses: Westchester, Strand, Yorkville Casino, Empress, West End, New 125th Street, New Atlantic Garden, and more than 35 other houses in New York; Plaza, Salem, Mass.; Strand, Gloucester, Mass.; Orpheum, Amsterdam, N. Y.; Strand, New Kensington, Pa.; Fulton, Union Hill, N. J.; Academy, Jersey City; Orpheum, Youngstown, Ohio; Palace, St. Louis; Lyric, Cincinnati; Lyceum, St. Joseph, Mo.; Mission, Los Angeles; Hippodrome and Circle, Portland, Ore.; Loew's State, Sacramento, Cal.

The cast includes Winifred Westover, Joe King, Frank Sheridan and Dolores Casinelli.

R-C "Foolish Age" Vies with "Idle Class"

H. L. Davidson of the Lakin theatre, Great Bend, Kan., recently played "The Foolish Age," produced by Hunt Stromberg, starring Doris May and presented by R-C Pictures, for a run of three days. After he had checked in his returns, he wrote the following letter to the Kansas City branch which supplied the service saying:

"We ran Doris May in 'The Foolish Age' for three days with Charlie Chaplin in 'The Idle Class,' and it might interest you to know that 'The Foolish Age' received as many comments as the Chaplin picture. 'The Foolish Age' is a very clever picture, and we hope that your future Doris May pictures will be as good."

Goldwyn Lists Big Pictures

Strong Stories With Featured Players in Fifth Year Group

GOLDWYN believes that the day of the big picture with featured players is here, as is evidenced by recent productions by that corporation and by new photoplays being prepared for early release.

The company has already released, in its fifth year product, five or six such productions and has that many more almost ready for release with more to come.

"The Old Nest," by Rupert Hughes, with Mary Alden in the role of the mother, was the first of Goldwyn's big fifth year productions. This was followed by the same author's "Dangerous Curve Ahead" with Helene Chadwick and Richard Dix featured.

In the second group of releases for the fifth year were "Poverty of Riches," a Reginald Barker production, from a Leroy Scott story with Leatrice Joy and Richard Dix featured; Charles Kenyon's "The Invisible Power," directed by Frank Lloyd, featuring Irene Rich and House Peters; and Katherine Newlin Burt's first original screen play, "The Man from Lost River," with House Peters.

In the six pictures comprising the third group of fifth year releases are several productions that will rank, in the belief of Goldwyn executives, with the biggest pictures that firm has ever made.

Stress is laid upon "The Sin Flood," directed by Frank Lloyd and featuring Helene Chadwick and Richard Dix. Albert Payson Terhune's "Grand Larceny," directed by Wallace Worsley, has two featured players—Elliot Dexter and Claire Windsor. "Doubling for Romeo" is Will Rogers' greatest comedy, and promises to surpass in popularity Goldwyn's other great comedy, "Scratch My Back." Rupert Hughes' new picture, "The Wall Flower," directed by himself, features the charming young actress, Colleen Moore. "His Back Against the Wall," featuring Raymond Hatton, is a new kind of western comedy, directed by Rowland V. Lee.

Mary Roberts Rinehart's story, "The Glorious Fool," has Helene Chadwick and Richard Dix in the leading roles. It was directed by E. Mason Hopper and is a very human comedy with a strong dramatic situation.

Other big Goldwyn pictures with featured players now nearing completion or in preparation at the Culver City studios are "A Blind Bargain" with Lon Chaney and Jacqueline Logan; "Hungry Hearts" with Bryant Washburn; "Yellow Men and Gold" with Helene Chadwick and Richard Dix; "Sent For Out," with Colleen Moore; "What Ho, the Cook," with Jack Abbe and others.

Valentino to Play in "Beyond the Rocks"

Rudolph Valentino has been especially engaged to play opposite Gloria Swanson in "Beyond the Rocks," which Director Sam Wood has just started for Paramount at the Lasky studio. This announcement was made this week by Jesse L. Lasky, who stated that Mr. Valentino is unquestionably one of the big features in the screen world today, his work in George Melford's production, "The Sheik," having placed him in a high position among screen players. He also played opposite Dorothy Dalton in Mr. Melford's recently completed "Moran of the Lady Letty," and Mr. Lasky, who has seen parts of the picture, predicts that it will add still more laurels to the brow of the handsome young leading man.

"Beyond the Rocks" is from a story by Elinor Glyn.

Author's Approval for Hodkinson Release

Joseph C. Lincoln, author of more than a dozen Cape Cod stories, including such well known novels as "Captain Eri," "Cape Cod Folks," "The Woman Haters," "Galusha the Magnificent," "Shavings," "The Rise of Roscoe Paine," and many others, has been in close attendance during the past week at the Estee Studios in New York where Director Edwin L. Hollywood is producing "The Rise of Roscoe Paine," starring Irene Castle, for release through Hodkinson.

Selznick Provides Four Attractions for Jan.

Two of the Talmadge revivals and new offerings by Conway Tearle and Elaine Hammerstein are announced by Selznick for distribution through Select exchanges during January. Although "De Luxe Annie" is released as of December 30 it is, practically, a January issue and should be included with "Shadows of the Sea," "Good Night, Paul" and "Why Announce Your Marriage?" as the Selznick quartette that begins the new year.

Norma Talmadge is star of "De Luxe Annie" and Eugene O'Brien is leading man in a "Crook" drama. Conway Tearle, in "Shadows of the Sea," will have Doris Kenyon as his leading lady in a sensational drama directed by Alan Crosland. January 10 is set as the release date for "Shadows of the Sea." Constance Talmadge's revival of "Good Night, Paul" is set for January 20. The late Walter Edwards produced this Roland Oliver and Charles Dickson play for the screen.

Elaine Hammerstein's newest offering, "Why Announce Your Marriage?" is set for release January 30 with Niles Welch in the position of leading man. "Why Announce Your Marriage?" carries a theme inspired by Fanny Hurst's views of married life as set forth, with great resulting interest, some months ago. Arthur Housman, James Harrison, Huntley Gordon, Frank Currier, Florence Billings, Emily Fitzroy, Marie Burke, and Elizabeth Woodmere are included in Miss Hammerstein's support.

Exhibitor Lauds R-C Service and Films

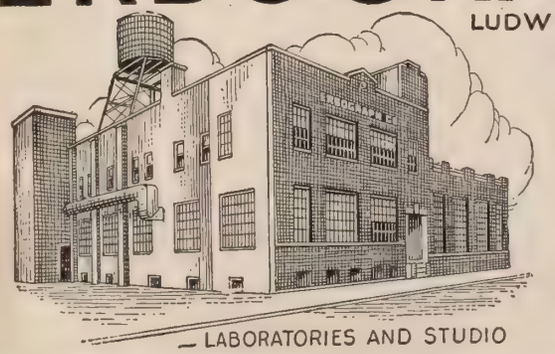
F. M. Barrus, manager of the Gem theatre, Clinton, Wis., pays the the following tribute to R-C's service and pictures. He writes the R-C home office:

"Commercing Wednesday, December 7, we will use your service weekly instead of on alternate Sundays, and we trust this will meet with your approval.

"We are making this change for the reason that we feel that R-C features merit a weekly showing in our theatre. Thank you for an unexcelled service."

ERBOGRAPH COMPANY

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LABORATORIES AND STUDIO

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NEW YORK CITY



William Russell, Wm. Fox star, appearing in "The Roof Tree"

Convicts Deeply Moved by "Over the Hill"

As evidence of the emotion aroused in the 2,300 male convicts of the Michigan Penitentiary, during the recent screening there of "Over the Hill," the Fox super-special, Warden Henry L. Hulbert sent to the Fox offices more than 50 of the several hundred letters written voluntarily to him by the men in praise of the photodrama.

One letter signed 12,439 (the convicts are known by numbers) read in part:

"Words cannot express the thanks we boys feel toward the producer of 'Over the Hill.' I could not help but notice the tears of some boys who sat near me, in whose hearts I felt no tenderness existed. You would be surprised to see what an effect it has taken on us. There seems to be a warmer feeling amongst everybody here."

Additions to Gunning Field Sales Force

A number of important additions to its field sales force is announced by Wid Gunning, Inc. Joseph Bloom, for years Hodkinson Division Manager throughout the Middle West, has joined the Wid Gunning offices as Kansas City Manager. Charles Schwerin, one of the best known film men in the East, is now Fittsburgh manager for the Gunning organization.

J. F. Flarity, who ranked as one of the most popular exchange managers in the New Orleans territory, returns to that zone as representative of Wid Gunning, Inc.

Wm. DeMille to Make "Bought and Paid For"

Jesse L. Lasky announced Thursday that William de Mille's next production for Paramount will be George Broadhurst's play, "Bought and Paid For." Clara Beranger is now completing the scenario and work on the production will be started at the Lasky studio about December 20.

"Bought and Paid For," originally produced on the stage by William A. Brady a dozen years ago and presented on the road for several years after, proved one of the most successful dramas ever launched on the American stage. The play is now enjoying a successful revival at Mr. Brady's Playhouse Theatre, with Mr. Richman and Miss Nordstrom in their original roles.

First National Producers Active

Coast Studios Run at Full Speed During December

THE month of December will see motion picture production in the independent studios releasing their photoplays through Associated First National Pictures, Inc., at its height.

At the Thomas H. Ince studios, J. Parker Reid, Jr., has started work on "Pawned" and Maurice Tourneur will shortly begin production of a big feature. At Brunton's Constance Talmadge has started "The Divorcee" under Sidney Franklin's direction. Allen Holubar begins "The Soul Seeker" with Dorothy Phillips in the title role at the same studio this week. At the Louis B. Mayer studio John M. Stahl is just beginning "One Clear Call."

Katherine MacDonald under Chet Withey's direction has just started "Domestic Relations" at the Preferred Pictures studio. Charlie Chaplin also has begun another big comedy, but its character is a dark secret. Charlie intends that it shall be greater even than "The Kid." Out at Brunton's they are daily awaiting the arrival of Richard Walton Tully from New York. Mr. Tully will commence work upon his arrival on "The Masquerader."

The Ince production plans increase in scope each week. The big Culver City plant will be humming its busiest by the first of the year when "Finding Home," "Wooden Spoils," "The Hottentot," "Jim," "The Desert Fiddler" and "The Brotherhood of Hate" as well as the J. Parker Read, Jr., and Maurice Tourneur productions, all will be on the tapis.

With Richard Barthelmess finishing "All At Sea" up in Maine there is only one independent producing organization in the East releasing its productions through First National which is beginning a new picture. That is Hope Hampton which has just started "White Faith" from the William Dudley Pelly novel. Dick Barthelmess' next picture probably will be made in Los Angeles. He will start work about the time Norma Talmadge begins "The Duchess of Langeais" at the Brunton studio. Marshall Neilan will this week "shoot" the final scenes of "Penrod" with Wesley Barry in the stellar role.

Production activities at the Mack Sennett studios are now at their maximum, with all companies working a top speed, turning out the famous comedies for Associated First National release.

Encouraged by the success of her "Molly O," the little comedienne, Mabel Normand, has started on her next production, the working title of which is "Suzanna."

Print of "By Heck," featuring Billy Bevan and Mildred June, were shipped to New York this week, and work was begun almost immediately on "The Blockhead," with those favorite "joy-makers" playing the leads. The illness of Miss Phyllis Haver has delayed completion of her latest picture, "Bright Eyes," but she has now recovered, and it is expected that the prints will be ready for shipment East within a week.

B'way House for Cosmopolitan

"Wallingford" and "Humoresque" at Republic

A GALA double bill of motion picture successes has been put on at the Republic theatre, 42nd street and Broadway, New York, by Cosmopolitan Productions. The pictures are "Get-Rich-Quick Wallingford," fresh from a week's big run at the Rialto and Rivoli theatres, and "Humoresque," the gold medal winner of 1920. These two pictures, surrounded by a fine musical comedy program, are being shown at popular prices, a unique entertainment for the city's holiday crowds. A big symphony orchestra under the direction of Ludwig Laurier provides the musical setting for the productions and Miss Jean Tell, a well-known soprano, sings.



The taking over of the Republic theatre and its preparation for motion pictures was a triumph of speed and energy. At eleven o'clock Saturday night, December 10th a spoken drama closed there. From that hour until seven-thirty Sunday night, when the doors were reopened, a large force of men was at work. A platform was built in the balcony and a projection booth was built. Two machines were brought from storage and set up.

The exterior and the interior of the house were draped with American flags. Lobby displays were put up and announcement signs painted for the front of the house. The large orchestra was assembled hurriedly but not in time to afford a rehearsal of the musical score. Miss Tell went over her selection quickly with the orchestra leader.

The original intention was to present "Get-Rich-Quick Wallingford" as the only feature picture and half page advertisements announcing that picture were made up with the greatest of speed and inserted in the Sunday morning newspapers.

In the early morning hours of Sunday a four-page newspaper—the "Battlesburg Blade" was written, set up in type and printed by the thousands. This newspaper announces in bold type the arrival of J. Rufus Wallingford in the town of Battlesburg. It contains an interview with the world-famous promotor and dilates upon his smashing big plans for the development of the community. The "Blade" also carries much information of interest to all who see the picture or to those who have lived in Battlesburg or similar towns. This newspaper was distributed broadcast without charge in the Times Square district.

A large crowd assembled in front of the Republic theatre before the doors were opened and soon filled the house to capacity. "Get-Rich-Quick Wallingford" was greeted with gales of laughter and hearty applause.

During the day numerous inquiries came to the producing company regarding the possibility of reviving "Humoresque." Because of the interest in Borzage's previous picture stimulated by the release of "Get-Rich-Quick Wallingford" it was decided close to midnight Sunday to add "Humoresque" to the bill the following day and to make the run of the show continuous from noon to 11:30 p. m. daily. Immediately orders were issued for the changing of the advertisements in Monday's evening newspapers to include the second picture and a new half-page advertisement was made up for the early editions of the New York Evening Journal. This double screening affords motion picture fans an opportunity of seeing Frank Borzage's two masterpieces.

"From the Manger to Cross" in Demand

Increased bookings for the six-part motion-picture, "From the Manger to the Cross," are reported by Vitagraph. This production was made several years ago in Palestine and Egypt. The bookings on this picture usually multiply around the Christmas and Easter seasons, but this year's bookings are reported to have set a record.



Chas. R. Rogers, general-manager of distribution of R-C Pictures Corporation

First National Has 24 Ready for Release

Twenty-four big photoplays are now ready for their First National releasing dates. Charles Ray has turned over "The Barnstormer," "Gas, Oil and Water" and "The Deuce of Spades" to First National's New York offices. The editing of Katherine MacDonald's latest plays, "The Beautiful Liar" and "The Infidel," also has been finished.

Mack Sennett has two short subject comedies, "Be Reasonable" and "By Heck," completed; J. L. Frothingham has shipped "A Bride of the Gods" east and is finishing the editing of "The Man Who Smiled." John M. Stahl has completed the editing of "The Song of Life" at the Louis B. Mayer plant and at the same studio Anita Stewart's "A Question of Honor" recently received its final finishing touches and was shipped east. Anita completed her engagement in "The Woman He Married" this week and the picture is now being edited.

At the Thomas H. Ince studio the editing of "Skin Deep" was recently completed. Norma Talmadge's two plays, "Smilin' Through" and "Love's Redemption," which she finished in New York, are now ready for a release date. Buster Keaton has two comedies scheduled for distribution to theatres throughout the country in the near future. They are "The Boat" and "The Paleface."

R. A. Walsh's "Kindred of the Dust" is in the final stages of its editing. Three foreign productions, "A Sentimental Bloke" from Australia; a re-issue of "Cabiria," the famous Italian production; and "All for a Woman" are also ready for a release date. Selig-Rork's "The Rosary" and "The Lotus Eater," a Marshall Neilan production starring John Barrymore, complete the list.

Dorothy Woods To Play Opposite Art Acord

Dorothy Woods will play opposite Art Acord in "The Days of Buffalo Bill," Universal announces.

Robert Dillon prepared the story of Buffalo Bill for filming, following history and weaving the whole plot around the romantic adventures of a young pioneer.

Blackton Finishes Feature

"The Glorious Adventure" Produced Abroad, in Natural Colors

J. STUART BLACKTON'S picture, "The Glorious Adventure," produced in England in natural colors with Lady Diana Manners and an all-star cast, was recently privately shown in the British capital, prior to its being offered in a large London theatre, and has been declared to be a magnificent production that marks a new epoch in screen art and advances film standards in many ways.

This is said to be the first photoplay to be produced in natural colors, and the result of this special Prizma process devised and developed for Mr. Blackton's use in this film has been awaited with great interest by those identified with the film art in many countries. It is, in addition, a massive production that from many standpoints of technique and artistry takes a high rank, according to the London reports.

For some time, the great world audience of the screen has been awaiting the color film. It is a part of human nature to admire the rich tints of nature. The real beauty of a stage production has been, to a marked extent, lost in the drab monotone of the black and white film.

A pioneer in practically every branch of screen progress, Mr. Blackton began considering some years ago how a color photo-play might be made. The Prizma process appeared to him the most successful of all color efforts on the screen, and he entered into negotiations with the Prizma company with a view to having perfected a process by which the rapid action of a screen play could be photographed in color.

Mr. William Van Dorn Kelley, inventor of the Prizma method of color photography, started his experiments, which have now been proved successful.

"The Glorious Adventure," according to the London reports, will attract world-wide attention because of its being the first color photo-play ever made, because it is one of the most lavish film productions yet offered to the public, because of its compelling dramatic story laid in the time of Charles II, and because in all it is a distinctly artistic production, offering an all-star cast, headed by a celebrated beauty who has distinguished herself for her acting in this picture, Lady Diana Manners.

Metro Studios Close Jan. 1

Hollywood Plant to Close for 90 Days; Ahead of Release Schedule

ITS production program eight months ahead of the release schedule, Metro Pictures Corporation will, January 1, suspend the making of photoplays in its Hollywood studios for a period of ninety days.

Every picture listed for distribution between the first of the year and the beginning of September has been completed, according to Metro. This includes not only the actual photography of the action but practically all of the cutting and titling, it is stated.

A partial list of finished pictures includes the following, which have been definitely titled:

The Rex Ingram productions of "The Prisoner of Zanda," a spectacular motion picture version of Anthony Hope's romantic novel, adapted by Mary O'Harar and photographed by John F. Seitz.

Metro special productions starring Viola Dana, Bert Lytell and Alice Lake. The Viola Dana features whose titles are made public are "The Fourteenth Lover," a Harry Beaumont production of Alice D. G. Miller's story, as adapted by Edith Kennedy; "Glass Houses," written by Clara Genevieve Kennedy and scenarized by her sister, Edith Kennedy; Irvin S. Cobb's story, "The Five Dollar Baby," a Harry Beaumont production of Rex Taylor's adaptation; "Seeing's Believing," a third Beaumont production, for which Mr. Taylor wrote the story and Miss Kennedy the script, and "Like 'Em Rough."

Presenting Bert Lytell in stellar roles are the Bayard Veiller productions of J. P. Marquard's Saturday Evening Post Story, "The Right That Failed," scenarized by Lenore Coffee; "The Phantom Bride," Miss Coffee's screen version of Justus Miles Forman's story, "Tommy Carteret;" and "Danger." Alice Lake already has completed these Maxwell Karger productions, whose scenarios were written by June Mathis: "The Golden Gift," "Kisses," from May Tully's story; and "Hate," by Wadsworth Camp.

The following George D. Baker productions for S-L (Arthur Sawyer and Herbert Lubin) Pictures, starring Gareth Hughes: "Little Eve Ascends," from Thomas Beer's Saturday Evening Post story; "Stay Home," by Edgar Franklin; and "The Adventures of a Ready Letter Writer," another Post story, by Blanche Brace.

Shirley Mason Received at White House

Shirley Mason, the Fox star, dropped in to pay her respects to President Harding and Mrs. Harding while stopping over at Washington, D. C., enroute to Hollywood from Charlotte, N. C., where she had attended the Southern Motion Picture Exposition.

While at the White House, Miss Mason was introduced by President Harding to a number of government officials. Miss Mason departed for Hollywood via Chicago, where she remained several days for personal appearances. Among new productions planned for the little Fox star is "Little Miss Smiles," in which she appears as a "little mother" of the Ghetto.



Richard Dix and Colleen Moore in "The Wall Flower," a Rupert Hughes picture for Goldwyn release

Triart Film Used for Classroom Study

The faculty of Columbia University introduced an innovation last week when actual films were incorporated in the studies of the class on motion picture technique and production. The first film used in the class studies was Triart's "Beggar Maid," first of the series of Great Masterpiece productions being distributed by Hodkinson. This is the production based on the painting by Sir E. Burne-Jones which ran two weeks at the Rivoli and Rialto theatres in New Yorl, three weeks at the Park in Boston and is now in the second week of an indefinite run at Grauman's Rialto in Los Angeles.

A. O. Price, a representative of the Triart office, was present at the showing of "The Beggar Maid" in Columbia and afterwards dwelt on the technical points involved in the production of pictures, and of "The Beggar Maid" in particular.

Metro Sets "Peacock Alley" for Jan. 23

Metro will release its first Mae Murray picture, "Peacock Alley," a Tiffany Production, January 23. "Peacock Alley" is presented on the screen by Robert Z. Leonard, the director General of Tiffany Productions, Inc., and director of the picture. It is by Edmund Goulding and based on a story by Ouida Dergere.

William Duncan Starts "Man Hunters"

William Duncan started production early this week on "Man Hunters," his next Vitagraph production. It is being filmed at the West Coast studios. The story of "Man Hunters" is laid in the Northwest. Edith Johnson appears opposite Duncan.

New Production Manager at "U" City

J. M. Voshell, a motion picture executive with a wide acquaintance in the industry, has been appointed a production manager at Universal City. He succeeds Harry Schenck, who recently resigned.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

First Sale Reported on Brandt-Davis Feature

Immediately following the announcement last week of the opening of the sales campaign on "Life's Greatest Question," George H. Davis, Joe Brandt features, Dave Mundstock, President of Strand Features of Detroit, made a special trip to New York for the purpose of viewing the picture and securing rights to it in his territory. Immediately following a special screening, Mr. Mundstock purchased it for the Michigan territory.

His interest in the feature was occasioned by the fact that he holds territorial rights in Michigan to "The Heart of the North," the first of the Davis-Brandt features, and reports that it is one of the biggest box-office attractions there.

Mr. Mundstock, after seeing "Life's Greatest Question" pronounced it an even greater picture than "The Heart of the North" and said that the combination of Davis and Brandt as producers, Harry Revier as director, Roy Stewart as featured player, and the Canadian Northwest as the locale of the action, was a hard one to beat.

Advertising Aids for "Oh, Mabel, Behave"

The advertising accessories to "Oh, Mabel Behave!" the five reel Mack Sennett comedy starring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling, the first offering of Photocraft Productions, Inc., are reported to be very complete and quite out of the ordinary. The posters, ranging in size from several styles of 1 sheets to 24 sheets, are eye compelling and artistic. The scenes for these posters were selected with the idea of presenting some of the most humorous episodes of the picture. One of the six-sheets is said to be something entirely new in lithographs, it being a cartoon representation of the four stars, this poster in particular called forth much favorable comment from all those who saw the line.

There is a great demand for the souvenir mirrors and "Put and Take" games, for many thousands of which Mr. Hirsh had to place an additional order. The tie-up with the music stores throughout the country for the song entitled "Oh Mabel Behave" is well under way and it is predicted that this very catchy piece will be one of the popular musical hits of the screen.

New Superior Salesman

Clarence W. Phillips has been added to the City Sales force of the Superior Screen Service, Inc., of Chicago, Ill.

Neal Hart on New Picture

Completes "Tangled Trails" for Wm. Steiner and Begins Another

WM. STEINER PRODUCTIONS, now producing the new Neal Hart series of five-reel features, have completed the first release "Tangled Trails," a thrilling story of the Great Northwest. It is said to be the strongest story that Mr. Hart has ever appeared in, and is packed with stunts and startling incidents; wonderful, big, outdoor, winter scenes, teeming with atmosphere of the wilderness on virgin territory never before pictured. The company covered from the far Northwest to New York City, to take the last shots of "Tangled Trails," and as soon as the company could pack up, Mr. Hart and his principals took the train for San Antonio, Texas, to get the exterior scenes for the next Steiner Production.

It will be a big story dealing with the cattle country, where Neal Hart will feel at home as he is an old ex-cowpuncher. At one time he was Sheriff of Manaville, Wyoming, and during his office there, he broke up several rustling gangs, including the "De Ford" gang that had terrorized that community for some time. Hart was also brand inspector for Converse County, Wyoming, and has had many thrilling experiences with brand plotters. Wishing to see the outside world, he joined the Miller Bros. 101 Ranch, and toured with that show for several seasons; when the 101 boys were released for pictures, Neal Hart was among those present, and it was not long before his earnest and natural work attracted enough attention to become listed as a star.

Neal is an expert roper. With the Miller show, he gave exhibitions not only in roping but bulldogging and riding bucking horses. His work in pictures is sincere and he has a large following among the fans, who like the red-blooded sons of the plains.

Russell Production Sold

"Shadows of Conscience" Bought by Geo. Levy for Denver Territory

FOLLOWING closely the announcement of the purchase of the Russell Productions, "Shadows of Conscience," by the Pioneer Corporation, for the states of New York, Northern New Jersey, Indiana and Illinois, comes the announcement from the Russell offices that the rights to Southern Missouri, the entire states of Kansas, Colorado, Utah, Wyoming and New Mexico, have been bought by George Levy, head of the Supreme Photoplay Company, with offices in Denver, Col.

Mr. Levy will open an exchange in Kansas City to assure the best possible service for the territory of Kansas and Southern Missouri, the release in that territory being made shortly after the first of the year. The far Western territory will be handled through the offices of the Supreme Photoplay Company, in Denver, Col.

Mr. Levy, appreciating the magnitude of the feature, and the unusual combination of thrills with comedy and tensely dramatic situations, cunningly contrived by Director John P. McCarthy, is planning an advertising campaign, which, from the standpoint of actual expenditure and broadness of scope will equal anything that has been appropriated for exploiting feature released this year.

The Pioneer Corporation of Chicago is likewise preparing an immense advertising campaign which will break as soon as the first loop booking is closed. In Chicago, particularly, the feature offers a splendid field for exploitation.

40 Independents Form St. Louis Association

Representatives of forty independent producers, with headquarters in St. Louis and operating in Missouri and Illinois, have formed the Exhibitors Direct Service Exchange, capitalized at $50,000 with Sidney Baker as general manager. Baker has been identified with the motion picture industry in St. Louis for several years.

The new association announces that it has contracted for and will be ready to deliver on release the following productions, four Curwoods, four Peter B. Kynes, four Neva Gerbers, six Jack Hoxies, 52 comedies, a serial, "The Man of the North," in which Ann Lytle will star and four Grace Davidson productions.

The stock is all sold. They announce that their intention is to place independent productions in as many houses as possible at once in Western Illinois and Eastern Missouri.

Backer Insists Stars Be Equally Advertised

Of the several novel features introduced by Franklyn E. Backer, President of East Coast Productions, in the new franchise method of handling pictures by which the productions of Amalgamated will be distributed through independent exchanges, none has caused more comment than his insistence that the clause of the contract with Amalgamated artists which agrees to co-star all of the well known players, all of whom are said to be stars of recognized starring ability, shall be carried out to the letter in all advertising done by the exchanges and the exhibitors.

Mr. Backer has held conferences with Franchise Holders in Philadelphia, Pittsburgh and Chicago, and expects to continue his present swing around the circle until he covers every territory east of an including Minneapolis.

"Pasteboard Crown" Is Well Built Picture

"Permanent success is usually based upon a firm foundation" was the reply made by the producers of "The Pasteboard Crown," when being congratulated upon its many merits, following a private showing to interested parties and representatives of well known distributors. Messrs. Nathan & Semerad, who sponsored the Travers Vale production, also stated that while deeply gratified, they were not at all surprised. They expected a good picture because they made certain the requisites were there, before it was put into construction.

"To begin with," said one of the gentlemen, "we knew the story was rattling good screen material. Miss Eve Unsell, who in collaboration with Garret Elsden Fort, made the original adaptation, assured us of that and we do not know of anyone in a better position to pass such judgment than the well-known scenario expert. Also, had Travers Vale not been certain of its screen value, he would not have held on to the rights for such an extended length of time—until he could produce it upon a scale he knew would make it one of the leading pictures of the year. Then came the assignment of the working 'script, which was done by Thomas F. Fallon, followed by the selection of a cast which everyone agrees, is paramount."

The players refered to are: Robert Elliot, Eleanor Woodruff, Evelyn Greeley, Gladys Valerie, Al Roccardi, Jane Jennings, Dora Mills Adams, J. H. Gilmour, John Hopkins and others. In addition the heralded work of Jacques Bizuel, at the camera recommends the photographic value of "The Paste Board Crown,"

Kirkpatrick Enthuses Over "His Nibs"

A. S. Kirkpatrick, vice-president and general-manager of Exceptional Pictures Corporation, whose production, Charles (Chic) Sale in "His Nibs" is being released on the state rights market by L. L. Hiller, President of "His Nibs" Syndicate, Inc., states:

"The interest which is being displayed in 'His Nibs" during a period when everyone has appeared too willing to cry depression, is a revelation to me, and it is surprising to note the keen competition for the rights to the picture in various territories.

"The usual number of inquiries from the theatres throughout the entire country for the booking of "His Nibs" insures the buyers of success. In fact, the picture could be booked for a greater amount of first and second run, and circuit booking alone, which more than totals the selling price to the State Right buyers. This encouraging condition convinces me conclusively that there is every reason, not only for Exceptional, but for every factor in the business, to be optimistic for the present and for the future."

"Heart of the North" Sold for Europe

Foreign rights were sold last week on "The Heart of the North," the George H. Davis-Joe Brandt Independent feature which has proved one of the season's biggest sellers on the States Right Market.

In one single deal the entire United Kingdom and all Continental Europe, including Egypt and Turkey were purchased by John Carlson, with offices in the Times Building, New York and representative of some of the largest and most influential film organizations in foreign countries.

Phil Selznick, head of Phil Selznick Productions of Ohio, who was in New York this week on a short trip, paid a special visit to the offices of George H. Davis and Joe Brandt to compliment them on their feature "The Heart of the North" and to tell them how enthusiastic he is over the way it is going over in his territor.



24-Sheet prepared by Exceptional Pictures for "His Nibs," starring Charles (Chic) Sale

Special "His Nibs" Posters

Unusual Paper Ready for Exploitation of Chic Sale Feature

IN THEIR endeavor to give the Exhibitor one hundred per cent. cooperation, Exceptional Pictures Corporation, producers of "His Nibs," the five-reel comedy novelty in which Charles (Chic) Sale makes his first appearance as a screen star, has provided an unusually striking set of posters.

The twenty-four sheet shows Sale in each of these seven characters he portrays, and also features the handsome "Chic" in a straight portrait. These pictures were specially posed by Strauss-Peyton, of Kansas City. The largest figure of this poster is that of Theo. Bender, commonly known as "His Nibs," the predominating character in the picture, and Mr. Sale's beloved "old man" of the vaudeville stage.

There are three one-sheets, each of them showing a different character portrayed by "Chic" Sale in "His Nibs"—one a bust picture of Mr. Percifier, the proprietor of the The Weekly Bee, who acts as the local censor, Wally Craw, the local weather prophet, who never smiles, and young Elmer Bender, the gawky son of "His Nibs," champion marble player of the town.

The six-sheet is one of the finest lithographs ever sent out, and is sure to meet with great approval. It was prepared from a specially taken photograph of Mr. Sale as "His Nibs," the photograph having been made by Strauss-Peyton of Kansas City. In the upper left-hand corner, in an oval, is a straight picture of Mr. Sale made in the same studio, showing the interesting contrast the very young protean artist, and one of his most notable rural characterizations.

There are two three sheets, both showing scenes from the play. One depicts the exciting moment when Chic Sale as "The Boy" fights with the swindlers who have robbed him, and who are about to rob the father of the girl he loves, the other being a love scene, Chic Sale as "The Boy," with Coleen Moore, who plays the part of his sweetheart.

New Grace Davison Picture

Charles Horan Writes Story of "The Splendid Lie," New Feature

GRACE DAVISON, whose beautiful picture, "Love, Hate and a Woman," is a marked success in New York, Philadelphia and other large cities in the United States, is the star of "The Splendid Lie," written and directed by Charles Horan.

The story of this picture is well within the understanding of most people. It is based upon the simple, home truth that a pretty girl cannot be too careful in her dealings with handsome, strangers of the other sex.

People who visit the motion picture theatre for purposes of entertainment and excitement will certainly get it in this picture. Mr. Horan writes good picture stories and directs them well and Miss Davison always looks beautiful and always gets over well. In this picture she has gathered around her a very strong supporting cast, including Noel Tearle, who plays the villainous step-brother; J. Thornton Baston, who plays Dean De Witt, the wicked young husband of another woman who tries to lead Dorris Delafield into a bigamous marriage; Jere Austin plays James Holden, the young bank president whom Dorris finally marries.

The picture has many fine bits of characterization supplied by studies of rooming house life, church life and hotel life.

NEW BUSINESS FOR NEIGHBORHOOD THEATRES



STATE RIGHTS

J. W. FILM CORP.
(E. S. Manheimer, Gen. Mgr.)
130 West 46th Street New York

WIRE NOW

Shorty Hamilton Series Is Offered

McGOVERN & EGLER, of 130 West Forty-sixth street, New York City, have contracted with W. A. S. Douglas, of Tulsa, Okla., to distribute a new series of twenty-six two-reel Westerns featuring Shorty Hamilton. Six pictures are completed—"The Runt," "Pep," "Let'er-Go Gallagher," "Pony Boy," "Sand" and "Ride 'Em Cowboy." The pictures have been directed by W. A. S. Douglas and produced at the W. M. Smith studios at Tulsa, Okla.

Many Buyers Inquire of Charles Ray Reissues

Inquiries have been piling in during the past week from States Right buyers throughout the entire country on the series of Charles Ray two-reel features which were announced last week as available for release to the States Right Market.

According to Joe Brandt, President of Art Brand Productions, the new company formed for the purpose of handling the distribution on these featurettes, with scarcely a single exception every territority in the field has already been heard from at least once, and several of them two or three times, asking for full particulars on the series.

Contracts Closed for Big German Pictures

It was announced this week that the Hamilton Theatrical Corporation, an American concern, has consummated negotiations for the distribution of the larger part of the biggest German photoplays with the Famous Players-Lasky Corporation.

The announcement was made by Ben Blumenthal, president, and Samuel Rachmann, vice-president of the Hamilton Corporation. Under the terms of the contract this company retains the distribution rights of the pictures for Great Britain, its colonies and dependencies while the Famous-Players-Lasky Corporation will release the great array of German features in this country.

Among the foreign stars and directors who figure in the contract are Pola Negri, Ernest Lubitsch, Professor Max Reinhardt, Joe May, Emil Jannings, Paul Wegener and other notables.

Three Territories Sold on Hamilton Westerns

McGovern & Egler announce the sale of Shorty Hamilton Series in three territorities. W. G. Underwood of the Federated Film Ex- of Dallas Texas for Texas, Arkansas and Oklahoma. The Seaboard Film Corporation of Washington for Maryland, Delaware, Virginia and District of Columbia. The Arthur C. Bromberg Attractions of Atlanta, Ga. for the six Southeastern states.

Reissues Rumors Denied by Nathan Hirsh

A NUMBER of exhibitors throughout the country and several buyers of territorial rights are under the impression that "Oh, Mabel Behave!" the five-reel Mack Sennett comedy, starring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling, which is being placed on the state right market by Photocraft Productions, Inc., is a reissue.

Nathan Hirsh, president of Photocraft Productions, Inc., authorizes the announcement that he will pay $1,000 to anybody who can prove that "Oh, Mabel Behave!" is a reissue or a recreated picture in any manner or shape.

Fred. J. Ireland Joins Fabric Studios, Inc.

Frederick J. Ireland, author and moving picture director, has assumed the direction of the Production Department of the Fabric Studios, Inc.

The new department is instituted for the sole purpose of giving practical aid and assistance to the moving picture theatre managers in conceiving and producing their prologues and presentations.

Mr. Ireland will be at all times pleased to confer with theatre managers, and advise them on any idea which they may have in mind relative to prologues, lighting effects and novelty presentations.

New Feminine Lead for Jack Hoxie

Arrow Film Corporation announces that Evelyn Nelson has been selected to enact the feminine lead with Jack Hoxie in his latest Western under the direction of Ro- Clements.

New Kineto Review Series

Thirteen Single Reel Subjects Announced for Release

THE next series of Kineto Reviews to be released through the National Exchanges will be the fourth, each series comprising thirteen subjects of one-reel each.

The contents of the series are as follows:

"New York America's Gateway." A sight-seeing trip on the Island of Manhattan, which was the original City of New York. The audience is taken into the city by airplane, passing over the Statue of Liberty and landing at the Battery.

"Fortune Builders."—The life-story of the lowly silk moth which weaves and spins for mankind. A fascinating story of how these insects create fortunes in America and in the Orient.

"The Game of Golf."—Golf is rapidly becoming a game of the masses. This picture illustrates the proper uses of the many different golf clubs and in the illustration it becomes a lovely sport reel.

"How the Swiss Boy Scout Spends His Vacation."—Swiss Boy Scouts even on their vacation, work much more than they play. An intensely interesting reel to the Boy Scouts of America and that means about every family.

"Rambles 'Round Rio."—A travel picture with visits to Tiajuca, Sylvester, Nicheroy and Paquata Island and other beauty spots near Rio de Janeiro, the capital of Brazil.

"Liquid Air."—Here is a subject that has been lectured upon for years; has proved one of the most popular subjects on all the lyceum circuits.

"A Day's Fun at Blackpool."—Blackpool is a great pleasure resort in Lancaster, forty miles north of Liverpool, and has been called the "Coney Island of England."

"Rejuvenated Mexico."—Since the revolution, Mexico has made great strides and this picture shows it. Beauty and history are intertwined in this picture of our Southern neighbor who is just now coming into her own.

"Childhood."—A picture of many kinds of children, so sympathetic, so understanding that one might believe it was written by children.

"Giants of Industry."—This is a study of ants and flies. Ants, particularly, are giants of industry.

"In Gypsyland."—A lovely travel-reel that tells of the romantic nomads who are famed in music and song and story. The gypsies are chiefly of the Orient and of the Balkans—that's where the finest gypsy music comes from, and similarly, those are the places in the world that give the pictures of the gypsy.

"Friends of Man."—The sagacity and usefulness of animals and birds has long been understood and appreciated, but never so much has after it has been illustrated in pictures.

"Willing Captives."—Most wild animals when properly cared for and fed are quite content with their lot. This picture shows many kinds of fierce beasts under conditions of captivity that seem to make them as happy as they were in their jungle homes. It is one of the famous Urban series on the "Wild Animal Kingdom."

Announce Release Method

Warner Brothers' "School Days" Will Be a State Right Release

FOLLOWING the previous presentations of Gus Edwards' "School Days," featuring Wesley Barry, at the Sherman Hotel (Chicago, and the Astor Hotel, New York, many inquiries have been received at the Warner Brothers offices in New York as to the disposition of their latest productions.

Harry M. Warner is authority for the statement that "School Days" will not be handled by any organization other than the Warner Brothers, and it will be sold on a state right basis.

"We are more than pleased with the favorable comments that have been accorded 'School Days' by the trade press," said Mr. Warner, "and feel sure that our latest production will also meet with the approval of exhibitors and their patrons. It is not my purpose to argue the merits of the attraction, but if I may be permitted a word I should stress the fact that 'School Days' in its entirety pleases us because, if for other purpose, it will help to maintain the dignity of the screen.

"We have long been harassed by so called reformers who are constantly seeking an avenue to wage propaganda against the motion picture industry. This to a certain extent jeopardizes the business of the picture theatre owner. In other words, he is hard pressed for productions that will at one stroke make money for him, and also gain the good will of his patrons.

"If our latest picture will help to counteract the influences of the Blue Law advocates, and others whose creed is a direct slap at the most marvelous medium of expression that has ever been invented by man, then I say truly we will have been more than repaid for our efforts in placing it before the motion picture theatre-going public. Certainly if we cannot fight our antagonists with the proper screen material, then this entire industry will go to the dogs. Our motto has been and always will be: clean, wholesome, entertaining productions that will be a credit to the screen,"

Prominent members of the "School Days" cast include Francis X. Conlan, J. H. Gilmore, Margaret Seddon, Arline Blackburn, George Lessey and Jerome Patrick. Harry Rapf produced the picture, and William Nigh directed it.



"Shorty" Hamilton, appearing in a new series of twenty-six 2-reel Westerns, distributed to independent buyers by McGovern and Egler

A FIFTEEN WEEK PROFIT-TAKING GUARANTEE



ALL EPISODES READY

J. W. FILM CORP.
(E. S. Manheimer, Gen. Mgr.)
130 West 46th Street New York

IMMEDIATE DELIVERY

"The Great Alone" Is Nearing Completion

As the West Coast Films Corporation's new super-picture, "The Great Alone," nears completion, Isadore Bernstein, the managing director, is becoming more enthused. In a wire to the Producers Security Corporation, who will handle the releasing arrangements Mr. Bernstein states: "Monroe Salisbury and 'Draga,' supported by Laura Anson and Walter Law are doing the most remarkable dramatic work I have ever seen. Jacques Jaccard, the director, is putting over the greatest picture of his entire career. It is a hundred per cent. production."

Marshal Foch Visits Warner Bros. Studio

Marshal Foch was the guest of honor at the Warner Brothers studio in Hollywood recently. The French hero witnessed the filming of one of the thrilling scenes in the new serial "Shadows of the Jungles," in which Philo McCollough and Grace Darmond are starred. Sam and Jack Warner were congratulated by the Marshal on the realism of the incident. Monty Banks acted as interpreter.

"Nature's Babies" Continues B'way Run

"Nature's Babies," the Urban special which has been on Broadway so long, continues there this week, having moved from the Criterion to the Rialto along with "Peter Ibbetson."

"Nature's Babies" is also playing a special engagement in the Carlton Theatre, in Philadelphia, at the special request of Frank W. Buhler, of the Stanley Company.

It will be released nationally very soon and will probably go out by itself. It is a one-reel Urban Popular Classic.

American Authors Picture at N. Y. Strand

"Washington Irving," one of the twelve links in the "Great American Authors" series, published as Urban Popular Classics by the Kineto Company, is making its bow at the New York Strand this week.

James A. Fitzpatrick directed the entire series and he is now engaged on a series similar in style and based on Great American statesmen.

Western Classic First Release Jan. 15

The announcement of the release date of the first of the Bob Horner series of two-reel Western production is contained this week by Western Classic Sales Company in a statement revealing that "Bullets and Justice" will introduce the new series to the State Righters on January 15. "Bullets and Justice" feature Tom Pickford and Bill Patton.

The second subject of the series is "The Gates of Hell," featuring Pete Morrison, one of the few screen players who has retained his popularity throughout his entire career. Ten subjects have been completed.



A scene from the Pete Morrison picture, "The Gates of Hell," a Bob Horner production released by Western Classic Sales Company

New Pola Negri Production

Commonwealth's "Vendetta" to Run at New York and Brooklyn Strand

SAMUEL ZIERLER, president of Commonwealth Film Corporation, announces that the week beginning December 18 his Pola Negri special production, "Vendetta," will play at both the Mark Strand theatres in New York and Brooklyn.

"Vendetta" has two big stars, Pola Negri and Emil Jannings. The latter starred at the Strand in his own right only recently. The last time Pola Negri played in the two theatres was in "Gypsy Blood."

"Vendetta" takes its name from the action of a story laid in Bagdad and Monte Carlo, and is based on the terrible blood oath of Corsica.

It has previously been acted in the legitimate on the European continent and the screen version was prepared from Leo Lasko's play by George Jacoby. Mr. Jacoby also has directed the picture.

"Vendetta" is the first of Commonwealth's big list of 1922 specials to be released. Mr. Zierler has another Pola Negri picture ready to follow it. The name is "Intrigue," in which she plays the role of an alluring, heartless adventuress. The setting of "Intrigue" is entirely in Paris.

"Torchy" in the Prize Ring

"Battling Torchy" Will Have Thrilling Comedy Prize Fight

FINDING that automobile racing does not bring the proper thrill that should enhance the red blood of youth, Johnny Hines, in his next Torchy picture, has decided to don the padded mitts, and in one of the scenes he demonstrates how swiftly and neatly he can place a right cross.

So for "Battling Torchy" Johnny Hines is training for this prize ring bout. In "Battling Torchy" Johnny Hines has named a good lively title, and will give his thousands of juvenile admirers a thrill that comes with every boxing bout.

In Central and South America the Torchy comedies have taken hold of the photoplay public by storm. The Latin Americans look upon Johnny Hines in the same capacity as a drawing attraction as Fairbanks and other stars of long standing. His "Burn 'Em Up Barnes" has proven that Mr. Hines is a comedian of the very first rank, and that in a feature picture he is even better than in the "two reelers" where he has to work at high speed at all times in order to get in all the situations. In "Battling Torchy" Mr. Hines is departing from his regular line of work, but for a versatile comedian like Johnny Hines—a Benny Leonard stunt only adds to the merriment of those who really love Mr. Torchy.

Detective Series Shown at Scotland Yard

A screening of the Sherlock Holmes series of two-reel subjects was held before Scotland Yard, in London, recently, under the direction of William Alexander, president of Alexander Film Corporation, which company will distribute these pictures in America. Mr. Alexander recently went to England to bring to this country Eilly Norwood, who plays the title role.

The screening before the London detective bureau afforded the pictures considerable publicity in England. Mr. Alexander also presented the British Museum with a print of the detective episode selected as favorite in Scotland Yard, to be preserved as an exhibition and subject for presentation.

Director Sidney Olcott Sails for Europe

Sidney Olcott, responding to a call to Europe by cable for the purpose of a consultation with one of the big film organizations there, relative to the adoption of American methods of direction and studio production, left Tuesday.

Mr. Olcott's long experience in directing both in the United States and fourteen countries abroad, will undoubtedly be of value to these enterprising interests, whose intention it is to give their productions a safe footing when they introduce them into America.

The pioneer director left on the Aquatania and before his return the latter part of January, he will visit Rome, Berlin and London.

Two More Territories Sold on "Tarzan"

Marking the final sales drive in the interests of "Adventures of Tarzan," the serial starring Elmo Lincoln, announcement was made this week of the disposal of two more territories to state right distributors. Harry Lande, of the Lande Film Distributing Company, with offices in Pittsburgh, Cleveland and Cincinnati, purchased "Adventures of Tarzan" for the state of Ohio. The second buyer of the week is Lee Goldberg, First National Exhibitors circuit of Louisville, Ky., who acquired the states of Kentucky and Tennessee.

Jimmie Adams Appears in Hallroom Comedy

The first of the Hallroom Boys Comedies in which Jimmie Adams appears as Ferdie in support of Sid Smith who featured as Percy in this series of two-reel gloom-chasers distributed by Federated Film Exchanges of America, Inc. is on the way, according to word that has just been received from the West Coast production centre

Louis Weiss on Trip

Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation, will leave New York Monday of this week for a flying trip in the interests of "Adventures of Tarzan," starring Elmo Lincoln. Mr. Weiss will first go to Toronto, Canada. Following the completion of his business in Canada he will visit Detroit, New England and Washington, D. C.

Sunset Comedies Ready

J. A. Fitzgerald, Director for the Buckeye Pictures Corporation of Youngstown, Ohio, has just completed the first four of a series of single reel Sunset Comedies, which are to be released by Forward Film Distributors, Inc.

C. C. Burr's Review for Capitol Theatre

The Elk Photoplays report that they have placed the color and fashion part of the Burr Review at the Capitol Theatre and several big Circuits are interested in this high class reel for purpose of booking it on their entire chain of houses.

HAL ROACH
COMEDIES



"SNUB" POLLARD

Comedies that sparkle like the stars on a frosty night

First class one reel comedies are the scarcest things in the market today.

But if they were as thick as flies in summer, the Hal Roach comedies would still be doing what they are doing now,—playing more theatres than any comedies made.

Hal Roach, the man who discovered and developed Harold Lloyd, knows how to make comedies that sparkle like the stars on a frosty night.

And they are getting better all the time.

Pathé Distributors

M. P. NEWS "On Location"

(Snub Pollard—Roach Comedy—Pathe)

THEY are kidding picture production in this latest Snub Pollard comedy as its title would indicate. The author has thought up a really clever burlesque which may be said to be the comedian's best bet in many moons. The director has spared no one in his exaggerations. He puts the satiric touch to the picture conception of the man with the megaphone and includes them all—even the extras. The impressible Snub plays the part of a caretaker in a certain cozy home. Along comes a director and commandeers the house for picture purposes, with the big scene being a battle which is to be staged upon the front lawn. Snub objects to this high-handed business, but becomes so interested in the proceedings that he is enlisted for a part. The comedy travels merrily along and it is compact with ridiculous fun. The old Union suits (no pun intended) are dragged out and some of the extras appear in them as Northern soldiers, while others put on the regalia of the Indians. Marie Mosquini lends the charming touches through a fragrant personality which is emphasized through a fetching crinoline costume. This is a capital filler anywhere.—Length 1 reel.—LAURENCE REID.

November 26, 1921 EX

EX. TRADE REVIEW

REVIEWS OF CURRENT SHORT SUBJECTS

"PENNY IN THE SLOT" (Hal Roach comedy featuring "Snub" Pollard scheduled for release by Pathe Nov. 20.—This is a really good comedy. It brings back to memory the days of old when you could visit a penny arcade and by dropping a coin in the slot see bathing girls or mothers-in-law, have your fortune told or listen to a record with one of those arrangements that resembles a physician's sethescope. Pollard plays the part of the idler with a few pennies, Marie Mosquini the cashier and Noah Young is "Horrible Horace," a bad man.

WID'S "Law and Order"—Pollard—Pathe

Type of production.....1 reel comedy

Now the Ku Klux makes its bow in comedy. "Snub" Pollard takes the part of the district attorney and attempts to prosecute a gang of automobile burglars. Marie Mosquini is the attorney for the defense. Every time the district attorney and the judge drive to court their car is stolen. The burglars, to protect themselves, "desert the pool rooms" and form a Klan. By mistake the costume of the "Chief Ku Ku" falls into the district attorney's hands and he rides out to collect evidence, but he is discovered and has a thrilling time avoiding the noose of a rope. The comedy is novel and timely. The action is fast and almost all the situations are funny.

WID'S "Fifteen Minutes"—Hal Roach-Pathe

Type of production.....1 reel comedy

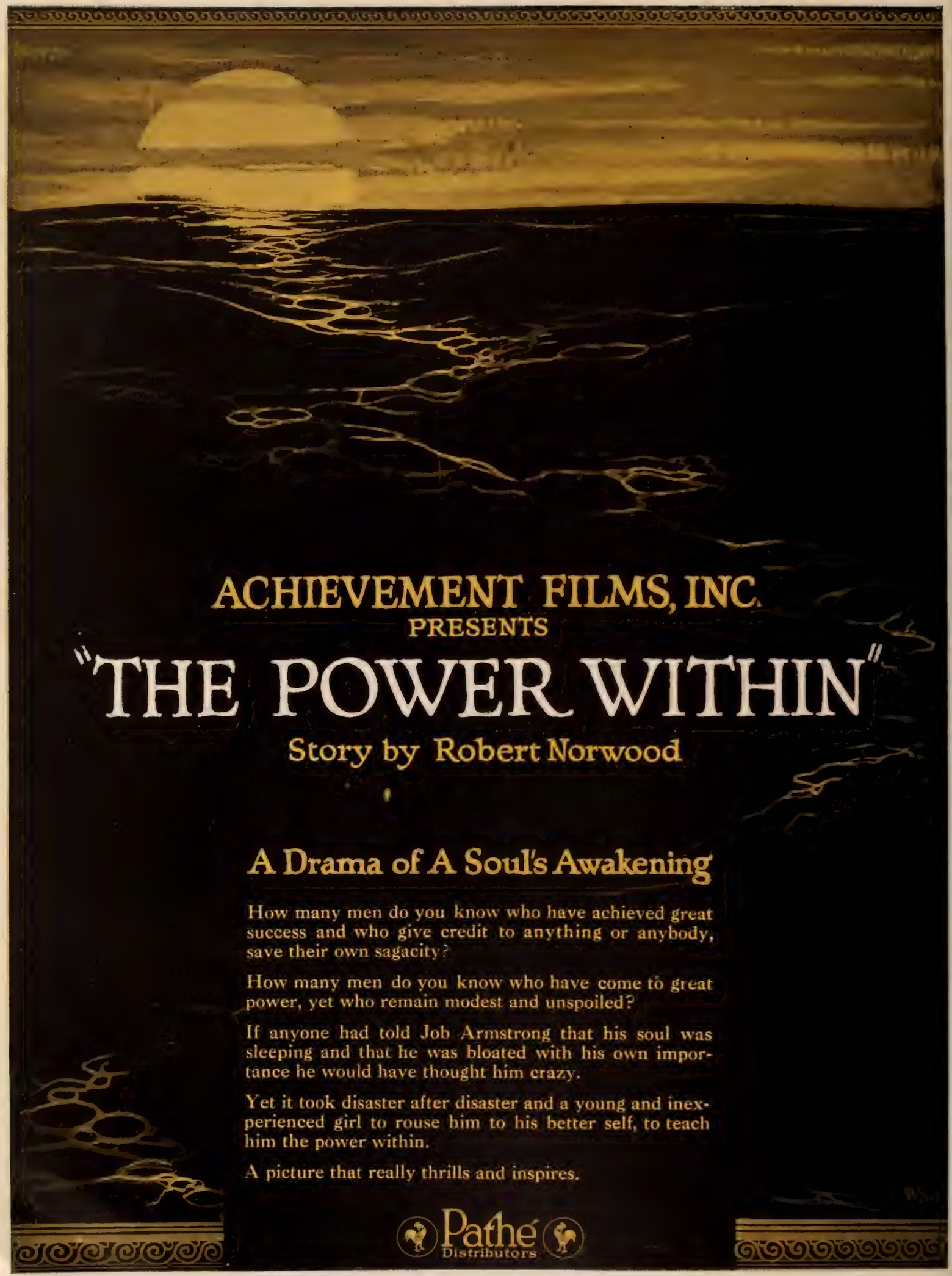
"Fifteen Minutes" is one of the best "Snub" Pollard has done. It is full of life, and judging from the laughs it got at its initial run in a Broadway house it should do well anywhere. Marie Mosquini takes the part of the wife who takes her husband shopping and allows him fifteen minutes rest in a "quiet little street." Then the action begins. It starts with a pail of water from an upper floor window and continues with a chase that seems to cover the entire city. At the end of fifteen minutes "Snub" finds himself back at his starting place. Some amusing double exposure work is introduced and the comedy stunts are well executed. The laughs are frequent and the action brisk. This is certainly one of the best of the series.

"Late Hours" M. P. News

(Eddie Boland—Hal Roach Comedy—Pathe)

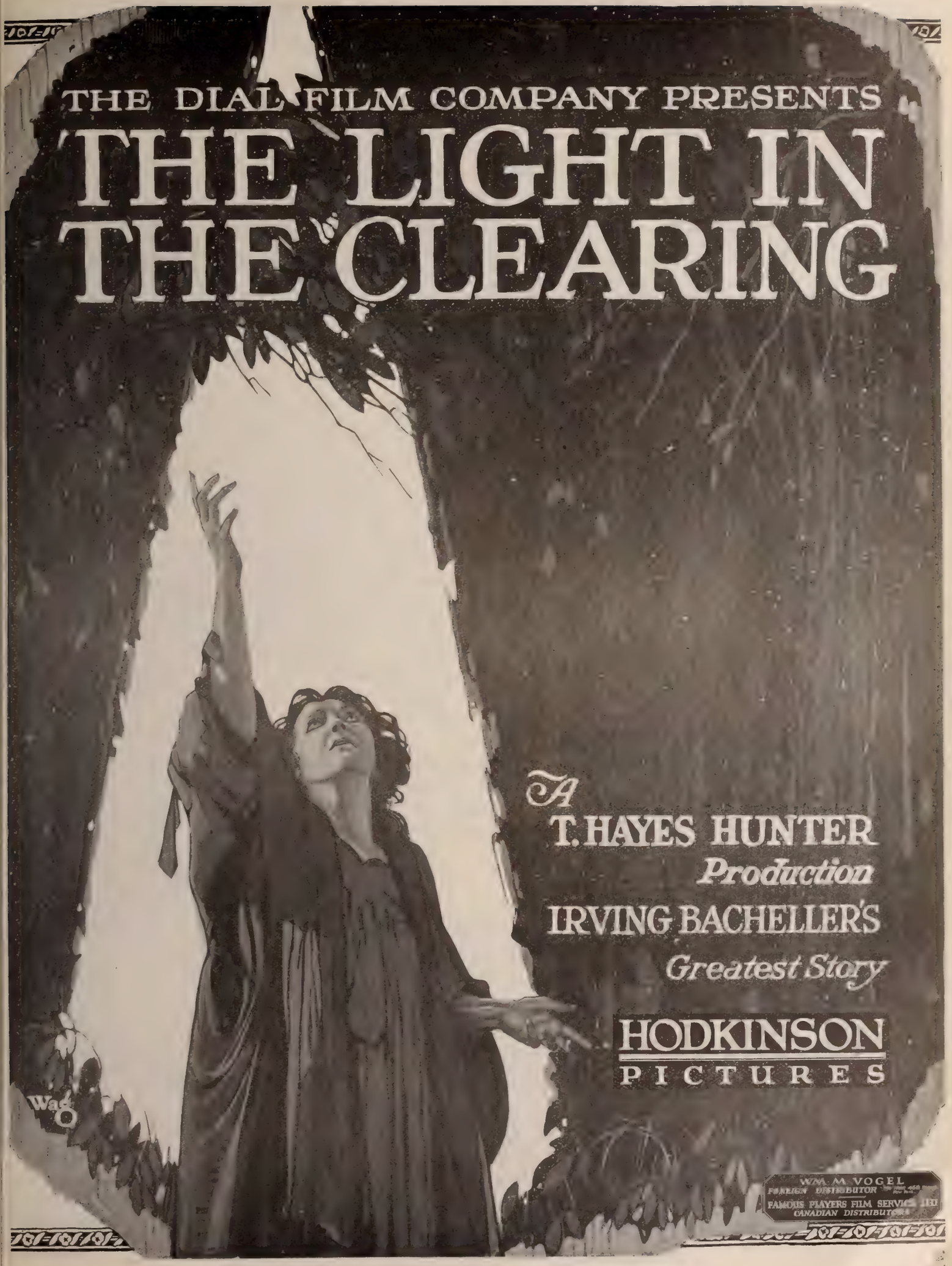
THE dream situation is used in this latest opus from the Hal Roach lots starring Eddie Boland and his "sidekick," lil' Sunshine Sammy. Eddie arrives home late in the wee sma' hours to discover that his wife and the ever-faithful mother-in-law are waiting up for him. He sneaks into the cellar to avoid them and stumbles over the cat and falls down a flight of stairs. When the bottom is reached he finds a trap door which leads into a cave (after the Arabian Nights idea) and his eyes feast upon a group of Oriental maidens.

And at this point the comedy enters and proceeds with plenty of snap and ginger. Eddie awakens from his dream with the shock that the girls are hastening upstairs to mother-in-law. The author and director have injected some rattling good incident, besides giving it a tone of novelty and a praiseworthy setting. Book it and watch your crowd swallow it hook, line and sinker.—Length 1 reel.—LAURENCE REID.


ACHIEVEMENT FILMS, INC.
PRESENTS
"THE POWER WITHIN"
Story by Robert Norwood
A Drama of A Soul's Awakening
How many men do you know who have achieved great success and who give credit to anything or anybody, save their own sagacity?
How many men do you know who have come to great power, yet who remain modest and unspoiled?
If anyone had told Job Armstrong that his soul was sleeping and that he was bloated with his own importance he would have thought him crazy.
Yet it took disaster after disaster and a young and inexperienced girl to rouse him to his better self, to teach him the power within.
A picture that really thrills and inspires.
Pathé
Distributors

THE DIAL FILM COMPANY PRESENTS

THE LIGHT IN THE CLEARING



A
T. HAYES HUNTER
Production
IRVING BACHELLER'S
Greatest Story

HODKINSON
PICTURES

WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD.
CANADIAN DISTRIBUTORS

The LIGHT IN



THE STORY

"The Light in the Clearing" is a story of a great American statesman, Joseph Wright; of "Roving Kate," a harmless soul who, cast out by her father many years previous to the opening of the story, spends her time in searching for the child she lost twenty years before; of Bart Bayne who under the guiding hand of Wright, is destined to become a great political figure; of Ben Grimshaw, a selfish, tricky, wealthy man in this small New England town; of Amos Grimshaw, his son, who due to his father's bringing up becomes a ne'er-do-well, and of Sally, the girl for whose love there is strong rivalry between the two boys.

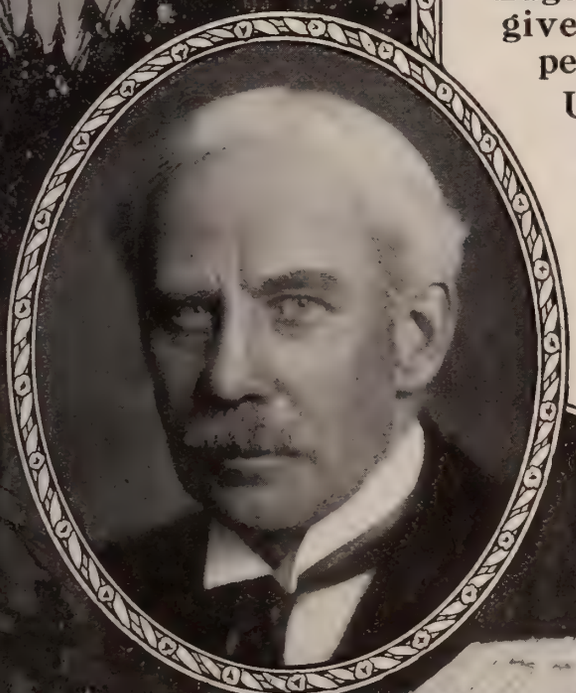
How the lives of these characters were interwoven with one another presents one of the most powerful stories ever adapted to the screen.

THE CLEARING

INTERESTING FACTS ABOUT THE PRODUCTION

T. Hayes Hunter, who will be remembered for his wonderful productions, "Earthbound" and "Desert Gold," and who staged that great Belasco success, "The Girl of the Golden West," spent one year and one month, and shot eleven hundred and eighty-seven scenes before he was satisfied that he had done justice to Mr. Bacheller's greatest novel. Mr. Hunter's directorial genius is shown further in the cast to whom he entrusted the portrayal of the characters in the story. Eugenie Besserer as "Roving Kate" gives one of the most finished performances seen this year.

Under Mr. Hunter's guiding hand, this simple but powerful story of American ideals comes to the screen as one of the finest productions ever made.



DIAL FILM COMPANY

Presents

T. Hayes Hunter's

PRODUCTION

The LIGHT *in the* CLEARING

Irving Bacheller's

Greatest Story

WHAT THE CRITICS SAY

A GOOD PICTURE THAT WILL HOLD EVERY KIND OF HUMAN BEING IN EVERY KIND OF AUDIENCE. The screen can use more such stories, filmed as notable authors write them. Irving Bacheller's story is one of these. Mr. Hunter has sacrificed nothing of his abilities as a director in holding to the author's plan, and yet the result is a highly interesting picture whose suspense is almost unvarying from beginning to end. It is a melodrama, but melodrama of a finer sort, with a real plot and several unusually thrilling situations. Eugenie Besserer as Roving Kate, the crazed outcast daughter, registers brilliantly the most difficult part of the play. It is a great characterization of an unusually exacting role. Frank Leighton as Ben Grimshaw is close to Miss Besserer in achievement. The photography is excellent. The titling is good and the direction compares with the best of the year. The audience that is not pleased with this entertainment will be difficult to please with any picture.

—EXHIBITORS TRADE REVIEW.

POWERFUL MELODRAMA; SUPERIOR ENTERTAINMENT

There are reasons more definite than the "moralizing" trend of the times for sex plays and objectionable farce having faded into insignificance when it comes to pictures. Such offerings as "The Light in the Clearing" are more or less responsible. It is not difficult to forego one enjoyable form of entertainment if another, more interesting and of greater purpose, is substituted. A worthy example of this has been accomplished in the dramatization of Irving Bacheller's heralded story in the hands of the directorial genius, T. Hayes Hunter. His keen visualization is plainly evident. He has given picture followers another production that will add to his list of prize winners. If anything to hold the "atmosphere" were missing, we did not notice it. HE SELECTED A CAST THAT IS SECOND TO NONE. And one of the best things about the offering is the excellent photography.

—MOTION PICTURE NEWS.

This picture is adapted from Irving Bacheller's well-known story of the same name, and is easily ONE OF THE FEW REALLY BIG PICTURES OF THE YEAR. The production of this picture is a masterly achievement. T. Hayes Hunter's direction showing flashes akin to genius. Every member of the cast is deserving of individual praise, the fine work of George Hackathorne, in a very difficult role, being especially noteworthy. "THE LIGHT IN THE CLEARING" SHOULD MAKE A BIG IMPRESSION EVERYWHERE.

—HARRISON REPORTS.

A faithful and interesting photoplay has been made from Irving Bacheller's "The Light in the Clearing" by T. Hayes Hunter. The production is correct in local color and generous in its employment of a large and capable cast and impressive settings. The most dramatic figure in the cast is Eugenie Besserer as Roving Kate, a part requiring fine dramatic skill. This is furnished by Miss Besserer to the full.

—MOVING PICTURE WORLD.

T. Hayes Hunter has developed the story logically and in a manner that holds the attention because through a clever suspense you are kept in the dark as to the relations of the characters to each other until well on in the story. Clever characterizations are among the production's good points and a capable cast portrays Bacheller's people in splendid fashion. Eugenie Besserer offers an unusual pantomine in the role of the insane "Kate."

—WID'S DAILY.

HODKINSON

PICTURES



IT WAS about a year and a half ago that The Dial Film Company was ready to start work on a new picture. Our first search of course was for suitable story material. We eventually chose Irving Bacheller's "Light in the Clearing," first, because the story is a good clean story with plenty of punch and the human element throughout. Second, because it is one of the most popular novels of all times by a novelist of wide popularity. The book to date has been read by some 4,128,000 people and is soon to appear in its tenth edition. After this, we next searched the field of available directors and after careful consideration we obtained T. Hayes Hunter, who will be remembered as being the creator of such successes as "The Border Legion," "Desert Gold," "The Cup of Fury" and that never-to-be-forgotten masterpiece "Earthbound." Next we obtained the services of William R. Lighton, the *Saturday Evening Post* writer and well known scenarioist, to transform "The Light in the Clearing" into continuity form. Mr. Hunter then chose a cast, which in the words of several reviewers, "is second to none"—a cast in which are Eugenie Besserer, who will be remembered as "Rose Nell" in D. W. Griffith's "Scarlet Days" as well as in leading character roles with every big producer in the business; George Hackathorne, the well known character heavy, who has appeared in so many successes and who immediately after the completion of our production obtained the title role of "The Little Minister". Frank Leigh, dainty little Clara Horton, John Roseleigh, Arthur Morrison, Andrew Arbuckle, Alberta Lee, and others. In the making of the production neither money or time was spared to create the atmosphere which has been so highly commended upon by all who have seen the picture. The photography was placed in the hands of Abe Svholtz and one need only look at any one scene of the picture to be assured of its beauty and excellence. The picture was then titled by none other than Wells Hastings, formerly with D. W. Griffith and now supervising title editor for Realart. Many months were spent on the cutting of the production which has made the picture the wonderfully smooth flowing production that it is. The picture was then brought on to New York and placed in the hands of the Hodkinson organization for distribution. Special paper of real exploitation value has been prepared, together with all the other accessories which go so far in aiding the exhibitor to put the picture over right. The title itself has great box-office value, and will mean real money to the theatre owner who takes full advantage of its endless exploitation possibilities.

Henry O. Bollman

Business Manager Dial Film Company
Producers of "The Light in the Clearing."

Special Service Section on "The Light in the Clearing"

"THE LIGHT IN THE CLEARING" is a New England story adapted from the novel of the same title by Irving Bacheller, a book that has been a favorite with millions of readers, one of the most popular of the "best sellers" and a standard work of fiction to be found in all public libraries.

The picturization is faithful to the original. No liberties have been taken with the plot, no new characters have been introduced and none of the important ones of the novel have been eliminated. Therefore the feature is one where those who have read the book and liked it, may be counted upon to be pleased also with the film version.

Director T. Hayes Hunter has selected his cast with due regard for types, as the author pictured them in his description and he has dressed his sets and costumed his players to follow out the same idea. "Roving Kate" is played by Eugenie Besserer; "Sally Dunkelberg," ingenue leading woman by Clara Horton; "Barton Baynes," juvenile lead by Edward Sutherland; "Squire Fullerton," character lead by J. Edwin Brown.

In filming the picture care has been taken to secure correct locations. The photography is clear and the direction painstaking as to details. As a whole it is a character study of New England life as it was in the 80's. The plot is melodramatic. The romance is incidental and interwoven is a theme to be summed up in the sentence: "Follow the still small voice."

The picture screens in seven reels and is presented as a T. Hayes Hunter Production with no star given the billing.

SELLING THE PICTURE

IN selling "The Light in the Clearing," the exhibitor should first consider the fame of the book and its author, the theme and its moral angle and figure on getting the moral and where possible the actual support of that class of people who are to be found in the churches, women's clubs, library associations and other civic enterprises of its kind, disregarding especially in the early part of the campaign some of the well established exploitation ideas, as applied to the average picture.

Immediately on booking the picture make your plans and be ready at least two weeks before your showing to start your campaign.

Your newspapers should carry your announcement of the booking to be followed with sufficient information from time to time, as to identify the book, its author and the dates the feature will play.

For a definite line of procedure we suggest the following: Announce that the picture will play certain dates. Make arrangements to furnish the libraries with enough extra copies of the novel to supply an increased demand from readers and then proceed to make the demand equal to the supply, by advertising what you have done and why and urge people to read the book before seeing the picture. It is probable that if you are judicious that you can get the librarian's help in this.

See all your book stores for tie-up windows and other advertising based on a cooperative basis. Get into the newspapers with stories of what the book stores do for you and what you do for them.

Arrange for a special showing for the classes of people to be found among the civic societies mentioned above. Make this a time when the "uplift" people can get together all in a bunch and then arrange for opinions from the leaders, to be used in your newspaper advertising. Play up the moral part of the story to them and carry the idea that you need their help in putting over a picture of this sort.

Things You Should Know About the Picture

AN adaptation of the novel by Irving Bacheller, author of such other well known novels as "Eben Holden," "D'ri and I," "Darrel of the Blessed Isles," "Keeping Up with Lizzie," the latter already made into a picture. Directed by T. Hayes Hunter, producer of "Earthbound," "The Cup of Fury," "The Border Legion," and "Desert Gold."

Enacted by an all-star cast in which Eugenie Besserer, Clara Horton, Edward Sutherland, George Hackathorne, Frank Leigh, and J. Edwin Brown, have about equal opportunity.

Screened in eight reels with character development at first and melodramatic climax prior to a satisfactory heart interest ending.

NEWSPAPER ADVERTISING

IN your regular display space and readers stress the moral part of the picture less, and pay more attention to the regular fans.

Describe the offering as a New England drama, promising action by mentioning the threatened lynching of the murderer and the defense of the jail by the hero and heart interest by an outline of the character of "Roving Kate." Use stills that will show some of the characterizations and compare the feature with "Way Down East," "The Old Homestead" and other famous "down east" plays and pictures.

In selecting your head lines, give the title and the author the best end of it with nothing much for the players, except to list them, unless one or more happens to be popular with your fans.

Catch lines and selling talk should be of the homely, heart interest type with no attempt to be clever or jazzy. If "Earth-



Scene stills showing some of the big punches of "The Light in the Clearing," presented with an all star cast



There are bits of comedy as well as drama in "The Light in the Clearing"

Don't Forget Author's Name in Billing This Picture

bound" made friends among your fans, let them know that this is by the same director and promise a picture as carefully produced as was the above.

OUTSIDE EXPLOITATION

WINDOW displays aside from the book store tieups should sell the rural atmosphere and bring the title to the fore.

Suppose with sand, a water color sky and horizon line, some twigs of evergreen trees, you construct a miniature forest, the idea being to leave a clearing in the center. Then with a light bulb or flash light throw a ray of light into your "clearing." This idea could be used as a teaser or identified by cards.

A good lobby display could be evolved from the same idea by increasing the size of the trees, the amount of sand and the woods perspective on canvass. The box office could be made into a cabin and thereby carry out the clearing idea still further. The light in the clearing would be easy in this instance by the use of a baby spot shooting down from among the trees. If you desire to play up the melodramatic angles of the offering, the crazy woman of the picture, "Roving Kate." could be imitated.

PRESENTATION AND HOUSE ATMOSPHERE

PRESENTATION of "The Light in the Clearing" is important. An atmospheric musical score is essential. This score should have a generous number of old fashioned tunes woven in and steer clear of popular numbers.

For a prologue, a number of different anles are offered. You can carry out a rural comedy idea, work on the spiritual side of the feature, make your number a tribute to the author of the book by quoting from the novel itself.

Of the three, it is probable that the rural comedy idea, with music would please the greatest number of fans, especially as there is little humor in the picture itself.

Highlights of the Production

NEW ENGLAND atmosphere and types faithfully portrayed. Theme founded on the principle of doing right regardless of the material consequences. Dramtic situations from the murder episode, the attempt at lynching the prisoner and the defense of the jail. The reconciliation of "Roving Kate" with her father and a happy ending to the romance.

The character acting of the entire cast and the attention to detail in the development of the story.

Suppose you were to build a set to represent a rural barber shop with the idea of having the village band meeting there prior to forming a parade to celebrate the "Squire's" election as governor?

You will need one barber chair of ancient style, a mirror to hang on the wall in front of it, a narrow shelf for the barber's tools, etc.

Let your curtain rise on the village barber shaving a customer, with a number of the "band boys" in startling colored uniforms, sitting around. Your barber is to be the leader of the band (this was a usual thing among rural bands of a few years past) and preferably be a cornet player. Dress him in the band uniform but at the time of discovery he has on his white barber coat with his uniform coat hanging on the wall.

Work up some comedy gags for your barber and his "patient" along the lines of cold lather, dull razors, overhot towels, etc., and let your "band boys" display impatience to get the parade started and thereby inform your audience of what you are shooting at. You might work in the village "Hi Holler," the ubiquitous checker players, the small town sport, etc.

After the barber has informed his band that there will be no parade until he has finished his tonsorial efforts, certain of your "band boys" can be formed into a male quartette with a guitar accompaniment, rendering old time favorites. Solos by various members of the band would fit in all right and the checker players and the town fool could be used for gags.

After the barber has finished his shaving job, he puts on his coat, brushes his hair and prinks up, playing up the comedy angles, grabs his cornet, lectures his players, etc., and forms them into line for the march. Music is given out and then they pass out playing "There'll Be a Hot Time in the Old Town Tonight," the music gradually growing fainter to give the impression that marchers have gone up the street to the new governor's home.

Use can be made of the town fool and the checker players, again to cover the band's exit and a country street backing previously not visible can be lit up to imitate a country town, election night celebration.

STUNT AND NOVELTY SUGGESTIONS

BALLYHOOS for this picture under ordinary circumstances do not seem advisable but for those who get results from this form of exploitation perhaps the best opportunity lies in the character of "Roving Kate." A woman made up to represent "Kate" could be sent out to wander around the streets, offering to tell fortunes, and giving out cards to passersby or when she has collected a crowd.

A selected mailing list of novel reading people, civic organization members, members of churches, etc., should be effective advertising. The message sent to this sort of residents should follow the same angles as the newspaper advertising and sell the picture from the standpoint of the theme, the fame of the author, the director and his previous production, "Earthbound," etc. No attempt at teaser stuff or alleged personal letters should be used unless it is the "personal recommendation" idea.

Another stunt which has been used with success on other New England locale pictures is special matinees for people who were born "Down East" with appropriate exercises and attention paid to the event so it becomes good newspaper copy. For instance you might have a "Maine Night," a "New Hampshire Night" and so on.

Quintet of Scenes from "The Light in the Clearing"



Five scene stills illustrating the variety of action to be found in "The Light in the Clearing," released by W. W. Hodkinson Corp.

Eugenie Besserer Has Had Remarkable Career

"EUGENIE BESSERER had one of the most difficult roles ever attempted by an actress for the screen in portraying the pivotal character of 'Roving Kate' for in this she not only had to display emotions of many different types necessary to high light the story but back of all that she had to keep before the attention of the viewer the fact that she was insane. Her role was emotional plus, and necessarily sympathetic."

The above is a statement by T. Hayes Hunter concerning Miss Besserer's work in this T. Hayes Hunter Production. That Miss Besserer was equal to this display of emotion is not surprising to those who remember her work as Rosey Nell in "Scarlet Days" and Mrs. Hilton in "The Greatest Question" both of which were produced by D. W. Griffith.

Miss Besserer was born in Marseilles, France, of French parentage. Her mother was the one convent-bred daughter of a large family, and her father an aristocrat. The strength of character which enabled these two people of distinct classes to marry in defiance of a custom generations old is the same indomitable spirit which has enabled their daughter to achieve her ideals, in the face of adverse circumstances.

When little "Jennie," as Miss Besserer was called, lost her mother, the farm in France was left behind and the child was brought to Canada, to another farm. Later she went to New York and there her life-long desire to be an actress was first attained when she met McKee Rankin who persuaded her to play "Little Georgie" in the "Danities." After that she continued on the stage permanently with only a few interruptions, until her picture work began.

At seventeen Miss Besserer was the author and star of her own play; a one-act drama which she had based on fencing. A wide melodramatic experience has been hers. With the Pike Stock Company of Cincinnati and the Manchester Stock Company during long engagements Miss Besserer was called upon to portray roles ranging from queens to ragged urchins, traveling all over the world. The most notable of these tours was as Margaret Anglin's understudy, in Australia. When Miss Anglin returned to America Eugenie Besserer became the leading woman.

Ten years ago Miss Besserer began her picture work with the Selig Company, and since then her screen characterizations have exceeded even her success in legitimate work. In these ten years she has appeared in films for all of the leading producers making features on the West Coast. In recent months she played in "The Gift Supreme," "Her Story," "The Fighting Shepherdess" with Anita Stewart, took the part of Jezobel with Hayakawa in "The Brand of Lopez." In Clara Kimball Young's "Soul of Rafael" Miss Besserer appeared as "Dona Luisa," was a lead in "The Scoffer" made by Allan Dwan and appeared as the fortune teller in "What Happened to Rose." She played opposite Joseph Dowling in "The Sin of Martha Queed" for Allan Dwan and was the adventurous mother in "Forty-five Minutes From Broadway" for Charles Ray. L. J. Gasnier cast Miss Besserer for an important part in "Good Women," she played in "Seeds of Vengeance" an Ollie Sellers production, took a most important part in Selig-Rork's new "Rosary" and recently completed the role of Mrs. McKaye in R. A. Walsh's "Kindred of the Dust."

Miss Besserer's versatility seems almost unbounded, both in acting and make-up. She is so skillful that even those about the studio who know her best are often deceived.

The two roles played by Miss Besserer for Griffith, "Rosie Nell" in "Scarlet Days" and "Mrs. Hilton" in "The Greatest Question" and the part she has just played in "The Light in the Clearing" she believes will stand out as her best work for the screen.

Miss Besserer has a wonderful home in the foothills where she spends all of the time not engaged in picture work serving in the capacity of architect and landscape artist for her beautiful estate.

Sunlight Arc Used to Fine Effect

THE Sunlight Arc was used to supply the excellent lighting effects which characterize "The Light in the Clearing." And, as usual, the use of Sunlight is easily seen in the fine photography and delicate shading in each of the individual scenes.

The Sunlight Arc company deserves the credit for installing the lights which were used to photograph the arms conference in Washington.

Elinor Glyn to Assist in Production

Arriving from London last Tuesday, Elinor Glyn, noted author, who is writing for Paramount pictures, stayed in New York only a day before hurrying on to the Lasky studio in Hollywood, where she will assist in the production of her story, "Beyond the Rocks," in which Gloria Swanson will star.

Mrs. Glyn reached Los Angeles Sunday afternoon and was scheduled to begin work immediately in collaborating with Sam Wood, the director, who already has taken a few scenes in the production.



EUGENIE BESSERER
appearing
in the leading role of
"ROVIN' KATE"

Paper for "The Light in the Clearing" is Artistic



Illustrating the attractive lithographs prepared for exhibitors who play "The Light in the Clearing"

Hackathorne in Difficult Role

ALMOST difficult role in the film production of "The Light in the Clearing" is the portrayal of the character of Amos Grimshaw, which because of the nature of the characterization is both a heavy and a sympathetic role. The youth is bad because of heredity, environment and the need of good motherly and fatherly care. Because the youth failed to receive the paternal advice he became bad following in the footsteps of his father, the rotter of the story. To make all possible of this part it was necessary the player should so interpret the role that it would draw sympathy from the audience. In such a manner has George Hackathorne played this part and Director J. Hayes Hunter believes it is the greatest youthful characterization of Hackathorne's screen career.

George Hackathorne first focussed the attention of photoplay lovers upon himself by his clever impersonation of Sid Sawyer, Tom's brother, in "Tom Sawyer" and "Huck and Finn" but young Hackathorne was well known in vaudeville and stock circles, in spite of his youth, long before he became enthusiastic about the possibilities of having a camera for his only audience. Also, George was a successful author, producer and soloist before the world of picture fans discovered him.

In fact, George Hackathorne's career started upon the night when his mother took him to see his first Shakesperean play. From that night on nothing has been able to swerve George from the then formed ambition to become a great actor. Instead of playing football and monkeying with mechanical toys as other boys did, little George spent his time in the library pouring over books of drama and reading endless plays, studying the stage with all the avidity that his schoolmates bestowed upon dime novels. When he was but fifteen he had written and produced two successful one-act plays, and has ever since regarded study and writing with an interest second only to that of his profession as an actor.

Nature endowed George Hackathorne with a splendid baritone voice, and a very musical speaking voice, which he has carefully developed into a great asset. Even since he has become so enthusiastic about his photoplay work, Mr. Hackathorne has kept in trim for the stage by volunteering his services for numerous war benefit performances, and by playing with marked success in many of the sketches and plays produced by the Community Theatre Players in Hollywood.

A juvenile man who can play characters ranging in age from fifteen to fifty with equal ability is indeed exceedingly rare, and George Hackathorne is just such an individual. He played the sympathetic juvenile character role in Lois Weber's "What Do Men Want;" the character part of Arlas the hunch back in Allan Dwan's "The Sin of Martha Queed." In the Benjamin Hampton Production of Stuart Edward White's story "The Grey Dawn" he enacted the part of Calhoun Bennett, a sympathetic character role. Recently he played the name role opposite Betty Compson in the Paramount Production of "The Little Minister" and he is just now finishing the part of a dual characterization of Jamie Logan in the Universal special all star production of "Human Hearts."

Milne and DeCasseres in Titling Business

Peter Milne and Benjamin DeCasseres, who were formerly with the Famous Players-Lasky staff at the Long Island studio, have joined forces and established themselves in the business of free-lance editing and titling. Mr. Milne has had wide experience in the film business, and Mr. Casseres before entering the picture field has had an extensive career as a newspaperman.

Arthur Rankin in Support of Viola Dana

The engagement of Arthur Rankin to appear in support of Viola Dana in "The Five Dollar Baby," a Harry Beaumont production for Metro, brings another member of the Barrymore-Drew-Rankin family to the theatre.

Mr. Rankin begins his career with the organization that sponsored Ethel Barrymore and Lionel Barrymore in their motion picture activities.

Unique Lighting Effects in Hodkinson Special

The many thousands of feet of film which were used by the Dial Film Company in making the picturization of "The Light in the Clearing" were all developed by Clunes Studios in Hollywood. Quick and good work was vitally essential in the developing and printing of each day's work in order that Mr. Hunter and Mr. Scholtz could see the finished work on the screen, and give their approval on the previous day's work. This work was done in a very efficient manner by Clunes and it has added much to the excellent photography which is one of the outstanding features of "The Light in the Clearing."

Many scenes in "The Light in the Clearing" called for unique lighting effects. Night scenes of large street sets, long shots of wooded roads, and silhouette effects had to be lighted to give moonlight effects. In taking these scenes Mr. Hunter found the Sun Light Arc to be the best suited light. The shots in many instances were so long that the powerful Sun Arc was the only light capable of throwing a strong enough light, and it is due to this light that the remarkable effects in "The Light in the Clearing" were made possible.

Henry O. Bollman, the business manager of The Dial Film Company has the distinction of being the youngest executive in the motion picture business. After leaving Cornell Mr. Bollman went to the West Coast to assist his father, Otto Bollman, in the production of Dial features.



GEORGE HACKATHORNE
appearing as
AMOS GRIMSHAW

THE DIAL FILM COMPANY
BRUNTON STUDIOS
LOS ANGELES CAL

N W HODKINSON CORPORATION
DISTRIBUTORS
527 FIFTH AVENUE, NEW YORK

OTTO BOLLMAN
GENL MANAGER

HERBERT YATES
NEW YORK REPRESENTATIVE
729 7TH AVENUE

Nov. 13, 1921

Clune's Studio
807 Knickerbocker Bldg.
Los Angeles, Cal.

Gentlemen:-

I want to take this opportunity to express my appreciation for the laboratory work which you did on our last production "The Light in the Clearing". The negative has been very carefully inspected and approved as excellent. Fine laboratory work is very essential to big productions and your work is certainly way above the average.

Your service was also very prompt and the interest you showed in doing everything in the best manner is most assuredly going to show in the finished product. It means a lot to a producer to know that his "rushes" are going to be delivered as promptly as could be wished and means much to us in the saving of time and expense. In closing let me say that I hope we may have the pleasure of having more work done at your laboratory in the near future.

Sincerely yours,

Henry O. Bollman

The Dial Film Co.

PLEASE ADDRESS ALL COMMUNICATIONS TO THE COMPANY

Modern Equipment including all the newest improved Devices, Efficient Management, and the Expert Staff of Clune's Laboratory, assures all patrons of the same satisfaction as we gave the Dial Film Company, in the making of their super-feature—"THE LIGHT IN THE CLEARING"

At Clune's Laboratory every foot of film developed or printed is PERSONALLY SUPERVISED by the individual head of each Department. This personal work by our experts insures the best possible results for each individual scene or "take" handled, insuring our customers an even egative all through their production from which any Laboratory can make an A-1 release print. QUALITY FIRST, IS OUR MOTTO AT ALL TIMES.

CLUNE'S FILM LABORATORY

Laboratory—5356 Melrose Ave.
Phone Holly 2700

Business Office—807 Knickerbocker Bldg.

LOS ANGELES - CALIFORNIA





TELEPHONE
MURRAY HILL 8730

W. W. HODKINSON CORPORATION
527 FIFTH AVENUE
NEW YORK

November 17th, 1921.

Sunlight Arc. Co., Inc.,
1600 Broadway,
New York City.

Gentlemen:-

In our forthcoming T. Hayes Hunter production "The Light in the Clearing" we had many night scenes, long shots of streets and woods which called for flood lighting and occasionally silhouette effects which required an even, strong back light.

We found in taking these scenes that the sunlight arc is by far most efficient and practical form of lighting to use, and I know that the results can be readily seen in our finished product. Also for anyone who really studies lighting your arc becomes adaptible to almost every form of lighting required in the making of big productions today. In closing let me say that we owe you many thanks for the results that we have been able to obtain through the use of your light.

Cordially yours,

THE DIAL FILM COMPANY

By Henry O. Bollman

Business Manager.

HOB:EG





The Executives of the W. W. Hodkinson Corp. which is distributing "THE LIGHT IN THE CLEARING"



NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

J. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVENUE

Earl Silverman, brother of Eddie, the popular manager of Selznick's exchange at Chicago, is now connected with the booking department of First National.

Ralph Bradford, one of the most widely known and popular exchange men in Chicago, has been appointed sales manager of Celebrated Players by President J. L. Friedman, and already has assumed his new duties. Mr. Bradford was formerly manager of Famous Players-Lasky exchange and has held other important positions in the Windy City. Mr. Bradford has a sales staff of nine men to look after, and a large list of feature nd short releases to offer theatre owners.

Manager Clyde Eckhart, of Fox's Chicago exchange, has made a remarkable record in booking "Over The Hill," which will go into forty Chicago houses for a solid week's run shortly after the holidays. This will be the first time that a picture has appeared in such a number of houses and where forty prints will be used at the same time. The contracts, according to Mr. Eckhart, are on a percentage basis and he believes a tremendous business will be done as the cumulative publicity given by the forty theatres' advertising, as well as the additional advertising which will probably be done by Fox during the week, will lead the motion picture public of Chicago towards these theatres. "Over The Hill" has also been booked into nine Milwaukee theatres for a week's run and Manager Eckhart states that additional theatres in Chicago may be booked between now and the date fixed for "Over The Hill" Week in Chicago.

Manager Sid Goldman, of Wid Gunning's local exchange, is another manager who is putting them over and reports that he will work thirteen prints of "What Do Men Want?" in the Chicago territory, beginning next week. This picture made an exceptionally fine box office record at its down town run in the Bijou Dream.

E. W. Johnson, who has a wide acquaintance in Chicago territory, has joined the staff of W. W. Hodkinson's exchange as a salesman.

Manager Given, of Paramount's Chicago exchange, has received word from Sam Katz that the first four days' attendance records at the Riviera and Central Park, at which "The Sheik" is being shown, indicated that it would break all house records. Reports coming in from key centers throughout the territory show that "The Sheik" is one of the biggest, if not the greatest, business getters of the year and has made money for exhibitors wherever shown.

Manager Gallas, of Robertson-Cole, has recently added two salesman to his staff. They are J. J. Lynch, who is a brother of E. T. Lynch, of the Tiffin, and who is just entering the exchange field as a salesman, he having been connected with the Western Electric Company for ten years; and Charles Dingman, formerly with First National and Famous Players-Lasky Chicago exchanges. Both will cover Illinois territory.

Fred Gilman Jopp, well known magazine feature writer, is now located in Chicago and it is understood will get material for stories featuring the motion picture industry in various national magazines.

G. E. Cummings, one of the Famous Players-Lasky directors, and a brother of Irving Cummings, is in Chicago for a visit and will remain over the holidays. Mr. Cummings is seeing Chicago in real tourists' style, and has the leading theatres, museums and parks on his schedule of sight seeing expeditions. He will return to the coast to resume work on Paramount pictures early in the new year.

Albert Deane, publicity director of Paramount in Australia, passed through Chicago this week en route to New York, where he will remain for sometime. Mr. Deane commented on the fact that Australian motion picture fans are more avaricious thon those in America and demand two full features at every show. He also states that no Sunday performance are held as the entire population of the cities and towns go to the country on that day and it is impossible to get them to attend the theatres.

H. A. Gundling has sold his handsome 785 seat theatre, the Bryn Mawr, located the street of the same name, to Abe Gumbiner, who already has taken over the management of the house.

"Conflict," the Universal Jewel feature, starring Priscilla Dean, broke all attendance records at the Orpheum Saturday, according to Ralph Kettering, of the Jones, Linick & Schaefer organization. It is stated that the Orpheum took in four hundred dollars more with this feature on Saturday, with an admission price of thirty-nine cents, than the Randolph collected with a fifty cent rate and playing one of the biggest pictures of the year. One of the features of the Orpheum lobby was the mechanical picture of Priscilla Dean in her wild ride on the plunging logs down the river gorge. The contrivance shows the water rushing down the river and the logs tumbling about in wild confusion, and constantly drew crowds into the lobby. The picture is playing to such splendid business that Jones, Linick & Schaefer have arranged for an indefinite run at this house.

C. L. Filkins, veteran Chicago film salesman, has joined the Pathe short subject staff, and will cover northern Illinois, for that department of the Pathe exchange.

Eric Schey, treasurer of the Goldwyn Film Corporation, was a Chicago visitor this week, making his headquarters at the local exchange.

The Pathe trade showing at Aryan Grotto on Monday of this week, was a success both in point of attendance and interest. Two Harold Lloyd comedies, "Never Weaken," and "A Sailor Made Man," the latter of which made a big hit with exhibitors, and several reels of "White Eagle," the big, new Pathe serial, were screened. Manager Martin made an interesting address on the wider use of serials and Victor M. Shapiro, exploitation manager of Pathe, made a trip on from New York to tell the assembled exhibitors about the exploitation possibilities of "White Eagle." Another feature of the showing was the appearance on the stage of Chief Little Chief, a full blooded sioux indian, who was attired in warrior regalia and rode a "Bill Harte" pinto cow pony. Indian and pony are one of the exploitation features which exhibitors can obtain from the Pathe exchange to help them put over "White Eagle."

Charles Phillips, of Robertson-Cole organization, has arrived at the Chicago office from New York to act as exploitation and publicity representative in this territory and will aid exhibitors in advertising and exploiting Robertson-Cole pictures, which they have booked.

Louis Laemmle, of Universal Film exchange, is at home, ill with tonsilitis. He hopes to be back at the office, however, within a week or ten days.

The joint grievance committee of the Chicago Film Board of Trade and the Motion Picture Theatre Owners of Illinois, has held two meetings to date, at which a number of controversies between exhibitors and exchange men were arbitrated and according to reports, the decisions arrived at were satisfactory to all parties concerned. The Chicago branch of the Hoy Agency, which operates in conjunction with the National Film Association, for the benefit of exchanges and exhibitors, will be opened immediately after the first of the year and Secretary I. R. Lesserman, of the Chicago Film Board, which is associated with the National Association, is looking for quarters for the agency. It is understood that Mr. Hoy, himself, will come on to get the work started and install a local manager.

THE SAN FRANCISCO CALL AND POST
MONDAY DECEMBER 5, 1921

CALIFORNIA FILM CARRIES BIG WALLOP

Magazine readers who got a kick out of the "Get Rich Quick Wallingford" stories written by George Randolph Chester will get a whale of a wallop out of the picture play at the California Theater this week.

The picture is "The Son of Wallingford," a Vitagraph production made under the personal direction of George Randolph Chester himself, with the able assistance of Mrs. Chester.

In time it carries the view further along in the years of the life of J. Rufus Wallingford and "Blackie" Daw, dealing, as it does, with the adventures of Jimmie Wallingford, the son of J. Rufus, and "Toad" Jessup, the ward of the two schemers, when Jimmie, close to man's estate and driven to desperation by his father's fear of his "lobeless" ear and the potential criminal tepdencies it betokens, leaves home and starts out on his own account.

FAMILIAR CHARACTERS

All the familiar characters are there, with a few not in the original stories but added for romantic and photodramatic interest. J. Rufus, whse wildcat schemes, in spite of their nefarious intent, had a habit of turning out all to the good, is acted by Wilfred North, who looks as though he might have stepped out of the original illustrations of the printed story. "Blackie" Daw, his partner in doing others "good," always the optimist with the unfailing smile and inevitable saxophone, is brought to life by George Webb, who gives the character a remarkable portrayal.

Fannie (Mrs. Wallingford) and Violet Bonnie (Mrs. Blackie) are in the capable hands of Florence Hart and Lyla Leslie, respectively. The familiar bald head of "Onion" Jones is found on the shoulders of Bobby Mack.

Tom Gallery is Jimmie Wallingford and Antrim Short is "Toad" Jessup. Both players are particularly well fitted for their parts and look just as one would imagine the two youngsters would look as young men.

TYPICALLY WALLINGFORD

The interpolated characters are Mary Curtis, appealingly played by Priscilla Bonner, with whom Jimmie falls in love when he sets out to seek his fortune, while Andrew Arbuckle as her father, on whose land Jimmie strikes oil, and makes the whole town rich and happy, except, of course, Henry Begoode, the local magnate and tightwad (played by Van Dyke Brooke), and his son Bertram (Sydney D'Albrook), who through their own greed fell victim to the scheming of J. Rufus.

The story as screened is full of the typical Wallingford comedy, plus a delightful romance between Jimmie and Mary and the biggest kind of a thrill with which it is climared when a burning lake of oil threatens the life of the three younger characters, while the hands of a mob, frenzied by the supposed loss of their money, are at the throats of J. Rufus and "Blackie," with "Onion" Jones to the rescue.

100 PER CENT PICTURE

The picture is billed as a 100 per cent picture and it lives up to the billing. It has everything that a picture should have to gain the enthusiastic approval of the "90 per cent" as well as those high brows who have a saving sense of humor and can rise to a real thrill. A laugh, a sob clutching at the throat, a pull at the heart strings, a shudder, a thrill—what more could a film fan want in a picture? And they can find all those in many fold at the California this week.

On the music program Henri Le Bonte, a splendid tenor, is singing "On the Road to Mandalay" and "I Hear You Calling Me." Herman Heller conducts the California orchestra through selections from "Carmen" (Bizet) and the popular Fox trot, "Bimini Bay."

The usual news weekly and other short reel subjects are also screened.

'The Barricade' Feature at Portola Is Tense



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Thinking that it might be of interest to the motion picture trade to have in their possession a reproduction of the official photograph of the conference being held in Washington on the limitation of armament, we are running herewith a reproduction of this photograph.

It is interesting to note that the picture was taken by the Sunlight Arc Corporation under the supervision of Mr. C. G. Nesbit, Sales Manager. Notification was sent to the company on the evening of November 18. Full illuminationn was installed and ready at eleven o'clock Monday morning, November 21. The actual time allowed for taking of the motion pictures and still pictures was 2¼ minutes.

The object of taking this picture was in order that the people of the country might have a definite idea of this gathering through the medium of the motion picture screen.

"Wall Flower" Is New Rupert Hughes Story

Among Goldwyn's big new special pictures to be released early in the new year is Rupert Hughes' original screen story, "The Wall Flower," said by company officials to be in the same vein of comedy-drama of American domestic life so successfully mined by Mr. Hughes in "The Old Nest" "Dangerous Curve Ahead" and "Scratch My Back."

Mr. Hughes, who has kept in close touch with every phase of production of his photoplays has, in the case of "The Wall Flower," assumed the directorial reins in addition to writing the scenario and preparing the continuity.

Colleen Moore, one of the most charming screen personalities recently discovered, was engaged by Goldwyn to play the chief role in "The Wall Flower."

Playing opposite Miss Moore is Richard Dix, Goldwyn's featured leading man usually seen heretofore opposite Helene Chadwick. Others in the cast are Gertrude Astor, Laura Laplante, Tom Gallery, Rush Hughes, son of the author, Dana Todd, Fanny Stockbridge and Emily Rait.

New Series for Universal

To Distribute "Leather Pushers" Two-Reelers of Prize-Ring Stories

UNIVERSAL has acquired a strong addition to its release schedule, by arranging for the exclusive distribution of "The Leather Pushers," a series of twelve two-reelers which immortalize, for the screen, the popular prize ring characters from the pen of H. C. Witwer, one of America's leading humorists. "The Leather Pushers" recently appeared as a series in Collier's Magazine, and was hailed as the best prize ring novel ever written. G. P. Putnam & Sons are publishing the series in book form.

"The Leather Pushers" is being put into screen form by a special company, organized solely for this purpose. It is known as the Knickerbocker Photoplay Corporation, and is headed by H. L. Messmore. Harry Pollard is directing the series, which stars Reginald Denny in the role of the young college man and football star, who seeks his fortune in the prize ring, when his father's finances are swept away in Wall street. H. C. Witwer, himself, is supervising the screening of his stories.

Universal is not ready to announce its plans for the release of "The Leather Pushers" series, but it is understood that every possible effort will be made to put the series over in a way never before attempted with two-reelers. Two of the series already have been completed, and Universal executives who have seen them, unite in asserting that Witwer's series will be one of the most outstanding screen novelties of the coming year.

Ince Special Premiere Early in 1922

"Hail the Woman," the Thomas H. Ince special which will be distributed by Associated First National Pictures, Inc., will have its New York premiere soon after the first of the new year. No definite decision has yet been reached as to the Broadway presentation but it is known that it will play, soon after January 1.

Prints of "Hail the Woman" are now in the exchanges of First National, and a nation-wide exploitation campaign conducted from the

Educational Product in Big Detroit Circuit

The bulk of Educational's product has been contracted for by the big Miles Circuit in Detroit. In announcing its coming short subject attractions on the one sheet stands at the Miles theatre, the management gave Educational's subjects almost all of the space.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Richmond, Va., Has Wonderful Home of Photodrama

Wells' New Colonial Theatre One of South's Prettiest Houses

With the recent opening of Jake Wells' beautiful new Colonial theatre at Eighth and Broad Streets, Richmond, Va,, this city is now boasting of what is said to be one of the South's prettiest playhouses and a triumph in modern theatre construction, combining both beauty and comfort. Located on the same site was the old Bijou theatre, Jake Wells' first venture into the theatrical business following his success as manager of the Richmond team in the old Atlantic League.

The building covers an area of 30,000 square feet and was erected at a cost of nearly a half million dollars, is constructed of Tavernell Italian marble with inlaid tile floors while the doors are of plate glass with brass trimmings. Leaving the entrance through the colonade and lobby, which is finished in imported Italian marble, wainscoating and ornamental decorations, the visitor is impressed with the classical design of the magnificent foyer and lounging room. The colonade is parallel with Broad Street, off of which is the pretty box office. Adjoining this is a lobby and passing from the lobby one enters the foyer then direct to the auditorium. In the foyer are inclines leading to the upper portion of the building which is of the one-floor type and having a seating capacity of two thousand. The rear portion runs up on such an angle that



Exterior of Wells Colonial theatre, Richmond, Va., erected at a cost of $500,000

they pass over the foyer and lobby and at the extreme front of the building, allow enough space in which to place the executive offices of Jake Wells and Harry Bernstein, who is Mr. Wells' resident manager for all the Wells theatres in Richmond.

There are six entrances to the auditorium from the foyer which gives the patrons easy means of ingress and in addition to the above there are six additional exits, making a total of twelve in the entire building. The house can be emptied in three minutes. Every seat has full view of the screen, while the furnishings of the various rest rooms have attracted unusual attention. The auditorium is decidedly Georgian in design and the color scheme blends very artistically. Practically all of the lighting effects are from concealed sources of light and art glass panels, the feature electric display being placed in the main ceiling where the lights change in color as the artist blends his colors. The oval dome represents a beautiful sunburst and receives unstinted praise at every performance. The electrical equipment occupies considerable space at the rear of the stage, the huge switchboard and dimmers requiring a special gallery. There are several sources of current supply. On the front at the top of the building there is a large electric sign bearing the theatre's name.

Ventilation is effected by a combination heating and ventilating system, automatically controlled, which gives the auditorium four changes of air per hour.

The New Colonial's projection room is one of the best in the South, the equipment consisting of two special type "S" motor driven Simplex projectors, with double speed control handles, double motor snap switches, 3,000 foot magazines, asbestos heat shields, shutter shafts, film measuring devices and speed

(*Continued on page* 118)



Left—Auditorium of Wells Colonial theatre. The oval dome represents a beautiful sunburst. Center—Partial view of foyer of the Richmond house. Right—View showing classical design of the magnificent foyer and lounging room

Monster Portable Power Plant



How's this for a portable power plant? 160 H. P. cylinder Winton marine engine, with a 6½ inch bore and 9 inch stroke; 75 K.W. direct current Westinghouse generator, a direct connected cooling system consisting of a radiator 4½ feet wide by 5 feet high, with a 2 inch centrifugal circulating pump. Complete switchboard governor, gasoline, and oil tank mounted on a 5 ton Fageol truck, altogether weighing 20,000 lbs.

This outfit is said to be one of the most perfect pieces of apparatus in the industry. It will develop 1000 amperes or sufficient electricity to light 4000 25-watt incandescent lamps, and will run constantly without the addition of water. The cooling system pumps water through the engine at the rate of one hundred gallons per minute. The air propellors shoot through the radiator at the rate of thirty thousand cubic feet per minute. The generator can be operated while the truck itself is moving. The truck is a seven speed Fageol, and will navigate on about any kind of grade or travel over any kind of road. The apparatus was first used at Monterey with the von Stroheim company and has been in operation for six months.

Strand, Schenectady, Open

The Strand theatre, Schenectady, N. Y., remodeled from the former Palace and was opened to the public on November 23. The interior decorative effects are of buff, blue, silver and gold, a scheme which has been carried out in every detail, not only in the upholstery and the carpeting but in the wall decorations and the curtains. The ceiling itself being in a combination of gold and buff that is at once restful and at the same time pleasing to the eye. The house has a seating capacity of about 1,500, divided between a main floor of 900 seats and a balcony which will accommodate about 600 persons.

The organ is one manufactured by the Marr and Colton company, equipped with 27 stop controls, the action being electro-pneumatic. The house will also support a large orchestra. —*GRANT.*



Entrance of the Lyric theatre, Manila, P. I. The house was built in 1916 by Frank H. Goulette, who also runs a supply service and the Lyric Film Exchange. The house was equipped by Howells Cine Equipment Co. Projection equipment consists of two Simplex machines, a Westinghouse generator, and two Peerless arc controls

Four New Theatres Being Planned for St. Louis

Announcement is made of the plans for four new theatres in St. Louis, three of which will play vaudeville and pictures and the other first-run pictures only.

The Selznick interests are understood to be behind the project to erect a theatre costing $1,500,000 on the site of the present Midway theatre on Grand avenue, the "White Light" district of St. Louis. It is announced by its manager, Charles Thimmig, that the new building will be fourteen stories in height and will include either a hotel or an office building in addition to the picture theatre.

The Martin Beck circuit announces the purchase of a site in the downtown district for a new theatre costing $1,500,000 and to be known as the "Mississippi." The new theatre will seat 4000 persons and will show Junior Orpheum vaudeville and first-run pictures.

The Shuberts have announced plans for the erection of a million dollar vaudeville and picture theatre in the downtown district, showing Shubert vaudeville and William Fox pictures.

Marcus Loew has completed plans for his new theatre which will seat 4500 persons and which will be erected near the Hotel Statler in the downtown district. In addition to Loew vaudeville, first-run pictures will be shown.

$2,000,000 Orpheum Opens

The Junior Orpheum theatre, costing more than two million dollars, and one of the finest theatres west of Chicago, was opened at Kansas City, Missouri, recently with Martin Beck, president, Mort Singer, general manager, and many Orpheum theatre people in attendance.

The theatre is strictly fire proof and modern in every respect. Among the many features are: a refrigerating system that lowers temperatures 20 degrees in the summer; spacious lobbies so waiting patrons will not be exposed to inclement weather; elevator for sixty to balcony and upper boxes; playground and nursery with attendant for children of patrons; rest rooms and a first aide station; smoking rooms with card tables; washed air and latest ventilation appliances; barrel backed chairs.—NOMX.

Opens House in Carthage, N. Y.

Edward Colligan has opneed a new theatre in Carthage, N. Y. The building is of two stories and of brick construction, and has a capacity of 950. Mahogany finish has been used in the interior, set off with cream trimmings. The side curtains are light blue. The screen is 14 by 18 feet and of the Gardiner gold velvet type. To Simplex machines have been installed. —GRANT.

Big Sacrifice On Used Projectors

39 SIMPLEX (All Models)
3 POWER'S (Type 6A and B)
2 MOTIOGRAPH (1914 Model)

Special Prices on the Above Machines

Until This Big Stock is Reduced

Part of the Simplex are of the latest type,
only having been used a few months

PRICES RANGE FROM $50.00 to $400.00

We are distributors for the new Motiograph DeLuxe
Which Projectors have replaced the above machines

AMUSEMENT SUPPLY CO.
746-748 So. Wabash Ave., CHICAGO, ILL.

Riddle of the Deep to Be Solved by Photography

A Paper Before S.M.P.E. by J. E. Williamson and Carl L. Gregory

(The second and concluding part of this article is printed here.—Tech. Ed.)

PART II

It was the original intention that the first pictures be taken on the Pacific Coast near Southern California, but upon the advice of Dr. Townsend, curator of the N. Y. Aquarium, who has spent the best part of his life in oceangraphic study all over the world, the Bahama Islands were selected as being richest in varied forms of marine life and variegated coral, and the water of unexcelled clearness at Nassau, N. P., was selected as the central point about which the expedition was to work. Nassau is a splendid winter resort with which American tourists are unfortunately but little acquainted.

Not only are the Marine Gardens there more beautiful than any others in this part of the world, but there are many wrecks strewn along the treacherous coral reefs which extend for thousands of square miles among these islands. Here in the old days many a Spanish galleon and treasure ship, many a Spanish conquistadore and many a rich merchant ship came to grief, and in the lagoons and inlets famous pirates found their refuge—Black Beard, Sir Henry Morgan, the infamous Teach, Captain Kidd, and many another notorious freebooter, beached their boats and scraped their hulls, and sought the wood and water.

Here in later days thrive the beach combers—many of them descendants of these old pirates—none the less savage and avaricious in their greed for ill gotten salvage.

In these clear waters the fish attain the most gorgeous colors and the most beautiful and fantastic forms.

In the shipyard at Nassau the Williamson boys had constructed a vessel suitable for the operation of the chamber. In form this vessel was a barge about forty feet long by eighteen wide. In its bottom an opening was cut large enough to lower the chamber through and this opening was built around with heavy timbers to a height of three feet above the water line, making it a well. Chain hoists, capable of lifting eight tons each, were suspended above the well. One of them was made fast to the large end of the cone and the other was used to lift and lower the tube, being attached to the upper flange of the topmost section by a steel yoke. A collar of timber and steel was built across the well. This collar could be fitted close around the upper flange of the top section when it was desired to disengage the yoke and add another section of tube.

The Williamson brothers had charge of the entire outfit—its preparation, construction and operation. They secured Carl L. Gregory, regarded as being one of the most expert photographers in the country, to make the first photographic film ever taken beneath the ocean, and to these three young men is due the wonderful success of the undertaking.

Photographing under water through water is something new. Density and light values had to be studied carefully to avoid improper exposure and faulty focus. Besides, the problem of finding good "locations" was a troublesome one. Prior to starting work with the camera Mr. Gregory and the writer cruised around the waters near Nassau, carefully scanning the bottom through plates of glass inserted in the bottom of their boat. Whenever a spot of unusual beauty was seen it was buoyed. So were the old wrecks that could be discerned resting against the very reefs that destroyed the fine ships they once were. The prettiest stretches of coral reefs were similarly marked and so were several deep caves in the bottom that were the abodes for thousands of brightly colored fish.

With this preparatory work completed the barge, loaded with the chamber and a hundred feet of tube, was taken in tow by a powerboat and actual photographic work began.

The first film was made in the celebrated Marine Gardens at a depth varying from fifteen to twenty-five feet, according to the surface of the bottom. These gardens are in a narrow strait between the eastern end of Hog Island and the western end of Athol Island, and through this strait there is always a very strong current running estimated at about seven knots an hour. It was just the place to give the tube a severe test at the very beginning of the work and the result was eminently satisfactory. By mooring the barge to four anchors across the tide and then slacking the cables on one side and taking in those on the other, it was possible to let it swing with the tide. While it was swinging, Mr. Gregory, down in the chamber, turned the crank of his camera and photographed a panorama of sea bottom, wonderful in the luxuriant growth that makes the Marine Gardens so beautiful and unlike anything that can be found above the surface of the waters. The clearness of the water and the perfect illumination afforded by the sunlight coming through it and striking the white coral bottom was remarkable. In the deep recesses of coral caverns it was not at all unusual to secure perfectly exposed negatives at 1/75 of a second with a lens opening of f6.3.

The barge was named the Jules Verne, in honor of the writer whose imagination saw what the camera has now taken for the whole world to see, and it was a strange coincidence that the power boat that towed it was named the Nautilus. Superstitious ones in the party at once decided it to be a good omen and Colonel Governor Haddon-Smith of the Bahamas was struck by the two names the day he came out to the barge to go down in the tube and take a first look at some of the territory over which he presides. He was amazed by the beauty of the spectacle revealed and would not be contented until Lady Haddon-Smith, who accompanied him, also went down. Captain Haddon-Smith of the English army and his wife, and Colonial Secretary Hart-Bennett also were in the party, and so was American Consul Doty. They all took turns in descending into the chamber and were loathe to leave the beautiful view that was unfolded before their eyes.

In looking down through the water by means of a water-glass the vegetation in the sea gardens is much foreshortened and the greatest height is, seemingly, about three feet. Through the glass of the chamber, however, all of this foreshortening is lost and the beautiful ferns, sea palms and other species of subaqueous growth are seen in the full dignity of their real height. Looking at them from the bottom they wave and sway in the tide to a height of eight or ten feet.

Nearly every one who has toured in tropical waters has seen the native black boys dive for coins. One of the most interesting of the films is that which shows these boys while they are beneath the surface fighting each other for the elusive bit of silver. Sometimes three of them were caught at once struggling to get the piece of money at a depth of twenty-five feet. A very remarkable photograph was taken at a speed of 1/300 of a second and caught one of these divers at the instant his head and shoulders appeared beneath the surface when he was diving.

For the first time in the world photographs were taken of deep sea diver working on a wreck. Near Nassau there is the hulk of an old blockade runner that came to grief while seeking safety in that harbor during the Civil War. She lies at a depth of fifty feet and scattered on the bottom near her are some rust-encrusted cannon and many cannon balls. George Williamson volunteered to be a diver and a suit was borrowed from the Colonial government. Although he had never been beneath the surface in this sort of garb before, Mr. Williamson gamely went down and strolled about the wreck, picking up cannon balls and sending them aloft in a wire basket attached to a line. While he was so engaged Mr. Gregory, safe and dry in the chamber, was photographing him.

Another very interesting film was made to show the entire workings of the sponge industry. The fleet of a hundred or more sponge schooners was filmed at the quay in Nassau. Then the barge was towed out to the sponge bottoms and the chamber lowered where a full view of the sponges could be had. Instead of diving, the spongers use a bucket with a glass bottom, which they look through into the water. When they see a sponge they push down a long pole with two iron hooks on its end, twist the hooks into

(Continued on page 112)



Diver at work on wreck, coral reef in background

SIG. COHEN of MISSOURI

LIKES

POWER'S G. E. LAMP

ISIS
The Irresistible
Thirty-First and Troost
KANSAS CITY, MO.

December 3rd 1921

Mr. T. F. Cole. President.
Cole Theatre Supply Co. Kansas City Mo.

My Dear Mr. Cole.

I certainly can not refrain from taking this means of saying a good word for the splendid installation, consisting of two Power Sig B machines equipped with High Intensity Arc Lamps, which you made in the Isis Theatre several months ago.

There is no question but that the projection in this theatre was wonderfully improved by the High Intensity Arc Lamps, which are, in every manner giving excellent satisfaction.

I wish also to commend the excellent results we are obtaining from the use of the Power machines themselves.

The pictures projected show a marked steadiness on the screen.

In fact we feel the equipment and the results therefrom are in keeping with the high standard of quality maintained by the Isis Theatre.

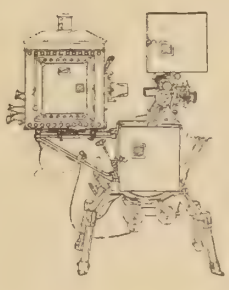
With best wishes I beg to remain,

Yours truly.

Sig. Cohen

Why

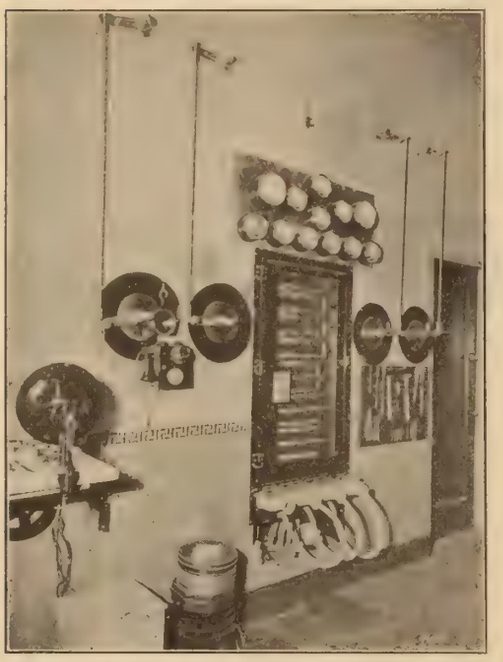
A Noted Western Exhibitor Prefers Power's



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Seven Simplexes at Chicago Theatre

It affords us great pleasure this week to have the opportunity of taking our readers on a visit through the medium of these columns, to the wonderful projection room of the new Chicago theatre, Chicago, Ill.



View of projection room of the Balaban and Katz house, showing switchboard

This theatre is an unusual one and represents an investment which is said to be $4,000,000. Messrs. Balaban & Katz are the owners of this new theatre which can truly be called a palace.

The projection room is "spick and span" as you will note from the illustrations which were made from photographs that had not been retouched or arted. It is twenty-five feet in length and ten feet deep and is finished in battleship gray like the three Type "S" Simplex projectors, cinema spotlight, stereopticon and Peerless Arc Controls which adorn the floor of the projection room.

The three Simplex projectors project what is probably one of the largest motion pictures in use by any permanent motion picture theatre today in the United States or Canada. It is twenty-four feet in width and is projected a distance of one hundred and forty-eight feet with direct current through Snaplite lenses onto a flat white screen.

The Simplex projectors in the projection room of the theatre are equipped with double motor speed control handles, film measuring devices, arc reflectors, speed indicators, while under the lamphouse of each there has been installed boxes into which can be placed the discarded ends of hot carbons when making a trim, a "safety first" feature, which is indeed a projection room necessity.

To care for the high standards set by Messrs. Balaban and Katz four other Simplex projectors are installed in other parts of the theatre and are used for pre-reviewing.

The installation of projection equipment was made by the Exhibitors' Supply Company, Inc., of Chicago, Ill., exclusive distributors of Simplex projectors. This concern also equipped some of the other well-known Balaban & Katz theatres located in and around Chicago.

New Dixie Theatre

One of the most recently constructed small up-to-date houses is the New Dixie theatre, at Coalport, Penna., of which Nathan Kaufman is the manager. It is constructed of brick and tile, is two stories high, and is equipped with modern heating and lighting and is scientifically ventilated. The New Dixie will run moving pictures, vaudeville and road shows.
MUSIC

Open Remodeled Majestic

The Majestic theatre at Streator, Ill., a First National Franchise holder, was reopened recently by C. V. Day, owner, and Bradford Brayton, after being completely remodeled. The entrance to the theatre is made attractive by the canopy which spans the sidewalk. The glittering electric sign of a myriad of lights displays the word "Majestic" in the form of a pheasant. Along the canopy are a row of white lights used in displaying the feature attraction. There are about seven hundred



Mitchell camera and tripod in charge of its new owner, C. J. Van Enger, cameraman for Maurice Tourneur. Van Enger was the first purchaser of a Mitchell motion picture outfit, having placed his order while camera was still in process of being perfected. He has just finished photographing "Kindred of the Dust" for R. A. Walsh productions and is now at work on Lorna Doon for Maurice Tourneur



The Type "S" Simplex machines in Chicago theatre are finished in battleship gray

seats on the main floor, and patrons can get an uninterrupted view of the screen as the balcony is supported by two large spans of steel, making pillars unnecessary.

The floor of the main floor is of concrete with a special surface treatment. This is carpeted. The roomy balcony has the seats centered so that a clear view of the screen may be had. Another feature attached to the balcony is the fact that on either side runways afford safe emergency exits into the alley, thus in case of danger eliminating possibilities of a jam at the front exits.

The decorating is exceptionally attractive—decorative art was given full sway in tan, old rose and cream. Two double doors open from the foyer into the theatre proper; these are paneled, the indirect lights have globes of old rose and the seat covers are in tan. Another feature of the Majestic was the installation of a pipe organ, this with chimes and harp are concealed behind a screen which carries out the color scheme. The orchestra pit will accommodate thirty musicians. The management is also expanding their chests with just pride over the ventilating system. The air is drawn in from the outside—passes over a network heating pipes and is then forced into the theatre through the use of the pipe system which has openings into the main floor and balconys. The system assures the patrons of the place a constant temperature.

Two latest model Powers have been installed in the projection room. This is thoroughly fire proof and equipped with all the automatic devices to insure safety.

Any film will print a shadow and a highlight—it's the tones in between that give the positive its quality.

EASTMAN POSITIVE FILM

Has the long scale of gradation—the reproductive quality that registers all the delicate halftones of the softest or the most brilliant lightings. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Rose Film Tester Eliminates Waste

In these days of outcry against extravagance and waste in the making of motion pictures it is interesting to note that a cameraman, and a member of the American Society of Cinematographers, has made an important contribution to efficiency and conservation by the invention of a developing and fixing device for the purpose of making a test of the film while still in the camera, thereby eliminating the necessity for retakes and checking faulty camera work at the start.

The inventor is Jackson Rose, a cameraman of long and honorable service and high repute in his profession, and his device was brought to perfection in the shop of Charles F. Jones, 923 Cole Avenue, Los Angeles. The device will be demonstrated at an early meeting of the American Society of Cinematographers.

The Rose Film Tester, as it has been labeled by the inventor, is a small receptacle made of machined aluminum that may be easily carried under the arm. It may be attached to any style camera and by its simple and ingenious construction the whole operation of testing the film may be accomplished in less than five minutes.

Fancy the convenience of such a device on location, for night scenes, double exposure work, filter photography, lens testing, etc. It can be operated and loaded in bright sunlight without wasting more than three inches of film. It works automatically; the cameraman simply inserts film and turns the crank.

It is always ready and as much as two feet of film may be tested at one time without a dark room. By retaining one-half of the test and sending the other half to the laboratory with the exposed roll it acts as a guide for proper development of the entire roll. The device may be mounted upon a regulation tripod or set upon any flat object for operation. It is equipped with a case and chemical containers, which act as a measure for the liquid to be used, and the bath may be used over and over again at the will of the operator by merely opening a valve and permitting the liquid to flow back into the containers.

It can be used either with negative or positive films and is micromically adjusted to be used with all styles of camera magazines. Made almost entirely of Bakelite, it is light, accurate and non-corrosive. It is light and liquid tight and may be inverted without leaking. A cutter device enables the operator to cut the film as desired.

The use of such a device might almost be termed negative insurance. It is like having a laboratory constantly with the camera, and why should not the cameraman have a rehearsal with his lights, his camera, his focus, his lenses, his filters, his trick mats, atmospheric conditions, etc., especially when so much responsibility rests with him; when at times he has hundreds of people and expensive sets that are to be photographed, or maybe the company is on location, hundreds of miles away from the studio, and when one slight miscalculation might spoil the scene and necessitate a retake that would probably cost thousands of dollars? When one realizes the responsibility that rests with the cameraman, who has to rely solely upon his experience and judgment to make beautiful pictures, and who sometimes errs in his judgment, it would seem that such a device as the Rose Film Tester would be acclaimed by the cameramen of the world.—*The American Cinematographer.*



The Vista theatre, the latest house of the Bush theatres of San Diego. Located at East San Diego, a fast growing suburb, is proving a big success. It has a seating capacity of 600

To Solve Riddle of Deep

(*Continued from page* 108)

the roots of the sponge and pull it from its bed on the bottom. This process was photographed, both below the water and on the deck of the sponge boat. Then the marketing and trimming of the sponges was filmed on shore.

Many, many feet of film were made of the hundreds of different kinds of fish that abound in the Bahama waters. Some were caught as they swam about in their natural haunts among the coral reefs and others, by means of a baited line were drawn close up to the chamber. Color plates were taken to be used as a guide in coloring the film by hand so that the world may see in their natural tints the fish, the wrecks, the reefs and the marine gardens. Also these plates will afford an authentic record of what was seen on the first step toward robbing the sea of its secrets.

As in all tropical waters the sea around the Bahamas abounds in sharks and a film that has no counterpart in the annals of photography was secured of a battle between two of these monsters. Specimens 18 ft. and 20 ft. long are common and no ordinary sized bait would last long enough for the purpose of photographing them.

After, however, unwinding many miles of British red tape, for the law does not permit an animal to be wantonly killed no matter how incapable of work it may be, a lame horse was secured and put to death by a special agent from the Police Department, at a convenient place on the shore from whence it was towed out to sea, and anchored in the water near the apparatus. The carcass was slashed with a knife so that the blood might flow out on the outgoing tide, and in less than an hour after there were 20 to 25 of these huge fish milling around the bait. They are the natural scavengers of the sea, but some instinct seemed to tell them that the carcass anchored there augured no good for them, but they swam around and around it several at a time and swallowed eagerly huge chunks of meat which were thrown overboard from the barge.

The crew caught half a dozen of these monsters with large hooks attached to chains. After losing several hooks which were used with heavy woven wire, but which snapped between their serrated teeth like pack threads, one of the largest of these freshly hooked monsters was drawn close to the chamber to permit the taking of a good view of his Leviathan struggles. A portion of the hunch of meat which was used for bait still protruded from his jaws and while he struggled thus, another huge shark swam in view and wrested it from his jaws. He swallowed it at one gulp and seemed infuriated that there was no more. He swerved about like an angry bull, swam away for a few feet, then turned and with open jaws darted like an arrow at the fish still imprisoned by the hook. He snatched at one of the huge fins and tore it to shreds in his razor like teeth. The imprisoned animal, which had not struggled much at the hook up to now, became infuriated. Appalled at the danger of the man in the chamber, for should one of these huge animals have struck the glass at full tilt it would certainly have been broken and the operator drowned beneath the deluge of tons of water, the men on deck slackened away on the line and the two huge animals engaged in battle royal, each plunging toward the other with wide opened mouth, tearing one another at every available point, each bite tearing the flesh and streaming blood, and finally despite the hook which still hung tenaciously to his jaws the wounded shark beat off the other one.

All of this is faithfully recorded in the film up to the last moment when the vanquished shark swam bleeding away and the other churned the water into foam, battling with the barbed death in its mouth.

There have been many fish films taken in tanks at aquariums, and from the surface, but the tank has never been built that could stage the spectacle made by those sharks. The ocean is their home, their hunting ground and their battle field, and to photograph them you must go to them in their own domain. Many stories have been written of hand-to-hand conflicts with maneating sharks, but when it comes to finding a native diver who will actually go down armed with nothing but a short knife and engage in a single-handed combat with one of these brutes, it means considerable more effort than an exercise of a fertile imagination with a pencil and paper. Such a man was at last found, and motion pictures made of a naked diver meeting one of these kings of the deep in his own element, and with a long sweeping stroke of his keen knife disemboweling an immense shark who darts toward him with open mouth, escapes the yawning jaws as a matador dodges a bull, and with one swift thrust of quivering steel lands a death stroke in the monster's vitals.

Columbia

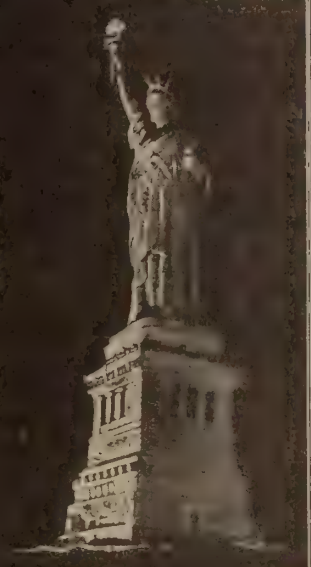
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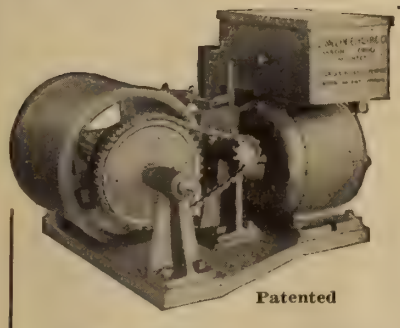
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New Motiograph De Luxe Installed in Several Large Chicago Houses

The new Motiograph De Luxe, which was put on the market by the Enterprise Optical Manufacturing Company within the last few weeks, has quickly gained recognition from exhibitors of the country as a remarkably fine projector and already is installed in many of America's leading theatres where it is throwing splendidly bright, steady pictures and winning praise of projectionists and patrons alike.

In Chicago, the home of the Enterprise Optical Manufacturing Company, batteries of the new Motiograph De Luxe have been installed in Balaban & Katz's magnificent Tivoli; Lubliner & Trinz's big northside house, the Pantheon; Jones, Linick & Schaefer's Orpheum and Lyric; Sig Faller's Bijou Dream and Ascher Brothers' Crown theatre, and a number of other houses are on the list for installations in the near future.

The installation at the Tivoli, which was completed under the personal supervision of Charles Hahn, of the Enterprise Company, gives the new Motiograph De Luxe the severest possible test, and the high praise given the efficiency of the projector and the picture it throws by Messrs. Balaban & Katz is very gratifying to General Manager Spahr and other officials of the Enterprise Optical Manufacturing Company.

Projection conditions in this house are the hardest to meet of practically any theatre in the country, as the angle of projection is almost 21°, while the throw is approximately 208 feet. The picture projected is 28 feet wide and in order to get screen efficiency in the balcony, as well as on the main floor and the sides of the house, it was found that a perfectly flat white screen with no reflective properties would have to be used.

Tivoli booth equipment consists of three of the latest type Motiograph De Luxe projectors, each machine being equipped with Dual Speed Controllers, while the mechanisms have especially designed starting clutches to permit mechanisms to come instantly to set speed when thrown into the motors.

Special pilot lights were installed in the Motiograph De Luxe Mechanism, they being located directly behind the film at the aperture plate, to completely light the film to enable threading of the machine in frame without possibility of error. The pilot light works automatically and burns only when mechanism door is open. Focusing device for objective lens is equipped with micrometer adjustment to facilitate cleaning of lenses and refitting them in the mechanism at the point of focus. An attachment is also furnished to enable immediate change of shutters, they also snapping into place without the necessity of resetting.

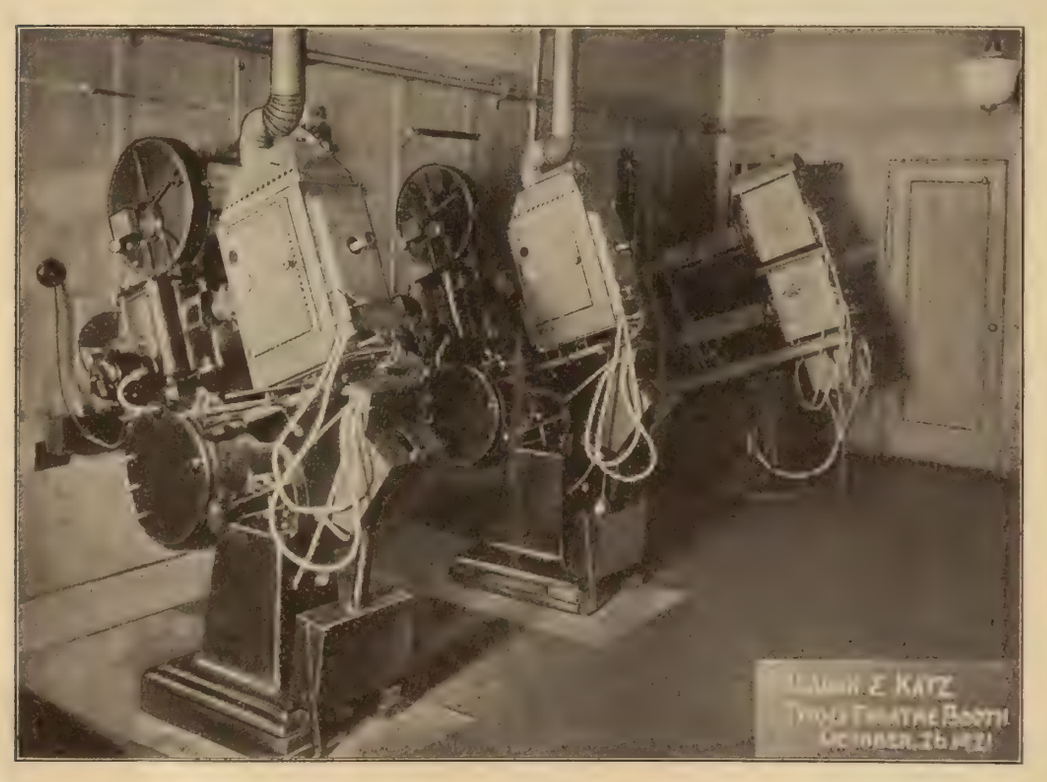
Mechanisms are also equipped with very ingenious automatic switching devices that operate from automatic shutter governor and control the fading in and changeover of reels, operating in conjunction with a shunted foot switch in the machine pedestal.

Equipments are furnished with special G. E. High Intensity Arc Lamps upon which several changes were made by the Enterprise Optical Manufacturing Company to enable lamp to burn at from 90 to 115 amperes. Specially ground condensers and mounts to meet optical conditions had to be furnished.

The current for the arc lamps is furnished by two 300 ampere G. E. Motor Generators that were specially designed and built for this theatre.

The Enterprise Optical Manufacturing Company has also installed one of their De Luxe Stereopticon Dissolvers, having a lens carriage that is instantly adjustable for any foci lens, with sets for focusing points. This feature makes it possible to change lenses and bring them into position for perfect focus without the necessity of lining up or trying out on the screen.

In the Grid Room the equipment consists of multiple unit rheostats for amperage adjustment with suitable rheostats for generator voltage adjustment. Projectors are equipped with two step switches, so that arc lamp when first lit can be warmed up on 50 to 60 amperes and then thrown into running amperage of approximately 110 when changeover between reels is ready to be made. Volt and amperemeters are mounted on the switchboard, indicating line voltage to motor of generator, voltage of generator, voltage of arc, amperage of arc, etc.



Battery of three Motiographs in Balaban & Katz's new Tivoli theatre, Chicago

Open Buffalo Branch Office

Announcement of the opening of a new branch office of the Independent Movie Supply Company, Inc., at 464 Pearl street, Buffalo, N. Y., is made by W. H. Rabell, president of the company.

Fotoplayers Exhibited at Convention

At the recent Southern Motion Picture Exposition, Charlotte, N. C., F. H. Andrews Piano Company, representatives of the American Photo Player Company in Charlotte, exhibited photoplayers on their demonstration floor. F. K. Ricksecker, manager of the Robert-Morton organ and Fotoplayer department of the Arthur Jordan Piano Company of Washington, D. C., was among those present at the convention.

Bridgeport Protecting Against Fires

BRIDGEPORT, CONN.—The first step of precaution against fire in the theatres of Bridgeport has been taken by the Fire Department placing a fireman in each theatre. Inspection of the theatres by the city authorities is proceeding. The Chamber of Commerce committee have volunteered to assist in any way possible and have secured the expert advice of the New England Insurance Exchange.

The principal items which the public and all theatre owners should know are outlined herewith.

Signature of fire commissioners that theatre is lawfully safe, and photographic copy displayed in each theatre; fire proof curtains tested at each performance; 12 inch brick walls between stage and auditorium; proper electrical equipment certified by illuminating company; code stairways, fire escapes, and passages from foot of fire escapes; double water supply, one to sprinklers and one to sand pipe; skylight over stage with automatic opening device; wide aisles; non-combustible scenery; proper fire escape doors; fireproof curtains for vaudeville-movie theatres; six three-gallon chemical extinguishers in each theatre; moving picture booth must conform to law.

REQUIREMENT OF BRIDGEPORT BUILDING CODE

Sec. 39. In all public buildings, or buildings of a public character, such as hotels, churches, theatres, restaurants, railroad depots, public halls, and other buildings used or intended to be for purposes of public assemblage, amusement, or instruction where large numbers of people are congregated, the halls, doors, stairways, seats, passageways and aisles, and all lighting and heating appliances and apparatus shall be arranged as the Board of Fire Commissioners shall direct to facilitate egress in cases of fire or accident, and to afford the requisite and proper accommodation for the public protection in such cases.—AGARD.



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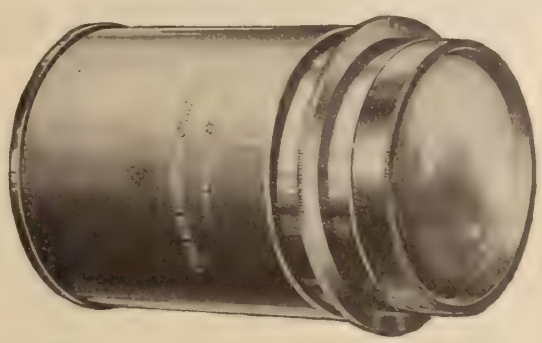
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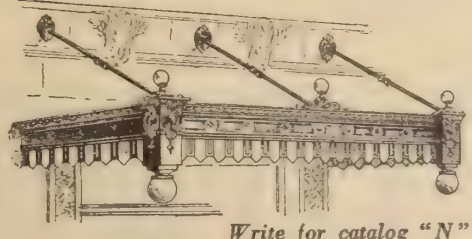
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National Anti-Misframe League Forum

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AS motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Lancaster Theatre, Boston, Mass.

Dear Ed.;

Some time ago I became a member of the league and now my two buddies in the projection room are applying for membership. Our slogan is no breaks, no misframes or bad patches that will cause the film to jump. One thing we are proud of and that is that we consider that we have the best projection room in Boston. The three of us will send some articles in for the discussions column soon.

S. Messinger,

Colonial Theatre, Belfast, Maine.

Dear Sir;

In the days when I was a projectionist, I was a member of the N. A. M. L. and tried to live up to my pledge. As I always thought that it was one of the best things of the game I am having my projectionist, E. C. Bagley, send in his application. I am anxious for him to become a member of the league.

W. J. Clifford, Manager.

Glasgow, Ky.

Dear Ed.;

Am dropping a few lines briefly describing my projection room. My room is equipped with two Simplex Type S machines. I use 8½ condensers which are 21 inches from aperture plate; use conpensarcs type A form 4 with AC current. The throw of the picture is 76 ft. to a 11 x 12 gold fibre screen. I am getting a clear and steady picture with my equipment. At any time I will be glad to help any member who is having trouble if I am able and help make the N. A. M. L. projectionists one hundred per cent perfect.

Johnnie G. Butts.



J. G. Butts

Dear Sir:

Seeing the great strides that the N. A. M. L. has taken is very gratifying to an old timer. I was one of the first projectionists to join; your records will show that I am number eight. I am now business manager of this company (Blackstone Theatre Co.) . . . My advance I attribute to the fact that I was interested in my work at all times.

Once in a while it is necessary for me to do some projection work . . . and I never forget the good old N. A. M. L. pledge.

Harold R. Alger,
Rantoul, Ill.

Lethbridge, Alberta, Canada.

Dear Sir:

. . . . the Motion Picture News should be congratulated upon the news and discussions column that is now running . . . with all co-operating, it will be a great help to all of us. As a member of the League I shall supply my share of material for the column. Let's all get together for the betterment of working conditions, equipment, and in fact for the motion picture industry as a whole.

Milton O. Field,
Empress Theatre.

H. K. Greevers' Theatres, Vernon, Tex.

Dear Sir;

I have been a projectionist and would like to join the league . . . . some of the films I have been received have been in bad shape but I have always fixed them and have tried to help the other fellows. If a man learns right how to patch there should be no excuse for misframes. . . . . I think that the league is a great thing. . . .

Leonard Sneed,
Hastings, Mich.

Dear Sir;

Having been forced to work out of doors and give up my job as a projectionist, I have not been in touch with the league for the past year . . . . But I am now going back to my line, and am anxious to hear of what the members are doing. I start in at Battle Creek about the first of the year . . . . I wanted to let you know that I am still on deck and that you will hear from me soon again.

Lyle Wilcox, No. 818.

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Theatre.....

Name and Address of Theatre Manager.....

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(1536)	James Calamari	Rockford, Ill.
(1537)	James Langman	Coal Bluff, Ind.
(1538)	Leland Bradney	Coal Bluff, Ind.
(1539)	Herbert Kirkdorfer	Goshen, Ind.
(1540)	T. I. Marshall	Hammond, Ind.
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(1542)	L. E. Witcraft	Ft. Dodge, Iowa
(1543)	Bailey J. Rose	Junction City, Kans.
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(1551)	F. M. Robinson	Starkville, Miss.
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(1553)	Charlie Porter	N. Wilkesboro, N. C.
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Milwaukee to Have 3,000 Seat Playhouse

Evincing its faith in the future, the Saxe Amusement Enterprises, holder of the First National franchise in Milwaukee, is perfecting plans for the construction of a new theatre in the Cream City, to seat 3,000 and to be one of the largest and most perfectly appointed in the northwest. The name of the proposed addition to the Saxe string of houses has not been determined upon.

The theatre building will be eight stories in height, the upper floors to be devoted to business purposes. The structure will be built in conjunction with Oscar Brachman, and will cost in the neighborhood of $2,000,000. The designs are now being completed by Martin Tullgren & Co., and it is planned to start actual construction early in the spring.

The site of the new house is on the corner of Grand Avenue and Sixth Street, on which a 99 year lease has been obtained. It has more than 31,000 square feet of ground floor space and the building, which will occupy approximately a quarter of a block, will be one of the largest in the city.

The main entrance will be on Grand avenue, with another box office in the Sixth street lobby. Dressing rooms and stage equipment will be built in for vaudeville or grand opera, should occasion demand that the house ever be used for either of these purposes. Particular attention is being paid to the acoustic properties of the theatre. There will be one balcony.

One of the largest arcades in the country will occupy the basement. The plans call for a restaurant, barber shop, pool and billiard rooms, bowling alleys and soda fountain, cigar and fruit stands in the arcade.

Simplex Distributor Reports Business Better

B. F. Porter, of 729 Seventh avenue, distributor for Simplex machines in Greater New York, Northern New Jersey and Long Island, reports business picking up. This well known distributor believes there will be far better business throughout the country after New Year.

Wonderful Home of Drama

(*Continued from page* 105)

indicators. A Simplex spotlight and a Simplex stereoptican complete the equipment.

An American Photo-Player, costing $30,000 has been installed and a twenty-piece orchestra gives concerts both afternoon and evening. The latest improved orchestra chairs are being used.

Carneal & Johnston, architects and engineers, designed the building. J. W. Atkinson was the general contractor, while Claude L. Batkins, plastering and stucco contractor, was responsible for the beautiful cain stone and ornamental work, plastering and stucco.

Business Offerings

YOUNG MAN, 26, experienced and trained in theatrical line, desires position as manager or assistant to theatre manager. Well educated and hard worker. Box 65, Motion Picture News, New York city.

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To Rebuild Albany House

Fred Elliott, owner of the Clinton Square theatre in Albany, N. Y., has just had drawings made by Architect Webber for a 1,200 seat house which he plans to erect. The house, as planned, will be of brick and steel construction with a semi-colonial front. It will occupy the present site of the Clinton Square theatre, which Mr. Elliott has owned for the past seven years. The contemplated house will not be a new one, for it is Mr. Elliott's plan to utilize the present side walls. The new house will be equipped with a balcony and will be most modern in every respect. The present theatre occupies a remodeled church which was built a century or so ago.—GRANT.

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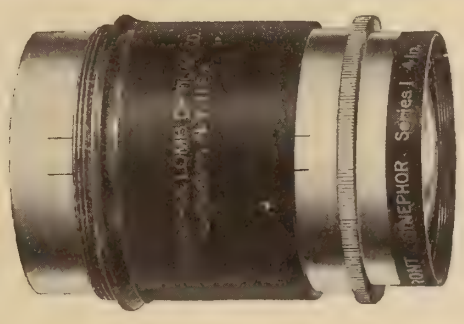
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Music and the Picture



The augmented orchestra at the California theatre, Los Angeles, which Managing Director Fred H. Miller has determined shall not be excelled by any organization in the country

Holiday Prologue Suggestion

Holiday Week Number Originated by New York Concert League Decidedly Worth While

THE New York Concert League, Inc., has prepared a Christmas prologue in which appropriate Yuletide music is suggested and a light plot mapped out. It is presented by MOTION PICTURE NEWS for the use of all exhibitors, with acknowledgment and thanks to the author.

UNIT 1

OVERTURE

Merry Wives of Windsor.....Nicolai
or
Raymond Overture .....Thomas
or
Dance of the Hours .....Ponchielli
(Light Plot in Christmas Atmosphere)
(a) Early Evening
(b) Drawing Toward Midnight
(c) Midnight
(d) Midnight to Dawn
(e) Dawn
(f) Dawn to full light
(g) Full Light for final gallop.
(Turn on all house and stage lights)

UNIT 2

SCENIC

Scenes from Holy Land
or
Educational.....Historical Life of Christ, etc.
Music for these pictures: Jerusalem the Golden
(For organ solo, Vox Humana or orchestra).

UNIT 3

VOCAL

The First Noel .....Old French
or
Silent Night, Holy Night . (Plus Organ Chimes)
or
While Shepherds Watch
or
Ring Out Wild Bells.....Gounod
(Organ chimes or orchestra bell effect on last strain)
or
Come All Ye Faithful
(These numbers can be sung by soloist, trio, male or mixed quartet)

UNIT 5

DANCE

Toy Specialty—Toy March from Babes in Toyland .....Herbert

UNIT 6

FEATURE PICTURE

UNIT 7

CHRISTMAS DIVERTISSEMENT

Time—Midnight—clock chimes twelve.
Setting—Nursery—Conventional Christmas settings, clock on mantelpiece.
Decorations—Center Fire Place, hanging stockings, Christmas tree, child's bed.
Action—After twelve chimes, Santa Claus comes out of chimney (LITTLE DANCE OR SONG NOVELTY) and leaves his gifts and hides. Child awakens. Surprised, confused, ecstatic at gifts. (SONG OR DANCE OR PANTOMIME SPECIALTY.) Mother preferable, or father comes in when child awakens. (DUET OR DIALOGUE.)
Finale—Christmas dance—Parent, Child and Santa Claus.

UNIT 8

COMEDY (Children's Comedy)

Children comedies or Educational comedies or animated models or cartoons.
Music.....Popular One Steps and Fox Trots

UNIT 9

ORGAN PRELUDE

Hallelujah from Messiah
Largo .....Handel

Puccini Working On New Opera

Puccini is working on a new opera, called "Turandot." The first act is completed and the work far advanced. Busoni has also composed a musical comedy, a "Turandot," which was performed last spring, a fable called Chinese, which was used by Gozzi, the Italian dramatist, and was introduced to Germany by Schiller. Weber wrote an overture for the play, and there have been many German operas on the subject.

California of Los Angeles Enlarges Orchestra

Managing Director Fred Miller of the California Theatre, Los Angeles, after having given the matter of picture theatre presentation an exhaustive study, decided that people came to the larger houses not only for the picture on pictures but also in a large measure to hear the music, especially the better class of music, presented by artists.

In consequence, Mr. Miller issued instructions to Carli D. Elinor, the talented director of the California orchestra, to augment his organization to fifty pieces and to spare no pains or expense to make it a musical body that would take first place in its field.

Mr. Elinor, whose experience in presenting music in the motion picture theatre is a wide one and whose knowledge of the art of synchronizing the photoplay to music, has been demonstrated if in no other way, by the scores arranged for "The Birth of a Nation," "Ramona," "Hearts of the World," and lately "The Old Nest" scoured the country for instrumental artists.

The result of his search is to be found in the announcement of the engagement at the California of such soloists as Miss Elsa Grosser, concert violinist; Samuel Kalinowsky, violin and cello virtuoso; Jack Genter, trumpeter; Hubert Graf, harpist; Hobart McKenney, clarinet and saxophonist; Vincent de Rubertis, French horn, and Melville Berry, trombone.

How to Get English Opera

In The Saturday Review an argument is made by Francis Toye to the effect that, if English opera is ever to be developed, it must come through the lighter forms of opera. He gives a rapid historical review, from which he concludes that "dramatic music in England, when it has been successful, has always been gay rather than sombre. . . . Any attempt to build up a permanent opera will fail unless we recognize this fact."

He continues with special reference to the Carl Rosa company's performances now given at Covent Garden.

Feature Subjects of Short Length

"The Bashful Suitor"

(Triart Productions — Through Hodkinson Exchanges)

GORGEOUSLY mounted, telling a sweet and simple love story, and capably acted, this makes as wholesome and fascinating a short subject as an exhibitor could want. It is another of the series of two reel subjects inspired by famous paintings. Josef Israels' work, "The Bashful Suitor," hangs in the Metropolitan Museum of Art in New York. It is a Dutch pastoral scene. In the foreground are two figures—a fresh, pretty, Holland country girl, and beside her a half-hesitating, rustic swain. From this picture they have made a story; not a very dramatic story, nor a very original one, but one of sufficient interest. And so perfect are the detail, the settings, the acting, that an audience can feel themselves in that fertile land of simple-living lace makers and dairymen. Such heart interest, such a tale of pure emotion, such a romance so enchantingly told, outweighs the punch of the melodrama, the wild action of the thriller.

For refreshment after a diet of melodrama, sex stories, and slapstick, try "The Bashful Suitor." We believe that an audience will welcome such a short subject; that it will win an exhibitor staunch friends among a class of people who are now unfriendly to the screen. For a simple love story, if it can be kept from the pathetic, and free from the gush the sentimentalist, is never old or never wearying.

The picture was directed by Herbert Blache, and the art work was executed by Lejaren Hiller. Mary Brandon and Pierre Grendron play the leading parts.—*MATTHEW A. TAYLOR.*

"A Barnyard Cavalier"

(Christie Comedy-Educational)

SO much is expected when a comedy director satirizes or burlesques a popular play or book or movie, that one is apt to become disappointed if the exaggerations are not as broad as the anticipations. Mack Sennett set the style in this brand of comedy and his ridiculous hokum is remembered months after. It strikes us that the Christies could have obtained more burlesque from "The Three Musketeers," what with the wealth of ideas employed in the story. As it is it is a first rate offering and likely to get over anywhere. There has been a deal of money lavished in the undertaking. Costly sets have been erected and the study given it in making it an exceptional comedy calls for commendable praise. But the burlesque is too faithful.

If one wants to go back into the files of memory it is our opinion that "Falling for Fanny," and "Oh! Buddy," were much funnier —carried more invention and ingenuity. Here Bobby Vernon is a farm-hand who falls asleep. He is reading "The Three Musketeers" as he drops into slumberland, and the ensuing scenes exploit him as a D'Artagnan wielding a vicious sword and cutting up capers according to Hoyle and Dumas. A big set is employed to put the comedy over. Bobby Vernon dashes about and overpowers every opponent. Before the burlesque is introduced, he is up against it because his sweetheart's father does not like him. But as D'Artagnan he has sweet revenge.

We wish that the Christies had employed all the farm paraphernalia—chickens, cows, freak horses, donkeys, pitch-forks and what not in satirizing the plot. It is a painstaking effort however and one calculated to be appreciated because the story is so widely popular. It moves with creditable speed and the company interprets the various roles with plenty of dash and spirit. And one is really carried into the Dumas atmosphere. — Length, 2 Reels. — *LAURENCE REID.*

"Childhood" and "A Day's Fun at Blackpool"

(Kineto Reviews—One Reel Each—Released Through National Exchanges)

IF particularly desirous of pleasing a juvenile audience, don't overlook the two Kineto Reviews, the sociologic one reel, entitled "Childhood," which depicts a living example of every kind of youngster known, showing them engaged in their favorite pastimes, then illustrating what each child wants to be when grown up, for which fitting costumes have been provided for the individual dream of the young mind. The first would be the "Belle of New York," and wear smart clothes, be entertained and sought after. Another would be a "General" and one lively boy aspires to become a "Jockey." The winner, however, is the manly little fellow who states that he always wants to be a good American.

"A Day's Fun at Blackpool" is another that will appeal especially to the younger folk, as well as amuse the grown ups. It depicts a typical Lancashire family (enacted by English comedians) who decide to spend a day at the great English Amusement Park, "Blackpool." They ride the donkeys, do the Tower, attempt roller skating, try the scenic railway and the "chutes," overlooking no concession on the grounds. At last they return to Liverpool, by boat. Aside from being mirth provoking, the last subject has more or less of educational value.—*LILLIAN R. GALE.*

"Heart Breakers"

(Star Comedy-Universal)

HERE is a study in a domestic masquerade which carries a flavor of the triangle broadly burlesqued. There is a "heavy" who because of his royal blood is much sought after by the heroine's father. The latter forbids the girl to encourage the hero. And this clever youth immediately adopts the costume or disguise of the fair sex. Such a startling appearance does he make that the girl's parent and the Count MacAroni forget her in their attentions to the gay masquerader. The scene shifts to the beach (as all comedies have a way of doing if they are made near the water) and when the heroine gets a cramp while swimming, the Count refuses to rescue her and the hero loses his toupee in the excitement. He pulls the gag that he saved the girl from "taking the count" and is forgiven for his deception. It's a snappy enough one-reeler. Cliff Bowes, Rex de Rosselli, Florence Gilbert and William Irving furnish their personalities to the triangle or, rather quadrangle.—Length, One Reel.—*LAURENCE REID.*

"The Heritage of Hate"

(Cyclone Smith Westerns-Universal)

THE latest of the Cyclone Smith series of Westerns featuring Eddie Polo are up to the forerunners in point of spectacular action, there being a full quota of hard riding, shooting, and rescue work to please the patron in search of primitive adventure. Cyclone falls heir to a ranch and inherits a feud with neighboring ranchmen which centers about that tried and true formula—cattle rustling. When Cyclone saves the life of the ranchman's daughter he earns the enmity of the villain who would like to be the favored one. The feud develops with the two ranches sharply divided. Each group accuses the other of being rustlers. The girl is torn between love for Cyclone and filial devotion. But her parent revives after a shooting scene to clear the picturesque cowboy. Are the rustlers corraled? Well Cyclone has never been known to fail. The action is crisp, and Eddie Polo adds color to the role of the hero. —Length, 2 Reels.—*LAURENCE REID.*

"Teddy's Goat"

(Century Comedy)

A NOVEL little picture with Teddy, the Dane, and a goat supplying the plot with real humor, makes this Century a snappy number for any house, anywhere. Teddy is a Jack or rather Dane-of-all-trades. It is his duty to awaken his master in time to deliver milk; he must pull the little milk wagon over its route, and to round out a complete life for the day—he must take care of the goat that gives up forty quarts of milk without a prescription. Teddy is constantly on the job. He frustrates the villain's plan to sour the milk with a lemon and changes the bottles before any harm can come to the master. Teddy, furthermore, saves the goat from being kidnapped—and he is finally commissioned to pull the wagon in which his master and his sweetheart are seated. Teddy's "goat" never strays. He does everything asked of him without a grunt or bark or complaint. This comedy will certainly please the younger set.—Length, 2 Reels.—*LAURENCE REID.*

"A Family Affair"

(Century Comedy)

THIS is one of the light, domestic comedies which revolves around the trials and troubles of courtship. Incidental to the business of getting married and living scrappily ever after, Charles Dorety and Louise Lorraine are engaged on a flivver jaunt. Charlie has invited Louise along, never dreaming that she would invite the family. But the girl has asked dad, and dad asks mother, and mother invites grandpa and grandma, and they in turn invite the children. Teddy, the dog is not invited, but he follows along just the same.

In their effort to dodge the household the lovers take refuge on a yacht, but are surprised to find the family pests are there ahead of them—the yacht being the property of a friend of the family. It is later that Charlie overpowers a dangerous wrestler and wins the girl. This is a pleasing enough comedy—quite up to the Century standard and snappy enough to excite favorable comment. — *LAURENCE REID.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

MAY

Feature	Star	Distributed By	Length	Reviewed
Colorado Pluck	William Russell	Fox	6 reels	May 28
Wild Goose, The	Mary McLaren	Famous Players	5 reels	May 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Beach of Dreams	Edith Storey	Robertson-Cole	5 reels	June 11
Beautiful Gambler	Special Cast	Universal	5 reels	June 11
Beyond Price	Pearl White	Fox	5 reels	May 21
Big Town Ideas	Eileen Percy	Fox	5 reels	May 28
Black Panther's Cub	Florence Reed	Equity Pic.—S. R.	7 reels	June 11
Boys Will Be Boys	Will Rogers	Goldwyn	5 reels	May 28
Butterfly Girl, The	Marjorie Daw	Pathe	5 reels	June 4
Charge It	Clara Kim. Young	Equity Pic.-S. R.	6,900 ft.	June 11
Cold Steel	Special Cast	Robertson-Cole	6 reels	June 4
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Get Your Man	Buck Jones	Fox	5 reels	June 4
Girl from Nowhere, The	Elaine Ham'rstein	Selznick	5 reels	
Gypsy Blood	Poli Negri	First National	6 reels	May 21
Heart Line, The	Leah Baird	Pathe	6 reels	June 4
Home Stuff	Viola Dana	Metro	5 reels	June 18
Idols of the North	Dorothy Dalton	Famous Players	5 reels	May 28
If Women Only Knew	Robert Gordon	Robertson-Cole	6 reels	June 4
Keeping Up With Lizzie	Enid Bennett	Hodkinson	5 reels	May 21
King Queen Joker	Sydney Chaplin	Famous Players	5 reels	June 11
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Last Card, The	May Allison	Metro	5 reels	June 4
Lessons in Love	Constance Talmdge.	First National	5 reels	June 18
Live and Let Live	Harriet Hammond	Robertson-Cole	6 reels	June 4
Lost Romance, The	Conrad Nagel	Famous Players	7 reels	May 28
Love's Penalty	Hope Hampton	First National	5 reels	June 4
Lure of the Orient, The	Special Cast	Aywon Film—S. R.	6 reels	May 28
Man of the Forest	Special Cast	Hodkinson	6 reels	May 28
Man Tamer, The	Gladys Walton	Universal	5 reels	June 4
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod.	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Rider of the King Log	Frank Sheridan	Pathe	7 reels	May 28
Ridin' Romeo	Tom Mix	Fox	5 reels	June 11
Road to London, The	Bryant Washburn	Pathe	5 reels	June 11
Sacred and Profane Love	Elsie Ferguson	Famous Players	5 reels	April 30
Salvage	Pauline Frederick	Robertson-Cole	5 reels	May 28
Scarab Ring, The	Alice Joyce	Vitagraph	5 reels	June 4
Scrambled Wives	Marguerite Clark	First National	6 reels	June 4
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Sham	Ethel Clayton	Famous Players	5 reels	May 28
Sheltered Daughters	Justine Johnston	Realart	5 reels	May 28
Silver Car, The	Earle Williams	Vitagraph	6 reels	June 4
Snow Blind	Russell Simpson	Goldwyn	6 reels	June 4
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Ten Dollar Raise, The	Peter B. Kyne	Associated Prod.	6 reels	May 21
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Two Weeks With Pay	Bebe Daniels	Realart	5 reels	June 4
Two Wise Wives	Louise Calhern	Famous Players	6 reels	June 4
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Whistle, The	William S. Hart	Famous Players	5 reels	April 9
White and Unmarried	Thos. Meighan	Famous Players	5 reels	June 11
Wise Fool, A	James Kirkwood	Famous Players	6 reels	June 11
Wom. God Changed, The	Seena Owen	Famous Players	6 reels	June 4
Appearances	Special Cast	Famous Players	5336 ft.	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16

JULY

Feature	Star	Distributed By	Length	Reviewed
Broken Doll	Special Cast	Associated Prod.	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod.	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30
Foolish Matrons	Hobart Bosworth	Associated Prod.	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft.	July 2
Heart to Let	Justine Johnston	Realart	5249 ft.	Aug. 6
Home Talent	Ben Turpin	Associated Prod.	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod.	5312 ft.	May 7
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft.	July 9
Live Wires	Edna Murphy	Fox	5200 ft.	July 9
Love Time	Shirley Mason	Fox	4800 ft.	July 23
Man Who, The	Bert Lytell	Metro	6 reels	
Mask, The	Hedda Nova	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft.	July 9
Ten Dollar Raise	Special Cast	Associated Prod.		May 21
Thunder Island	Edith Roberts	Universal	4279 ft.	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft.	July 2
Women Who Wait	Special Cast	Pathe	5 reels	

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Big Game	May Allison	Metro	5 reels	Aug. 20
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft.	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Dangerous Toys	Special Cast	Federated—S. R.	7 reels	
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
God's Country and Law	Special Cast	Arrow Film—S. R.	5 reels	
Greater Than Love	Louise Glaum	Associated Prod.	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft.	Aug. 6
Heedless Moths	Audrey Munson	Equity	6 reels	
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft.	July 31
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft.	Aug. 6
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft.	July 16
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Pilgrims of the Night	Lewis Stone	Associated Prod.	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft.	Nov. 26
Remorseless Love	E. Hammerstein	Selznick	5,000 ft.	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
They Shall Pay	Special Cast	Pathe	5 reels	
Wealth	Ethel Clayton	Famous Players	5,141 ft.	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
Who Am I?	Special Cast	Selznick	5,000 ft.	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		Nov. 5
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 28
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Beating the Game	Tom Moore	Goldwyn	6 reels	Sept. 17
Bar Nothing	Buck Jones	Fox	5 reels	Oct. 22
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		Oct. 29
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Wid Gunning	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Burn 'Em Up Barnes	Johnny Hines	Affiliated Dist.—S. R.	5 reels	Sept. 9
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Courage	Naomi Childers	First National	6 reels	Nov. 26
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Discontented Wives	Special Cast	Pathe		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Family Closet, The	Special Cast	Pathe		
Fighter, The	Conway Tearle	Selznick	5000 ft.	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		Oct. 29
For Those We Love	Betty Compson	Goldwyn	5752 ft.	
Fountain of Youth, The	Special Cast	Graphic	6 reels	

(Continued on page 124)

"DON'T TELL EVERYTHING"

(Paramount)

A Live Little Story Built to Suit Three Stars

"DON'T TELL EVERYTHING," would have been a success even if the Reid-Swanson-Dexter combination were lacking. It has not the theme one might expect from its title, and it may be branded as improbable because of some sudden twists in its development, but its individual incidents ride along with a goodly amount of humor, its stars are afforded the type of roles which suits them best, and therefore impress most favorably, and the titles talk in a piquant strain, philosophizing of love and satirizing the lovers. Added to this is a bit of spice in the ending.

The love story is of the triangle variety but it is never heavy drama. A wealthy, sporting young man (Wallace Reid) chooses for his bride a dainty, one hundred per cent feminine girl (Gloria Swanson), who loathes the sports her sweetheart adores. The third party is a "pally" sort of girl (Dorothy Cummings) who fishes, rides, hunts, and golfs most proficiently.. Elliott Dexter plays a steady old bachelor who tries to guide the couple to happiness and steers off the other girl from the man-hunt.

This romance is developed with polo and golf scenes which give Reid an opportunity to qualify as the most versatile exponent of American sports on the screen. He need only round out his career in a tennis picture. There is comedy here when the lover tries to lie out of many of his past flirtations. The two are married secretly, and the young husband wants to spend the honeymoon at the hunting lodge of the other girl. The bride refuses, a quarrel follows, and the husband goes along to the lodge. Perhaps we lose a little sympathy for the man since he prefers his sports to his bride. It is a weak spot in the story. At the hunting lodge, the "pally" girl tries her methods of vamping. Then the bride suddenly arrives on the scene to continue the battle, and the climax is not of great strength. The two schools of feminine attraction are pitted against one another. And sex appeal wins over the good chum. The story has therefore little to do with a man's past, but is simply the history of a man-hunt with satirical touches here and there which liven it considerably. Wallace Reid and Gloria Swanson will satisfy perfectly all their admirers. Elliott Dexter's role is convincingly handled by him. Dorothy Cummings has been well cast for the important part she plays. There are attractive sets, especially in the hunting lodge, and the polo scenes are unusual.—Matthew A. Taylor.

THE CAST

Cullen Dale.....Wallace Reid
Marian Westover.....Gloria Swanson
Harvey Gilroy.....Elliott Dexter
Jessica Ramsey.....Dorothy Cumming
Mrs. Morgan.....Genevieve Blinn
Cullen's neice.....Baby Gloria Wood
Morgan twins.....The de Briac twins

Directed by Sam Wood.
Story by Lorna Moon.
Adapted by Albert Shelby LeVino.
Supervised by Thompson Buchanan.

PRESS NOTICE—STORY

As its feature attraction on ———— the ———— theatre announces the new Paramount picture, "Don't Tell Everything," which includes in its cast three of the most popular names in filmdom. They are Wallace Reid, star of numerous fascinating comedy dramas, and idol of thousands of picture fans; Gloria Swanson, the appealing beauty who won so many admirers in "Why Change Your Wife?" and other features, and Elliott Dexter, who has been leading man in Paramount pictures for years.

"Don't Tell Everything" was written especially for this notable trio by Lorna Moon, and is a sparkling comedy and a fascinating satire on engaged couples. It tells of the love that is in the hearts of a young wealthy sporting man; a dainty, fragile society girl, and a pally sort of girl, an expert with rod, gun, and on horseback. When this last girl sees her old "pal" won by another, she discovers how dear he has become to her. So she tries to win him back, and the story that follows is one of great interest and rollicking comedy. The scene shifts from polo field to a hunting lodge in the mountains, and furnishes a delightful background for the action.

The picture was directed by Sam Wood, who created a number of Wallace Reid features and also "The Great Moment," starring Gloria Swanson. None of the three stars has shone to greater advantage than in this sparkling comedy. "Don't Tell Everything" will remain as the feature at the ———— theatre for ———— days.

PROGRAM READER

Which kind of a girl do you suppose the sporting man would prefer—the dainty, fragile, entirely feminine sort; or the pally, rough-and-ready kind of girl who is as proficient with the gun and rod and as clever on horseback as he? Cullen Dale had his choice and he picked the society girl. But his old pal was not to be defeated. And so the trouble arose. In "Don't Tell Everything" which will be the feature attraction at the ———— theatre on ————, Wallace Reid, Gloria Swanson and Elliott Dexter share the honors. It is a delightful comedy, and a keen satire on engaged couples. It was written especially for this trio by Lorna Moon and directed by Sam Wood, who has been responsible for many previous Wallace Reid and Gloria Swanson pictures. It will remain at the ———— theatre for ———— days beginning ————.

SUGGESTIONS

There is little need to urge any exhibitor to make the most of the trio of stars who appear in this picture. Wallace Reid is the greatest matinee idol of the screen and Gloria Swanson is a favorite among the men for her beauty and among the women for her ability to wear fine clothes. Elliott Dexter, by consistent high class work, has won his own following. Emphasize the fact that these three are in a light comedy which satirizes engaged couples. Use the catchy title for teasers and in all catch lines. And try to start a discussion in the local papers on which kind of girl is preferable, the "pally" sort, or the shy feminine type.

"FOOL'S PARADISE"

(Cecil De Mille-Paramount)

Appealing to the Eye If Not Always Impressive

CECIL B. DE MILLE will either put over a Barnum and Bailey show in his screen documents or pull down the tent and rent out the land for pasture. The director, highly imaginative and ever keen to bewilder the eye with dazzling scenes, has concocted a fascinating picture in "Fool's Paradise," in spite of the fact that his story goes astray while he puts on an after-show. The idea suggested from a popular novel by Leonard Merrick carries all the earmarks of sound story interest. The plot is unusual since it presents a youth losing his eyesight through a woman's playful prank and marrying her thinking her the ideal of his fancy.

Here is rich food for thought and De Mille brings the drama forth in eloquent scenes. The hero's eyesight is slightly impaired, he having served his colors in France. Over there he had met his ideal and he constantly worships her. The scene is El Paso and he is dabbling in oil with fair success. He journeys over into Mexico and wins the admiration of a primitive woman, who chagrined over his failure to respond to her passionate entreaties, gives him a trick cigar to smoke and the result is blindness. Having met the ideal of his dreams in France and El Paso, it is illogical that he should confuse her identity with that of the Mexican girl. There is a rip in the pattern when the passionate senorita, now conscience stricken and married to the youth, suffers herself to have his sight restored and the young man realizes for the first time that she is not the woman of his fancy. He looks around the house searching for the French girl, yet the Mexican girl's voice is the only one he has heard during his blindness. When he upbraids her the story logically ends, though the finale would be unhappy.

However, De Mille becomes the spectacular director again. He takes the spectator on a journey to Siam—and the story starts all over again. His purpose, undoubtedly, is to show the real character of the French girl, who possesses no real womanly virtues whatsoever. These scenes are lavish in the extreme, but they serve no purpose in advancing the story. They merely dazzle the eye. The simple structure of the early sequence is lost in a maze of Oriental trappings. There are some few scenes which merely register an expenditure of money. Still they dazzle by their brilliancy of setting. The crocodiles provide an uncanny touch as they creep forth to devour the unfortunate prince. And the youth of El Paso who has blossomed forth wealthy returns a sadder and wiser man—returns to the Mexican girl whose romance has gone through the crucible.

This after-show is an anti-climax. But it has its box office value. Certainly with such a title and such a cast and such expenditure and a director whose name stands high in film circles—with such a picture the exhibitor should pack his house. There are some highly inventive scenes—one of which shows a fantastic grouping on a magic carpet. The De Mille atmosphere is always suggestive. The production is always artistic. And the acting of Dorothy Dalton, Conrad Nagel, Theodore Kosloff and John Davidson is registered as vital and sincere.—Length, 8 reels.—Laurence Reid.

THE CAST

Poll Patchouli.....Dorothy Dalton
Rosa Duchene.....Mildred Harris
Arthur Phelps.....Conrad Nagel
John Roderiquez.....Theodore Kosloff
Prince Talat-Noi.....John Davidson
Samaran, his chief wife.....Julia Faye
Manuel.....Clarence Burton
Pedro.....George Fields
Briggs.....Guy Oliver
Kay.....Kamuela Searles
Girda.....Jacqueline Logan

Suggested by Leonard Merrick's story, "The Laurels and the Lady."
Scenario by Beulah Marie Dix and Sada Cowan.
Directed by Cecil B. De Mille.

PRESS NOTICE—STORY

"Fool's Paradise" is the name of the new Cecil B. De Mille picture which comes to the ———— theatre next ———— with a cast comprising such talented players as Mildred Harris, Dorothy Dalton, John Davidson, Conrad Nagel, Theodore Kosloff, Guy Oliver, Julia Faye and others. This eloquent picture which is saturated with marvelous backgrounds and which tells of a story of deep romance and self-sacrifice is one of absorbing appeal. The production in point of direction, setting and acting is far above the average. It presents a succession of surprises, dramatic moments that grow in intensity as they follow one another on the screen.

The story deals with the love of an American soldier for a French dancer who later meets a Mexican girl in a Mexican cantina whose love he spurns. Through blindness which later comes to him because of a silly act on the part of the latter girl, he marries her in his belief she is the French girl. He recovers his sight, annuls the marriage and eventually learns that the French girl is characterless. Thus he returns to the wife who brought him so much pain and happiness.

PROGRAM READER

A compelling, absorbing drama, rich in its spectacular appeal and finely staged and acted is Cevil B. De Mille's picture, "Fool's Paradise," which comes to the ———— theatre next ————. See the flight on the magic carpet over the world. See the thrilling triumph of love. See a dream of fair women as only De Mille can adorn them. See the lawless underworld life on the Texas Border. See the beautiful temple maidens perform strange heathen rites. See the gorgeous ice ballet and marvelous skating dancers. See the fight for the queen of the Mexican dance hall. See "Fool's Paradise." The picture sensation of the year.

CATCH LINES

A dance hall queen in a Mexican oil town. A penniless youth, blinded. A petted dancer with Europe at her feet. A gambling "greaser" whose dagger was his law. See "Fool's Paradise," the picture sensation of the year.

Feature	Star	Distributed By	Length	Reviewed
Ghost City	Helen Holmes	Asso. Photo-S. R.	5000 ft.	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Handcuffs or Kisses	Elaine Ham'rstein	Selznick	6 reels	Oct. 15
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hearts and Masks	Special Cast	Federated—S. R.	5 reels	
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Home Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft.	Sept. 24
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft.	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 17
Princess of New York	David Powell	Famous Players	5 reels	Sept. 3
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Secret of the Hills, The	Antonio Moreno	Vitagraph	5 reels	Nov. 5
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
Trip to Paradise, A	Bert Lytell	Metro	6 reels	Aug. 27
Two Minutes to Go	Chas. Ray	First National		Nov. 5
Virgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Divide	Special Cast	Pathe		
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
All's Fair in Love	Special Cast	Goldwyn	5 reels	Nov. 12
Amazing Lovers, The	Special Cast	Jans-S. R.	5 reels	
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Be My Wife	Max Linder	Goldwyn	6 reels	June 25
Blind Hearts	Hobart Bosworth	First National	6 reels	Nov. 5
Bring Him In	Earle Williams	Vitagraph	5 reels	Nov. 12
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Charge It	Clara K. Young	Equity-S. R.	6 reels	June 11
Cinderella of the Hills	Barbara Bedford	Fox	5 reels	Nov. 5
Clay Dollars	Eugene O'Brien	Selznick	5 reels	Nov. 26
Dangerous Curve Ahead	Helene Chadwick	Goldwyn	6 reels	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling for Romeo	Will Rogers	Goldwyn	5 reels	Nov. 5
Everything for Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal	6 reels	Nov. 26
Four Seasons, The	Kineto Review	Urban	4 reels	Oct. 8
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		Sept. 24
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Grim Comedian, The	Special Cast	Goldwyn	7 reels	
Her Social Value	K. MacDonald	First National	6 reels	
High Heels	Gladys Walton	Universal	5 reels	Oct. 22
I Accuse	Special Cast	United Artists	8 reels	
Infam. Miss Revell, The	Alice Lake	Metro	6 reels	Sept. 10
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Jackie	Shirley Mason	Fox	5 reels	Dec. 17
Judgment	Special Cast	World-S. R.	6 reels	Oct. 8
Ladyfingers	Bert Lytell	Metro	6 reels	Oct. 22
Lady from Longacre, The	William Russell	Fox	5 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans.-S. R.	5 reels	Sept. 3
Matrimonial Web, The	Alice Calhoun	Vitagraph	5 reels	Nov. 5
Mysterious Rider, The	Special Cast	Hodkinson	6 reels	Oct. 29
Night Rose, The	Special Cast	Goldwyn	6 reels	
Nobody's Fool	Marie Prevost	Universal	5 reels	Oct. 29
One Arabian Night	Pola Negri	First National	10 reels	Oct. 1
Orderly, The	Special Cast	Pathe	5 reels	
Pardon My French	Special Cast	Goldwyn	6 reels	
Parted Curtains	Henry Walthall	Warner Bros.—S.R.	5 reels	Oct. 29
Peter Ibbetson	Elsie Ferguson	Famous Players		Oct. 29
Poor Relation, A	Will Rogers	Goldwyn	6 reels	
Poverty of Riches	Special Cast	Goldwyn	7 reels	Dec. 10
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie,	Shirley Mason	Fox	5 reels	Oct. 1
Rage of Paris, The	Miss Du Pont	Universal	5 reels	Oct. 3
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos Jefferson	Hodkinson		Oct. 29
Rough Diamond, The	Tom Mix	Fox	5 reels	Nov. 12
Shadows of Conscience	Russell Simpson	Russell	7 reels	Oct. 15
Shadow of Lightning Ridge, The	Snowy Baker	Aywon-S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Son of Wallingford, The	Special Cast	Vitagraph	8 reels	Oct. 29
Stranger Than Fiction	Catherine M'D'nald	First National	6 reels	Dec. 17
Speed Girl, The	Bebe Daniels	Realart	6 reels	Nov. 26
Swamp, The	Sessue Hayakawa	Robertson-Cole	6 reels	Nov. 12
Theodora	Rita Jolivet	Goldwyn		Oct. 29
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Tropical Love	Special Cast	Asso. Exhib.	5 reels	
Vengeance Trail	Big Boy Williams	Aywon-S. R.	5 reels	Sept. 24
What Love Will Do	Murphy-Walker	Fox	5 reels	
Woman's Place	Constance Talmadge	First National	5 reels	Oct. 29
Wrong Woman, The	Olive Tell	Graphic—S. R.	6 reels	

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Alf's Button	Special Cast	First National	6 reels	
Anne of Little Smoky	Special Cast	Asso. Exhib.	5 reels	
Bonnie Briar Bush, The	Special Cast	Famous Players	6 reels	Dec. 10
Bucking the Line	M. (Lefty) Flynn	Fox	5 reels	Nov. 19
Call of the North	Jack Holt	Famous Players	6 reels	Dec. 10
Conflict	Priscilla Dean	Universal	7 reels	Nov. 5
Conquering Power, The	Special Cast	Metro	7 reels	July 12
Dr. Jim	Frank Mayo	Universal	5 reels	Dec. 10
Enchantment	Marion Davies	Paramount	6 reels	Nov. 12
False Kisses	Miss duPont	Universal	5 reels	Nov. 19
Father Tom	Special Cast	Asso. Ex.		
Fidelity	Special Cast	Aywon—S. R.	5 reels	
Footfalls	Special Cast	Fox	7 reels	Sept. 24
For Your Daughter's Sake	Grace Darling	I. W. Film—S. R.		
Her Face Value	Wanda Hawley	Realart	5 reels	Nov. 19
Hunch, The	Gareth Hughes	Metro	6 reels	Oct. 22
Hush Money	Alice Brady	Realart	6 reels	Dec. 10
Iron Trail, The	Special Cast	United Artists	7 reels	Nov. 19
Jane Eyre	Hugo Ballin Prod.	Hodkinson	7 reels	Oct. 29
Jolt, The	Walker-Murphy	Fox	5 reels	Nov. 26
Knight of the West, A	Olin Francis	W.B.M. P'play—S. R.	5 reels	Nov. 5
Ladies Must Live	Special Cast	Paramount	7 reels	Dec. 3
Last Trail, The	Special Cast	Fox	6 reels	
Light in the Clearing, The	Special Cast	Hodkinson	7 reels	Dec. 3
Love Never Dies	Special Cast	First National	7 reels	Dec. 3
Love, Hate and a Woman	Grace Davison	Arrow—S. R.	5 reels	
Lure of Jade, The	Pauline Frederick	Robertson-Cole	6 reels	Nov. 19
Man From Lost River, The	Special Cast	Goldwyn	7 reels	
Man of Stone, The	Conway Tearle	Selznick	5 reels	Nov. 26
Millionaire, The	Herbert Rawlinson	Universal	6 reels	Nov. 12
Molly O	Mabel Normand	First National	6 reels	Dec. 3
Old Oaken Bucket, The	Special Cast	Warren	5 reels	Nov. 5
Our Mutual Friend	Special Cast	Warren	5 reels	Dec. 10
Possession	Special Cast	R-C	6 reels	Nov. 12
Rainbow	Alice Calhoun	Vitagraph	5 reels	Dec. 24
Riding With Death	Buck Jones	Fox	5 reels	Nov. 26
Right Way, The	Special Cast	Produc. Sec.—S. R.	6 reels	Nov. 12
Sheik, The	Agnes Ayres	Paramount	6 reels	Oct. 29
Silent Call, The	Special Cast	First National	7 reels	Nov. 26
Silent Years	Special Cast	R-C	5 reels	Dec. 3
Sin of Martha Queed, The	Special Cast	Associated Exhib.		Dec. 3
Single Track, The	Corinne Griffith	Vitagraph	5 reels	
Ten Nights In a Barrom		Arrow—S. R.		
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Twice Born Woman, The		Asso. International	6 reels	
Sure Fire	Hoot Gibson	Universal	5 reels	Nov. 5
Steelheart	Wm. Duncan	Vitagraph	5 reels	Sept. 24
Tol'ble David	Rich. Barthelmess	First National	6 reels	Dec. 10
Way of a Maid, The	Elaine Ham'rstein	Selznick	5 reels	
What Do Men Want?	Special Cast	F. B. Warren	6 reels	Nov. 26
The Wonderful Thing	Norma Talmadge	First National	6 reels	Nov. 19

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All For a Woman	Special Cast	First National		Dec. 17
Ashamed of Parents	Special Cast	Warner Bros.—S. R.	5 reels	
Ashes	Special Cast	East C'st Prod.-S.R.	5 reels	
At the Stage Door	Special Cast	R-C	5 reels	Dec. 24
Bashful Suitor, The	Special Cast	Hodkinson	5 reels	
Better Man, The	Snowy Baker	Aywon-S. R.	5 reels	Dec. 24
Bride's Confession, A	Rita Jolivet	Graphic—S. R.	6 reels	
Cameron of the Royal Mounted	Special Cast	Hodkinson		
Cheated Hearts	Herbert Rawlinson	Universal	5 reels	Dec. 10
Chivalrous Charley	Eugene O'Brien	Selznick	5 reels	Dec. 10
Conceit	Special Cast	Selznick		Dec. 17
Desert Blossoms	Wm. Russell	Fox	5 reels	Dec. 24
Devil Within, The	Dustin Farnum	Fox	6 reels	Dec. 3
Don't Tell Everything	Special Cast	Famous Players		Dec. 24
Duke of Chimney Butte	Fred Stone	R-C		Dec. 10
Eden and Return	Doris May	R-C		
Every Man's Price	Grace Darling	Burton King—S. R.	5 reels	
Exit the Vamp	Ethel Clayton	Famous Players	5 reels	
Fifty Candles	Special Cast	Hodkinson		
Fightin' Mad	Wm. Desmond	Metro	5 reels	Nov. 12
Fire Eater, The	Hoot Gibson	Universal	5 reels	
First Love	Constance Binney	Realart	5 reels	
Flower of the North	Henry B. Walthall	Vitagraph	7 reels	
Get-Rich-Quick Wallingford	Special Cast	Famous Players		Dec. 17
Golden Gift, The	Special Cast	Metro		Dec. 17
Guilty Conscience, A	Antonio Moreno	Vitagraph	5 reels	
Hail the Woman	Special Cast	First National		
Hardest Way, The	Fannie Ward	Joan-S. R.	5 reels	
Hole in the Wall, The	Alice Lake	Metro	5 reels	Dec. 10
Homespun Vamp, A	May McAvoy	Realart	5 reels	
Idle Rich, The	Bert Lytell	Metro	6 reels	Nov. 12
Infidel, The	Cath'rine M'Donald	First National	6 reels	
Last Payment, The	Pola Negri	Famous Players		
Little Minister, The	Betty Compson	Famous Players		
Lotus Eater, The	John Barrymore	First National	6 reels	Dec. 10
Love Charm, The	Wanda Hawley	Realart	5 reels	Dec. 24
Lucky Carson	Earle Williams	Vitagraph	5 reels	
Man Who Paid, The	Special Cast	Produc. Sec.-S. R.		
Marry the Poor Girl	Carter De Haven	Asso. Ex.	5 reels	
Miss Lulu Bett	Special Cast	Famous Players		
Morals	May McAvoy	Realart		
My Boy	Jackie Coogan	First National	5 reels	
No Defense	William Duncan	Vitagraph		
Parisian Scandal, A	Marie Prevost	Universal	5 reels	Dec. 3
Paste Board Crown, A	Special Cast			
Peacock Alley	Mae Murray			Nov. 26
Playing with Fire	Gladys Walton	Universal	5 reels	Dec. 24
Polish Dancer, The	Pola Negri	Levinson-S. R.		
Power Within, The	Special Cast	Pathe		
Prince There Was, A	Thomas Meighan	Famous Players	5 reels	Nov. 26
R. S. V. P.	Charles Ray	First National		Dec. 24
Received Payment	Corinne Griffith	Vitagraph	5 reels	
Rigoletto	Special Cast	Romayne	6 reels	
Ruse of the Rattler, The	J. P. MacGowan	Asso. Ex.	5 reels	
Sea Lion, The	Hobart Bosworth	First National		
School Days	Wesley Barry	Warner Bros.-S. R.	6 reels	Dec. 17
Sin Flood, The	Special Cast	Goldwyn		
Tears of the Sea	Special Cast	Asso. Inter.—S. R.	5 reels	
Trail of the Law	Special Cast	Produc. Sec.-S. R.		
Turn to the Right	Special Cast	Metro		
Unconq'red Woman, The	Ruby de Remer	Pasha Film C'rp.-S.R.		
Under the Lash	Gloria Swanson	Famous Players	5 reels	Oct. 29
Virginia Courtship, A	May McAvoy	Realart	5 reels	
Western Firebrands	Big Boy Williams	Aywon-S. R.	5 reels	
Whatever She Wants	Eileen Percy	Fox	5 reels	Dec. 24
White Oak	William S. Hart	Famous Players	5 reels	Nov. 12

"R. S. V. P."
(First National)

Ray Turns Farceur in Slender, But Entertaining Story

CHARLIE RAY'S latest is a new departure for him, the bashful and unsophisticated youth being discarded for the time being in favor of a role in which he plays the highbrow nephew of a rich aunt, who chooses to make his way unassisted—for art's sake. He paints in an attic, along with another poor but proud disciple of the masters, Harry Myers, and finally turns out the classic, besides winning the girl of his choice.

Mr. Ray, with the able assistance of Mr. Myers, succeeds in making much of a half dozen comedy situations and fits his personality into a role that has likeable qualities, by stressing bits of business and becoming a farceur of the Harold Lloyd type.

The picture as a whole would stand some judicious cutting in the middle reels, but a good start and a strong finish, for farce comedy, probably will disguise the evident necessity of everplaying some of the gags to make a feature length production.

With so popular a star in so likeable a role, with which an audience is not able to make comparisons, the average Ray fan is going to be satisfied with undenied moments of entertainment and overlook places that have a tendency to drag. The production is better than "Two Minutes to Go," even if it falls short of some of the Ray classics of the past.

Besides Mr. Meyers, Mr. Ray is supported by a good cast that includes Jean Calhoun as the heroine.

The photography is excellent and the detail in staging the artist's studio scenes commendable. The picture is from an original story by Rob Wagner and was directed by Mr. Ray, assisted by Albert Ray.—Length, 6 reels.—J. S. Dickerson.

THE CAST

Richard Morgan ..... Charles Ray
Mrs. Morgan, his aunt ..... Florence Oberle
Benny Fielding ..... Harry Myers
Augustus Jonathan Plimpton ..... Tom McGuire
Betty, his daughter ..... Jean Calhoun
Private Detective ..... Robert Grey
Butler ..... William Courtright
Minnie Meadows ..... Ida Schumaker

Story by Rob Wagner. Directed by Charles Ray and assisted by Albert Ray.

PRESS NOTICE—STORY

Charles Ray, popular juvenile star of the silver sheet, is billed in his latest feature photoplay, "R. S. V. P." for the ———— theatre, beginning ————.

In "R. S. V. P." Mr. Ray plays a poor but highbrow artist who has a hard time making ends meet while he paints his masterpiece. The picture is farce comedy and presents the star in an entirely new character. In his support is a strong cast, among which is Harry Mayers, star of "The Connecticut Yankee in King Arthur's Court," Jean Calhoun a talented blonde beauty and others of equal ability, carefully selected as to types, appear. The picture was directed by Mr. Ray from an original story by Bob Wagner whose Saturday Evening Post yarns have pleased so many people.

PROGRAM READER

"R. S. V. P." is the title of Charlie Ray's latest picture booked for a ———— days' engagement at the ———— theatre beginning ————.

In this production Mr. Ray turns to farce comedy, discarding for the time being the role of the unsophisticated and bashful youth for a highbrow but poor artist who struggles to paint the masterpiece that will make him famous.

In support of the star is a strong cast that includes Harry Meyers, star of "A Connecticut Yankee in King Arthur's Court," Jean Calhoun, Ida Schumaker and others of equal ability and popularity.

The feature is from an original story by Bob Wagner of Saturday Evening Post fame. It was directed by Charles Ray with the assistance of Albert Ray. The feature is a First National Attraction and is offered as one of the most entertaining pictures of the season.

SUGGESTIONS

Exploit this along the usual Ray lines, giving the star the best of the billing but do not forget Harry Meyers who is popular with film fans and whose work in "A Connecticut Yankee" is well remembered. In your newspaper advertising stress the farce comedy angles giving a general idea of the plot. Use light catchy selling talk and scene stills showing Meyers and Ray in the studio. For a prologue the studio scenes offer suggestions. An artist painting with his model, both vocalists, is being used by Joseph L. Plunkett of the Mark Strand theatre, New York. A lobby display founded on the same idea would be out of the ordinary. Have easels and unfinished pictures about, an artist working on a canvas, etc.

CATCH LINES

Charlie Ray as a high-brow but hungry picture dauber, Harry Meyers ditto, one dress suit for two, an invitation to dine, a girl supposed to be only an artist's model, an irate parent, a rich aunt, all mixed together in proper farce comedy proportions and with sufficient ingenuity to make "R. S. V. P." equal S. R. O. at the box office and B. P. (Picture) O. E. to the fan who likes comedy.

The story of two artists who had rather eat than paint, who owned one dress suit between them, an invitation to dine, R. S. V. P. and a girl who was an artist's model by day and a society bud by night. Mostly fun and foolishness but entertainment with a big "T."

————'s most popular juvenile in a new role, that of a high brow artist who forsakes the home of a doting and rich aunt, to make his own way as an artist. The story is developed in a light comedy vein and is exceedingly entertaining. The star is supported by a strong cast that includes Harry Meyers of "A Connecticut Yankee in King Arthur's Court" fame. The best story that Mr. Ray has presented in some time.

"THE LOVE CHARM"
(Realart)

Peg O' My Heart Story Carries Interesting Qualities

THIS picture is a variation of the slavey story with the country cousin emerging successful in the love stakes by being old-fashioned. Written by Harvey O'Higgins it details a familiar plot in a conventional manner but still manages to exude a sufficient amount of appeal and charm through the characterization and effective incident. The simple and unaffected cousin is willing to be the drudge. She is even willing to efface herself in the background so that her part relative may have a clear field for the youth's affections. Wanda Hawley can do the old-fashioned stuff to perfection. She makes an appealing figure in her quaint attire. But so much in contrast is she with her jazzy cousin that her appearance and manner make a decided impression with an equally old-fashioned youth.

The heroine, according to the conventions, is satisfactorily demure and she instantly wins sympathy because you are made to feel that she is unjustly persecuted. It is a light story which contains no plot of consequences, but it succeeds in telling its story, with sufficient color and charm. The star, the title, and an old-fashioned heroine make the offering quite up to the Hawley standard. The girl imagines herself more or less in the way. But she knows something about the appeal of romance. She knows that her old-fashioned ways impress the youth simply because she is properly demure and registers the "clinging-ivy" type of femininity. She is a very good little girl, but when she tries to be bad she is certainly not naughty. In her attempt to steal some of her jazzy cousin's thunder, she appears in modern attire and dances on a table. This scene is not convincing because Miss Hawley cannot play the part with real sincerity.

There are a few improbabilities present, but they don't intrude to mar the story interest which certainly is intriguing enough in a modest way. The picture is valueless regarding suspense. But it is safe to say that it will please many screengoers because of the contrasts and the old-fashioned flavor of the characterization. The modern girl is treated in a rather scornful manner—much as the city boy loses out when compared to the country bumpkin. But the public is eager for triumphant virtue as expressed in the simple, unaffected gentry of the open spaces or the by-ways of the homespun world. The humor is well established, and the romance is highly effective in registering charm. It is not a picture of any depth. But it tells its little "Peg O' My Heart" story in straightforward fashion. Mae Busch lends vivacity and pep to the offering in her study of the gay cousin. The settings and photography are good.—Length, 5 reels.—Laurence Reid.

THE CAST

Ruth Sheldon ..... Wanda Hawley
Hattie Nast ..... Mae Busch
Julia Nast ..... Sylvia Ashton
Thomas Morgan ..... Warner Baxter
Harry Morgan ..... Dick Rosson
Housekeeper ..... Carrie Clark Ward
Maybelle Mooney ..... Molly McGowan

By Harvey O'Higgins.
Scenario by Percy Heath.
Directed by Thomas N. Heffron.
Photographed by William Collins.

PRESS NOTICE—STORY

In the role of a shabby poor relation Wanda Hawley will be seen at the ———— theatre next ———— in "The Love Charm." This is an original screen story prepared by Harvey O'Higgins, a well known short story writer. He has taken up the poor relation who makes up her mind that the spoiled young lady of the house in which she toils without thanks shall not have all the beaux and good times.

Miss Hawley shines in this picture. She creates two distinct types. First, as a sweet, old-fashioned girl, she wins a young man's love by forcibly reminding him of the mother he recalled when he was a little boy. Then when she learns that her aunt and cousin are displeased, she promises to alienate his affections in the same way, by making herself typical of something he hates. She accordingly assumes the role of a noisy, "jazzy" young person. Mr. O'Higgins makes use of his skill in laying bare the human soul. The star is excellently supported by Warner Baxter, a newcomer to the screen. "The Love Charm" is a delightful and charming picture.

PROGRAM READER

She was just an old-fashioned girl. She did not believe in jazz. She was content to sew! Yet she wanted to have good times. In fact she was a country cousin—just a poor relation in other words. No one gave her a chance to win the attractive hero. But she picked up a magazine and discovered an article entitled "The Love Charm." It dealt with the idea of winning a man. She put its philosophy to work. And she certainly succeeded in winning him despite all the jazz that surrounded him. If you want to see the neatest kind of modern roping based upon an ancient love charm be sure and see "The Love Charm," which comes to the ———— theatre next ———— with the pretty and talented Wanda Hawley as the star.

SUGGESTIONS

Wanda Hawley is getting over. Make no mistake about that. Her type of pictures are in wide demand. Tell them that the attractive star is coming in her latest romance—one that is quite unusual of plot and incident. Make mention that Harvey O'Higgins is the author and he is acknowledged to be one of the leading fictionists of the day. Use a snappy line of exploitation, featuring catch lines and readers in throwaways. Make your prologue attractive and symbolic of the theme. A group of pretty girls attired in the modern clothes can dance and sing. Then for contrast present an old-fashioned girl dressed in crinolines singing an old-fashioned song. This will put it over. Play it up as a delightful, charming picture of youth and romance.

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber) 5
Devil-Dog Dawson (Jack Hoxie) 5
The Star Reporter (Billie Rhodes) 5
A Motion to Adjourn (Daw-Stewart) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little) 15 episodes
Nan of the North (Ann Little) 15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man 4
Never Weaken 3

FEATURES
Jan. 1—The Unfoldment (Playgoers) 5
Handle With Care (Grace Darmond) 5
Dec. 11—Marry the Poor Girl (Playgoers) 5
Dec. 4—The Ruse of the Rattler (Playgoers) 5

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak)
Crossing Trails (Pete Morrison) 5
Ghost City (Helen Holmes) 5

AYWON FILM CORPORATION

The Master of Beasts

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

GEO. H. DAVIS

Life's Greatest Question (Roy Stewart)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty
Jan.—Any Night
Dec.—Ashes

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
A Barnyard Cavalier (Christie comedy) 2
Distress (Mermaid comedy) 2
Dec. 25—No Parking (Christie comedy) 2
Dec. 25—Assorted Heroes (Campbell comedy) 2
Dec. 18—Torchy Takes a Chance (Torchy comedy) 2
Dec. 18—As Old as the Hills (Bruce scenic) 1
Dec. 11—Kiss and Make Up (Christie comedy) 2
Dec. 11—Free and Easy (Mermaid comedy) 2
Dec. 4—The Skipper's Last Resort (Toonerville) 2
Dec. 4—What's the Limit (Sketchografs) 1
Dec. 4—Let's Go—To the South Seas (World Wanderings) 1
SELIG-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

What No Man Knows (Clara Kimball Young)

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner)
Grumpy
Jan., 1922—His Nibs (Charles (Chic) Sale)
Jan., 1922—Jungle Adventures (Martin Johnson)

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes
Starring Elinor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(January Releases)
Just Around the Corner
Rent Free (Wallace Reid)
The Romance Booster (Will Rogers, Lila Lee)
Fool's Paradise (Cecil De Mille)
The Lane That Had No Turning (Agnes Ayres)
Love's Boomerang (Ann Forrest)
The Law and the Woman (Betty Compson)
Three Live Ghosts (Geo. Fitzmaurice Prod.)
(December Releases)
The Little Minister (Betty Compson)
Miss Lulu Bett (Wm. de Mille)
Under the Lash (Gloria Swanson)
White Oak (William S. Hart)
The Last Payment (Pola Negri)
Don't Tell Everything (Special Cast)
Exit the Vamp (Ethel Clayton)
A Prince There Was (Thomas Meighan)

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

The Woman He Married (Anita Stewart)
My Boy (Jackie Coogan)
Stardust (Hope Hampton)
The Cave Girl (Special Cast)
White Faith (Hope Hampton)
R. S. V. P. (Charles Ray)
The Beautiful Liar (Katherine MacDonald)
Penrod (Wesley Barry)
The Lotus Eater
Slippery McGee
The Half Breed
All For a Woman (Special Cast)
The Invisible Fear (Anita Stewart)
Wife Against Wife (Whitman Bennett Prod.)
Tol'ble David (Richard Barthelmess)
Alf's Button (Special Cast)
The Infidel (Catherine MacDonald)
The Sea Lion (Hobart Bosworth)
Hail the Woman (Ince)

BUSTER KEATON COMEDIES
The Pale Face 2
The Boat 2
The Blacksmith 2

FOX FILM EXCHANGES

SPECIALS
Footfalls
Shame (Special Cast)
Thunderclap (Special Cast)
Over the Hill (Special Cast)
A Connecticut Yankee (Special Cast)
The Last Trail (Special Cast)
Queen of Sheba (Special Cast)

FEATURES
The Roof Tree (William Russell)
Trailin' (Tom Mix)
The Devil Within (Dustin Farnum)
The Rough Diamond (Tom Mix)
Desert Blossoms (William Russell)
Jackie (Shirley Mason)
Whatever She Wants (Eileen Percy)
The Last Trail

COMEDIES
Fool Days (Al St. John)
The Happy Pest (Sunshine) 2
The Chauffeur (Clyde Cook)
The Toreador (Clyde Cook)

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922
SECOND GROUP OF GOLDWYN PICTURES
What Ho! The Cook! (Special Cast)
Sent Far Out (Colleen Moore)
The Blind Bargain (Lon Chaney)
Remembrance (Special Cast)
Hungry Hearts (Bryant Washburn)
The City Feller (Cullen Landis)
Grand Larceny (Elliot Dexter)
The Wall Flower (Special Cast)
The Glorious Fool (Helene Chadwick)
His Back Against the Wall (Raymond Hatton)
Doubling for Romeo (Will Rogers)
The Sin Flood
Oct.—The Grim Comedian (Lloyd)
Oct.—The Man from Lost River (Lloyd)

HODKINSON CORP., W. W.

The Rise of Roscoe Paine (Irene Castle)
The Luxury Tax (Mabel Ballin)
Feb. 12, 1922—Hope (Triart Pictures Corp.)
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.)
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.)
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.)
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions)
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.)

KIPLING ENTERPRISES

The Lone Hand
The Midnight Riders
Outlawed

KREMER FILM FEATURES, VICT.

(Released on States Right Basis)
The Stampede (Texas Guinan)
I Am the Woman (Texas Guinan)

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray)
Partners of the Sunset (Allene Ray)

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell)
Mar. 20—Stay Home (Gareth Hughes)
Mar. 13—The Prisoner of Zenda (Special Cast)
Mar. 6—Glass Houses (Viola Dana)
Feb. 20—The Right That Failed (Bert Lytell)
Feb. 6—The Golden Gift (Alice Lake)
Peacock Alley (Mae Murray)
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes)
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)
Dec. 12—The Hole in the Wall (Alice Lake)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)
The Lotus Blossom

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell) 5
The Able Minded Lady (Henry B. Walthall) 5
The Call From the Wild (Frankie Lee) 5
The Fatal 30 (Special Cast) 5
The Impossible Boy (Special Cast) 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

FEATURES
Dec. 18—The Power Within 6

SERIALS
White Eagle
(Fifteen Episodes—Starring Ruth Roland)
The Yellow Arm
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)
Hurricane Hutch
(Fifteen Episode Serial—Starring Charles Hutchinson)

SHORT SUBJECTS
Jan. 15—The Dog and the Flea (Aesop's Fables)
Jan. 8—The Canadian Lynx (Bill and Bob series)
Jan. 8—The Dog and the Mosquito (Aesop's Fables)
Jan. 1—The Cat and the Mice (Aesop's Fables)
Dec. 25—The Wayward Dog (Aesop's Fables)
Dangerous Dollars (Holman Day Prod.)
Dec. 18—The Wolf and the Kid (Aesop's Fables)

(Continued on page 130)

"TANGLED TRAILS"

(Wm. Steiner Productions-State Rights)

Northwest Mounted Formula Is Fairly Satisfying

THIS photoplay runs true to form. The red-coat who "always gets his man" bobs up here and accomplishes his mission. Neal Hart carries on the task of the intrepid officer of the Canadian Northwest, and the plot takes him on an adventurous journey from the outposts of civilization to Broadway before he is able to say to his superior—"the job is finished." It is an obvious tale, but that is to be expected. To satisfy the customers nowadays the author must inject enough detail, enough variation on an old theme to provide the necessary stamp of approval.

The writer of this story has fulfilled his mission in a fairly creditable fashion. His villain may not be a genuine product of reality, but at least there is enough primitive action revolving around him to get over. It is hardly logical that this villain would be his "own cook and bottle washer." The hunted criminal is usually found working for someone higher up. In this case he operates an office in New York and overseers the job in the Northwest at the same time—the scheme being to fleece the gullible public of fake mining operations. There is not much variation to the chase. The villain is pursued to New York and a hectic fight takes place in his office with the minion of the law. It is a healthy fight, there being a hefty quality of 'give and take' about it. The hero encounters the family of the heroine who has been brought up North by her father, who has run away through some misunderstanding he had with his wife. This note of coincidence does not take away any of the crisp action. The hero loses his man but catches up with him again in a Bowery dive. And some more fistic encounters are presented.

The villain cannot be accepted in any other light than as a crude individual. The mere fact that he selects the Bowery as a "get-together" place is sufficient to indict him as quite below the strata of the usual scheming promoter. He eludes the red-coat again and doubles back on his track. Eventually the officer catches him in the vast spaces and the story is over. It is a simple plot which never varies in a single detail. The hero meets with an accident in the early pursuit and the heroine aids him in his distress. Thus the romance is expressed. The director has staged the story amid appropriate backgrounds—these revealing a wealth of mountainous landscape and considerable snow. Neal Hart gets his man through an ability to overpower him while Violet Palmer makes an appealing heroine. Ed Roseman, as nifty a "heavy" as there is for this type of story, is ever dominant. The exteriors and the punch scenes will doubtless put it over with the state rights exhibitors.—Length 5 Reels.—Laurence Reid.

THE CAST

Jack Borden	Neal Hart
Robert Kingston	Jules Cowles
Mildred Kingston	Violet Palmer
Phil Lawson	Edward Roseman
Blanche Hall	Gladys Hampton

By Charles E. Bartlett.
Directed by Charles E. Bartlett.

PRESS NOTICE—STORY

A vivid story of the Canadian Northwest with one of the vital figures of the Royal Northwest Mounted Police as the hero—"who always gets his man"—that is "Tangled Trails," which introduces Neal Hart, called America's Pal, to the patrons of the ———— theatre next ————. The star enacts the part of Jack Borden who is assigned to the task of capturing Phil Lawson, a crooked promoter, who is also wanted for murder. The pursuit takes Borden from the Northwest across the border, straight to the financial heart of New York.

In the metropolis the Mounted catches his man only to lose him again. The criminal doubles back on the trail and returns to the wilderness. But Borden catches up with him and succeeds in his quest. There is a pleasant romance attached to the story which balances its dramatic moments. Neal Hart is a rugged figure as the red-coated figure and his support includes the charming Violet Palmer and Ed Roseman who, as the villain, enacts a picturesque part. Charles E. Bartlett wrote and directed the feature.

PROGRAM READER

They always get their man. They never have been known to fail, unless they were killed in the attempt. When "Tangled Trails" comes to the ———— theatre next ———— patrons are going to see America's Pal, Neal Hart, in a vivid story of the Northwest, in which the indomitable red-coat gets his man. He is put to some difficulty in his task—the chase takes up an adventurous flight across the border and straight to the metropolis before he succeeds. The picture unfolds many thrills, fistic battles, and plenty of adventurous action and is enacted against vivid backgrounds of the big outdoors. "Tangled Trails" is an interesting picture well acted and staged. Come and be entertained.

SUGGESTIONS

This is a Northwest Mounted Police story in which the red-coat gets his man. While the formula is an old one and has been used time and again on the screen, it always manages to impress patrons if there is enough action and incident provided. "Tangled Trails" provides all the necessary qualities. It contains picturesque scenery and vivid action. So play up that it is a picture which is certain to entertain. Your lobby can be dressed up to represent a log cabin—that is if you go in for sensational atmosphere. It should not be hard to get the correct uniforms. With this done some figures can represent the Police of the Northwest in song and setting.

CATCH LINES

See "Tangled Trails." A picture of daring courage. A picture which presents the colorful and adventurous lives of the Royal Northwest Mounted Police.

See America's Pal, Neal Hart in the vivid story, "Tangled Trails," a picture of adventure and action.

Did he get his man? Come and see "Tangled Trails." A picture tense with excitement and thrills.

"AT THE STAGE DOOR"

(Wm. Christy Cabanne-R-C Pictures)

A Delightful, Absorbing Story of Theatrical Life

PERHAPS the chief fault of many past pictures of theatrical life, is that they take the audience through the back door of a show shop and then give them an unsatisfactory and often improbable story of the chorus girl who rises to sudden stardom and national fame. Mr. Cabanne does differently. Not only does he establish the atmosphere of the stage by scenes from inside the theatre, back-stage, and in a theatrical boarding house, but he goes in for characterization. And he avoids the hackneyed situations. There is no cigar-chewing managing offering employment only on one condition. And the small-town girl is not a star in a few months.

"At the Stage Door" has all the piquancy of theatrical life to fascinate the picture public, and it has also wholesome and at times gripping drama, and plenty of human interest touches. The story opens with a child sequence and then follows a small-town romance, fifteen years later. The younger girl steals the sweetheart from her sister and this girl, her dreams shattered by the injustice of it, obtains a position in a New York chorus. She refuses to join in the revels and parties of her companions, and leads an exemplary life. Her only stage door admirer is a comedy character whom she will not even tolerate.. One night when "the gang" are trying to force her into a midnight party, she is forcibly rescued by a wealthy and well-bred bachelor. This friendship develops into a romance which is nearly broken by the man, who, taunted by his friends that "all chorus girls are alike," makes a dishonorable proposal. Then things are straightened out and he is to bring the wedding ring on a certain evening. But his society fiance returns unexpectedly from Europe and his doting mother announces the engagement prematurely. So the chorus girl, utterly broken, is about to give up all her ideals when she is rescued by her lover. This chorus girl character is well developed, and made extremely sympathetic, largely through the work of Lillian (Billy) Dove, an actress with exactly the wistful, appealing expression needed for such a part. Somehow as the story develops we feel for her as her second romance seems to burn into ashes and somehow we understand the despair that grips her heart and makes her ready for any kind of relief.

Each of the cast is well-nigh perfect in his or her part, unless the comedy parts might be considered overdone. And the theatre interior scenes could not have been better done. "At the Stage Door" is a credit to Mr. Cabanne. It rings true to life; it interests, especially toward the end; and it is very well acted.—Length, 6 reels.—Matthew A. Taylor.

THE CAST

Helen Mathews (prologue)	Frances Hess
Mary Mathews (prologue)	Miriam Battista
Mrs. Mathews	Margaret Foster
May Mathews	"Billie" Dove
Helen Mathews	Elizabeth North
Arthur Bates	William Collier, Jr.
George Andrews	C. Elliott Griffin
Grace Mortimer	Myrtle Maughan
John Brooks	Charles Craig
Mrs. Reade	Vivia Ogden
Harold Reade	Billy Quirk
Philip Pierce	Huntly Gordon
Alice Vincent	Katherine Spencer
Betty	Doris Eaton

Written and directed by William Christy Cabanne.

PRESS NOTICE—STORY

For the feature attraction at the ———— theatre on ———— "At the Stage Door," a tale of little old Broadway, is announced by the management. "At the Stage Door" is described as a vivid, true and original story of a chorus girl in the New York theatrical world. At the same time it is far different and more original than the usual story of the chorus girl who rises to stardom. The story sticks close to life's verities. There is nothing moviesque about it. Instead it is a thoroughly human story, crammed with heart interest, tense drama and sweet romance.

The picture was produced by William Christy Cabanne, who also wrote the story. It has what has been termed the most perfectly balanced cast that has been seen in a picture in considerable time. It includes Lillian Dove, a former Follies beauty, who is seen in the leading role, William Collier, Jr., Huntly Gordon, Miriam Battista, the little favorite of "Humoresque," Vivia Ogden, Billy Quirk and Charles Craig. The story is one of simplicity, yet unusual strength. It presents intimate views of behind-the-scenes life, and of theatrical boarding house life. A great many scenes were filmed in New York theatres.

"At the Stage Door" will be given a ———— days' run at the ———— theatre beginning ————.

PROGRAM READER

Pretty Mary Mathews might have looked the typical New York chorus girl. But she was far different. A dull life and a broken romance in a small town had brought her to the stage. But her life was passed between the theatre and her boarding house. Then for a second time, a great love came into her heart. She welcomed it—she was more woman than artiste. When the man seemed false, she changed. She was on the verge of despairing of rising above her environment. Shattered faith makes such a difference.

"At the Stage Door," which will be the feature attraction at the ———— theatre on ————, is a story of New York theatrical life that rings true. It has been produced by William Christy Cabanne as a story of human interest. In the all star cast are such capable players as Lillian Dove, Huntly Gordon, Vivia Ogden, Charles Craig, William Collier, Jr., Elizabeth North, Billy Quirk and little Miriam Battista.

CATCH LINES

A story of New York theatrical life that rings true. Glimpses behind the scenes that convince. A picture of a Broadway show shop that interests every moment. "At the Stage Door" at the ———— theatre on ————.

An all star cast in a clean wholesome picture of the New York theatrical world. A sweet love story of a chorus girl who rose above her environment and her associations.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assorted Heroes		Educational	2 reels	
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Bang	Lloyd Hamilton	Educational		
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	
Barrel of Trouble	Denver Dixon	Plymouth Pict.	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Gloom	Monty Banks	Federated	2 reels	
Boat, The	Buster Keaton	First National	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chauffeur, The	Clyde Cook	Fox	2 reels	
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Detective	Johnny Jones	Goldwyn	2 reels	June 18
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Family Affair, A		Century	2 reels	
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. John	Fox	2 reels	
Free and Easy		Educational	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Get Rich Quick Peggy		Century	2 reels	
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Grocery Clerk, The	Larry Semon	Vitagraph	2 reels	
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hick, The	Larry Semon	Vitagraph	2 reels	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold Your Breath	Chas. Dorety	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
It Pays to Exercise	Sennett	Paramount	2 reels	
It's Your Move		Educational	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod.	2 reels	
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod.	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod.	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
One Stormy Knight	Dorothy Devore	Educational		
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Perfect Villain, A		Fox	2 reels	
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Rambling Romeo, A	Neal Burns	Educational	2 reels	
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Rural Cinderella, A		Educational	2 reels	
Saving Sister Susie		Educational	2 reels	
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	3 reels	
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
School Days	Larry Semon	Vitagraph	2 reels	
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex.		
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wanted—A Girl		National		
Watch Your Neighbor	Sennett	Paramount	2 reels	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Star	Distributed By	Length	Reviewed
Adventures of Tarzan (Serial), Elmo Lincoln		State Rights		
As Old as the Hills (Scenic)		Educational	1 reel	
At the Wailing Wall (Scenic)		Paramount	1 reel	
Babyhood (Novelty)		Kineto Review	1 reel	
Battle Against Odds (Eddie Polo, W. Dr.)		Universal	2 reels	
Bear Hunting in California (Adventure)		Kineto Review	1 reel	
Beauty Spots of America (Scenic)		Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor		Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi		Pathe	2 reels	
Bible, The (Serial), Special Cast		State Rights	12 Episodes	
Biology—the Microscope and Its Use (Educ.)		National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)		Kineto Review	1 reel	
Bonnie Scotland (Scenic)		Kineto Review	1 reel	
Boy Scouts of America (Topical)		Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers		Vitagraph		
By the Side of the Road (Scenic)		Educational	1 reel	
Capturing Lions by Aeroplane (Novelty)		Pathe	1 reel	Nov. 12
Circulation of the Blood and Botany Field Flowers (Educational)		National	½ reel ea.	Aug. 20
Code of the West, The (West. Drama)		Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)		Educational	1 reel	
Combatting the Elements (Novelty)		Kineto Review	1 reel	
Could Columbus Discover America? (World Wanderings)		Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.		Universal	2 reels	Sept. 24
Creation (Sacred Films)			4 reels	
Crowning King Blizzard (Scenic)		Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones		Pathe	2 reels	
Cyclone Smith's Vow (West. Drama)		Universal	2 reels	Sept. 24
Dangerous Dollars (Drama)		Pathe	2 reels	
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Down in Dixie (Scenic)		Kineto Review	1 reel	
Dreams Come True (Educational)		Educational	1 reel	
Eden of the Pacific (Scenic)		Prizma	1 reel	Sept. 3
Emerald Isle, The (Scenic)		Kineto Review	1 reel	
Fairy Foreland, A (Scenic)		Paramount	1 reel	
Feathers (Scenic)		Selznick	1 reel	Aug. 13
Great American Authors (Kineto Series)				Nov. 19
Heart of Doreon, The (Drama) Tom Santschi		Pathe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)		Universal	2 reels	
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex.	1 reel	Sept. 24
Holy City, The (Scenic)		Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Sanchi		Pathe	2 reels	
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hunting the Sea Wolf (Educational)		Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 episodes	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	

(Continued on page 130)

"PLAYING WITH FIRE"
(Universal)

Brilliant Comedy-Drama—Will Burn 'Em Up

HERE is a screen production incorporating that same brand of humor, heart interest and colorful situations which go to make comedy dramas of the spoken stage Broadway successes, relying upon general appeal. It is light entertainment for the elevated mind, and not over the heads of the less fastidious. If the plot isn't new in its entirety, it is told in the latest style, being modern throughout. Make no mistake, this picture will please a large majority.

Aside from the direction, by Dallas M. Fitzgerald being much above the average, the photography plays an important part in earning success. The cast, without exception, is splendid.

The best way to get an angle on the general merits is a short resume of the happenings:

Gladys Walton, in a life-like characterization of a great hearted, yet semi-illiterate beautiful girl, never loses sight of her identity in the role. She gives a most satisfying performance, as Enid Gregory.

Enid plays the piano in "Melody Shop," a kind of music store, where the principal item of sale is popular music, mostly "jazz." Account of her apt ability at "tickling the ivory," she has an established following, delighting the owner of the shop, and permitting her to indulge in the tawdry finery she craves.

In love with Enid is a true-to-type plumber. His line of talk is second only to that of the "jazz artist," whose keen wit and sharp tongue makes possible the scintillating spoken titles, each a sure-fire laugh. To Enid's boarding house comes a girl of evident breeding, in distress. She is trying to hide from her former set account of her father's supposed misappropriation of funds, and subsequent suicide. The heart of Enid goes out to her. They become friends, the society girl self-supporting as a "song booster" in "Melody Shop." Eventually, together, they splurge, going to a smart resort for two days. There the plumber's sweetheart meets the plumber's doom, a young, attractive man, of fine family, mutual friend of the society girl and her ex-fiance.

A glimpse of life as well bred people live it, teaches the clever pianist that her greatest fault is over-dressing, and that her manner of speech might stand improvement. At the same time, her girl friend learns that her sweetheart has been searching for her, wants her regardless and helps to prove her dead father's innocence. There is a villain, who delivers an affidavit which clears the muddy waters, then makes his exit to Alaska.

The production is marked with decidedly interesting plot development, smooth continuity, terminating in an enjoyable picture from a point of entertainment value, making no attempt at anything more. 5 reels.—Lillian R. Gale.

THE CAST

Enid Gregory	Gladys Walton
Janet Fenwick	Kathryn McQuire
Bill Butler	Eddie Gribbon
Bruce Tilford	Hayward Mack
Jack Taylor	Harold Miller
Kent Lloyd	Hallam Cooley
Pat Isaacs	Sydney Franklin
Miss Seraphina	Lydia Knott
Maggie Turner	Harriet Laurel
Mrs. Taylor	Elinor Hancock
Rats	Danny Hoy

Star—Gladys Walton.
Directed by—Dallas Fitzgerald.
Story by—J. U. Clesy and Wm. M. Clayton.
Scenario—Doris Schroeder.
Photography—Milton Moore.

PRESS NOTICE—STORY

"Playing With Fire," which is scheduled for the feature attraction at the ———— theatre on ———— is a Universal special, starring Gladys Walton. The story is a rapid-action, mirth-provoking comedy-drama of great general appeal. It is about a piano player, who earned her living playing "jazz." You know the type, the kind of girl one finds playing her life away in the 5 & 10 cent store, building up a following all her own. This type, characterized by Miss Walton, is true-to-life. She has absorbed all the ear-marks of the girl who means well, dresses with poor taste, chews gum and longs to be "of society," whose heart is gold, and who gets there by and bye.

PROGRAM READER

The role of Enid Gregory, "jazz artist," in "Playing With Fire," was made-to-order for Gladys Walton, who appears in the Universal Special at this theatre ————. It is said to be the most life-like characterization of Miss Walton's career, yet she has been highly commended for her interpretation of "flapper" roles. The story is one about a girl who plays "jazz" from morning until night, for a living. She does it so well that the Melody Shop becomes a rendezvous for "jazz hounds;" business booms. With the money earned, Enid buys clothes of exaggerated styles, wears cheap jewelry and chews gum. Accidentally coming in contact with a girl of good family and breeding, the comparison gives Enid a "close up" of herself. She endeavors to improve her English, wear more quiet clothes and imitate the better class of girl. In doing so, she wins the heart of an ideal young man, proves her mettle by saving the life of a bad man, a good girl from self-destruction, and setting things right, generally.

CATCH LINE

"Never judge a book by its cover." See "Playing With Fire" and know why. Enid Gregory was a diamond in the rough. On the surface she was hard as flint, but her heart, soft as gold.

"TRAILIN'"
(Fox)

Mix in a Complicated Story Filled With Typical Action

THE TOM MIX followers are certain to be well satisfied with the star's latest opus, which is a slightly different variation of the regulation Western. Since the Fox luminary is doing the unexpected these days in furnishing his audience with more or less novel exploitation of the Western ideas, those who look for the variations will surely find them in "Trailin'." Mix pulls the unexpected here by not making an appearnce until the beginning of the second reel, there being some mystery planted in a prologue. This mystery incidentally keeps the spectator in suspense because it isn't satisfactorily cleared up until the finish.

A subtitle states that, "He looks like a tenderfoot and he talks like a tenderfoot, but he ain't no tenderfoot." Thus you have planted that he is a product of culture though capable of adapting himself to the wild and wooly ways of the West. The plot is quite complicated because the onlooker is compelled to link up the mystery of the prologue with the denoument. The hero has gone West to hunt down the man supposed to have killed his father. The romance is introduced when he meets the girl presiding over the village restaurant. She comes to his rescue when she discovers that the villains are planning to eliminate him. All this action is punctuated with the typical Mix thrills. He is again the superb horseman and he undertakes several stunts which may be catalogued as dangerous escapes and rescues. The story is incoherent at times, due to the mystery planting, but the Mix atmosphere is ever dominant. And the average spectator never tires of seeing it.

The hero is endeavoring to clear up the mystery of his parentage. He escapes from the villains and eventually confronts the man who he believes responsible for his father's death. But this man is his own father and the explanations inform you that the hero, when a child, was kidnapped. There is a vein of crisp action which brings Mix into clear and steady focus as a horseman of the first order. Like the well known cat he seems possessed with nine lives. He performs several dare-devil stunts which take the breath away. In some of these he takes Eva Novak with him. The story is one which will be followed from opening reel to closing scene. It contains a fair sample of humor, a note of heart interest, a touch of pathos and a satisfying romance. The backgrounds are first rate, and the direction of Lynn Reynolds is highly creditable. He has kept the action snappy and snapped it against some splendid exteriors.—Length, 5 reels.—Laurence Reid.

THE CAST

Prologue

William Drew	Jay Morley
John Bard	Cecil Van Auker
Piotto	J. F. McDonald
Joan	Carol Holloway

Story

Anthony Woodbury	Tom Mix
Sally Fortune	Eva Novak
John Woodbury	Bert Sprotte
William Drew	James Gordon
Steve Nash	Sid Jordan
Deputy Glendon	William Duvall
Butch Conklin	Duke Lee
Sandy Ferguson	Harry Dunkinson
Lawlor	Al Fremont
Doctor Young	Bert Hadley
Joan	Carol Holloway

By Max Brand.
Scenario by Lynn Reynolds.
Directed by Lynn Reynolds.

PRESS NOTICE—STORY

What is called a clever and highly interesting western is Tom Mix's latest picture, "Trailin'," which comes to the ———— theatre next ———— as a feature attraction. The star who has become a favorite because of his skilll in the saddle and his expert knowledge of lariat-throwing and gun-play, has a story which is conceded to be one of his finest contributions. It is packed with exciting moments from opening reel to the finish.

A note of mystery is revealed when a man shows up at an Eastern home and kills the father of the boy in a duel. The son has never known anything concerning his mother, but seeing a picture of Western home he goes forth to investigate. From this point to the conclusion the picture unfolds dramatic complications which are punctuated with plenty of adventure and excitement. The intrigue is cleared up, the identities become known and the picture ends with the culmination of romance. The star is surrounded by a large and capable company.

PROGRAM READER

Who do you think is coming to the ———— theatre next ————? No other than Tom Mix, the Fox star, who has become a universal favorite through his skill in and out of the saddle. It is said that "Trailin'" is the best picture in which he has ever appeared. Certainly it contains all the necessary qualities which have endeared Mix to his followers. It packs a healthy wallop. There is mystery and melodrama—sentiment and romance—and a fine collection of thrills. The star has a large company supporting him—a company including Cecil Van Auker, Carol Holloway, Eva Novak, Bert Sprotte, Sid Jordan, Harry Dunkinson and Al Fremont.

SUGGESTIONS

You know how to put over a Mix picture by this time. Any exploitation scheme you may map out for your house must be centered upon the star and his ability. So play him up big. The title is suggestive of westerns—so emphasize that the star has another winner here. Mention the members of the large and competent cast. Tell that Eva Novak and Carol Holloway are in the cast. Both of these young women have been stars. Describe the picture as a snappy western which contains plenty of melodrama, thrills, mystery, action, suspense and romance—with plenty of photographic appeal to boot.

CATCH LINES

See Tom Mix the popular favorite in his latest and greatest picture, "Trailin'."

COMING RELEASES

(Continued from page 126)

COMEDIES

Jan. 15—Loose Change (Parrott) 1
Jan. 15—The Bashful Lover (Ernest Truex) 2
Jan. 8—Lose No Time (Snub Pollard) 1
Jan. 1—Beauty Contest (Harris-Dixon) 2
Jan. 1—Try-Try Again (Parrott) 1
Dec. 25—The Corner Pocket (Snub Pollard) 1
Stick Around (Ernest Truex) 2
Dec. 18—Shake 'Em Up (Snub Pollard) .....
Harold Lloyd Reissues .....

NEWS REELS

Sundays—Topics of the Day .....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber .....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks) .....
Beyond the Crossroads (Ora Carew) .....
The Leech (Claire Whitney) .....
A Millionaire for a Day (Guy Empey) .....

PRODUCERS SECURITY CORP.

When Dawn Came 6
The Right Way 8
The Soul of Man 7
Squire Phinn 5
Welcome to Our City 5
Mr. Bingle 5
Mr. Potter of Texas 6
Irving Cummings Series 2
Cissy Fitzgerald Series 2

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

REALART PICTURES CORP.

South of Suva (Mary Miles Minter) .....
Nancy from Nowhere (Bebe Daniels) .....
Homespun Vamp, A (May McAvoy) .....
First Love (Constance Binney) .....
The Love Charm (Wanda Hawley) .....
Morals (May McAvoy) .....
Dec.—A Virginia Courtship (May McAvoy) .....

R-C PICTURES CORP.

Beyond the Rainbow (Cabanne) .....
Billy Jim (Fred Stone) .....
Dec. 25—Eden and Return (Doris May) .....
Dec. 11—At the Stage Door (Cabanne) .....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SELZNICK (LEWIS J.) ENT.

The Referee (Conway Tearle) .....
Channing of the Northwest (Eugene O'Brien) .....
A Wide Open Town (Conway Tearle) .....
Love's Masquerade (Conway Tearle) .....
Jan. 30—Why Announce Your Marriage? (Elaine Hammerstein) .....
Jan. 10—The Shadows of the Sea (Conway Tearle) ..

REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS

UNITED ARTISTS CORP.

A Doll's House (Nazimova) .....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Wild Honey (Priscilla Dean) .....
Man to Man (Harry Carey) .....
Jan. 2—Shattered Dreams (Miss du Pont) 5
Dec. 26—The Fire Eater (Hoot Gibson) 5
Dec. 19—Playing with Fire (Gladys Walton) 5
Dec. 12—Cheated Hearts 5

SERIALS

The Secret Four .....
(*Eighteen Episodes—Starring Eddie Polo*)
Terror Trail .....
(***Eighteen Episodes—Featuring Eileen Sedgwick***)
Do or Die .....
(***Eighteen Episodes—Starring Eddie Polo***)
Winners of the West .....
(***Eighteen Episodes—Starring Art Accord***)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim) .....

COMEDIES

Shipwrecked Among the Animals (Century) 2
Westward Whoa! (Star) 1
Oh Nurse (Star) 1
Chums (Century) 2
Fur Coats and Pants (Star) 1
A Monkey Bell-Hop (Jewel) 2
P. D. Q. (Lee Moran) (Jewel) 2

UNIVERSAL WESTERNS

The Deputy's Double-Cross (La Plante-Shumway) 2
A Battle of Wits (Eileen Sedgwick) 2
Ned of the News (Percy Pembroke) 2

NEWS AND MAGAZINE REELS

Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

FEATURES

Received Payment (Corinne Griffith) .....
A Guilty Conscience (Antonio Moreno) .....
The Prodigal Judge (Jean Paige) .....
Flower of the North (Henry B. Walthall) .....
No Defense (William Duncan) .....
Lucky Carson (Earle Williams) .....
The Rainbow (Alice Calhoun) .....

COMEDIES

The Sawmill (Larry Semon) .....
The Messenger (Jimmy Aubrey) .....

SERIALS

Breaking Through .....
(***Starring Carmel Myers and Wallace MacDonald***)
Fighting Fate .....
(*Fifteen Episodes—Starring William Duncan and Edith Johnson*)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon) .....
Ashamed of Parents (Special Cast) .....
School Days (Wesley Barry .....

SERIALS

Miracles of the Jungle ..... 15 episodes

MONTY BANKS COMEDIES

(***One released every month***)

WID GUNNING, INC.

White Hands (Hobart Bosworth) .....
Nov.—What Do Men Want .....
Nov.—Our Mutual Friend .....

POST NATURE SERIES

(***One Every Two Weeks***)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks) .....
Hell's Border (Wm. Fairbanks) .....
Fighting Hearts (Wm. Fairbanks) .....

SHORT SUBJECTS

(Continued from page 128)

Feature	Star	Distributed By	Length	Reviewed
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's Go—To the South Seas (Scenic)		Educational	1 reel	
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Liquid Gold (Educational)		Kineto Review	1 reel	
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels	
Long Live the King (Mutt and Jeff Cartoon)		Fox	1 reel	
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chats		National Ex.	1 reel	
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels	Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
Nice and Cannes (Scenic)		Paramount	1 reel	Oct. 1
No More Gasoline (Scenic)		Educational	1 reel	
Northern Trail, The (Drama)		Educational	2 reels	
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
Old and New England (Scenic)		Educational	1 reel	
Old Dynamite (Special)		Universal	2 reels	Dec. 3
Old Moose Trails (Scenic)		Educational	1 reel	
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Panama (Scenic)		Kineto Review	1 reel	
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Policeman and the Baby, The (Drama)		Educational	2 reels	
Polo (Educational)		Educational	1 reel	
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels	Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.)			2 reels	Nov. 26
Roping the Black Panther (Wild Animal)		Pathe	1 reel	
Rural Java (Scenic)		Paramount	1 reel	
Santa Fe—The City Different (Scenic)		Paramount	1 reel	
Science at Home (Kineto Review)		National Ex.	1 reel	Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels	
Seeing San Marino (Scenic)		Paramount	1 reel	
Seven League Booters (Scenic)		Educational	1 reel	
Seville in Fair Time (Scenic)		Paramount	1 reel	
Skipping the Pen (Cartoon)		Affiliated Distr.	1 reel	July 9
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Strolling Minstrels (Scenic)		Educational	1 reel	Oct. 29
Swat the Fly (Educational)		Kineto Review	1 reel	June 11
Sweet Heart (Western Drama), Billy West.		Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick		Universal	18 episodes	
Texas of the Mounted (Drama)		Texas Guinan	2 reels	
Thrills (Sport Topic)		Kineto Review	1 reel	
Too Much Overhead (Educational)		Educational	1 reel	
Tooth Carpenter (Cartoon)		T. Sarg Almanac	2 reels	July 2
Tricked (West. Drama), Irving Cummings			2 reels	Aug. 27
Trip of U. S. S. Idaho (Scenic)		Kineto Review	1 reel	
Turkish Bath (Mutt and Jeff Cartoon)		Fox	1 reel	
Valley of Ten Thousand Smokes (Scenic)		Educational	1 reel	
Vegetarians (Educational)		Kineto Review	1 reel	
Venice (Scenic)		Kineto Review	1 reel	June 25
Village Life in Switzerland (Scenic)		Kineto Review	1 reel	
Wanderlust (Scenic)		Educational	1 reel	
Wanted, an Elevator		Educational	1 reel	
Was Darwin Right? (Educational)		Kineto Review	1 reel	
Watching the Wayands (Scenic)		Paramount	1 reel	
Water Babies (Educational)		Kineto Review	1 reel	
White Mouse, The (Drama) Lewis Stone		Educational	2 reels	Nov. 5
Wild Men of Borneo (Adventure)		State Rights		
Wings of the Border (Western Drama)		Pathe	2 reels	
Winners of the West (Serial), Art Accord		Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)		Educational	1 reel	June 18
Yellow Arm, The (Serial), Juanita Hansen		Pathe		June 2

"RAINBOW"
(Vitagraph)

Alice Calhoun Has Sympathetic Role in Pleasing Little Story

PLACE a wistful personality in an orphan role, surround her with three doting old daddies who will take especial care that she will not come to harm, saturate the story with a pleasant vein of sentiment and romance, and you have a sure-fire pleasing little picture. The heroine will always exact sympathy from any audience through the pathos of her lonely life. But when that same heroine is protected at all hazards by three aged characters, and finds romance in the bargain with a youth who is a model of virtue—you can make up your mind that such sentiment expressed will find a responsive chord everywhere—especially with the Yuletide season upon us.

The story has its limitations, but the director and the star have made the most from the scant material—so that it really seems a better product than an outline of the plot would indicate. It is a snug little picture—well produced and charmingly acted by the star and her capable assistants. Exploited for its heart appeal, with the star featured for her fragrant personality—there should be no complaint that it fails to register as a good box office bet. Such a story carried here is always certain of appreciation in spite of the fact that very little dramatic foundation is exposed. To make the patron's picture diet well balanced a tasty salad should be served along with the melodramatic stews. The story moves along gently like the waters of an old rustic mill. It is stimulating because its theme is based upon kindly sympathy and love.

The girl is attached to the three daddies and is unspoiled even when she comes in contact with the outside world. This Pollyanna touch will ever intrude in song and story and play. The exhibitor knows what he is booking in "Rainbow." He knows he is not getting a spectacular product, but just a simple little slice of sentiment and romance. It is a picture that won't be talked about extensively but its little message will inspire a feeling for old-fashioned romance in the heart of anyone blessed with imagination. The wistful-eyed orphan falls heir to a mine and the three foster-fathers are engaged in working it for her. This mine, incidentally, is under dispute and the facts are established that it rightfully belongs to the son of her father's former partner. She gives up her claim long enough to fight the wealthy girl who is determined to marry him. In the end she posseses the mine by winning the youth. The picture carries a punch scene which introduces a fire and a rescue or two. The types are good and the atmosphere is suggestive of the simple, homespun life.—Length, 5 reels.—Laurence Reid.

THE CAST

Rainbow Halliday.....Alice Calhoun
George Standish.....Jack Roach
Shang Jordan.....William Gross
Andy MacTavish.....Charles Kent
Denny Farrell.....Tom O'Malley
Rufus Halliday.....George A. Lessey
Estelle Jackson.....Cecil Kern
Kid Short.....Tammany Young
Joe Sheady.....Ivan Christie

By Harry Dittmar.
Scenario by C. Graham Baker.
Directed by Edward Jose.

PRESS NOTICE—STORY

The attractive Vitagraph star, who since her elevation to stardom has portrayed a variety of characters, will surprise her followers by appearing in the role of a little girl. In this picture written especially for the star, the early scenes show her as a happy short-skirted youngster who develops into a charming girl of society. The picture affords Miss Calhoun an opportunity to rise to emotional heights such as she has never expressed before. The story releases many pleasing twists which revolve around the human interest of home life.

The heroine is brought up by three doting self-appointed daddies. While much of the action takes place around a mine, there is an abundance of society scenes in which the star strives to make it highly entertaining. The heroine's claim to the mine is under dispute. The youth who owns the mine comes to claim it, and after numerous complications the girl finds he is the rightful owner of the property. The three daddies refuse to let her give up her claim. However, she and the youth compromise at the climax by forming a life-long partnership. The picture is prettily told against effective backgrounds and is highly interesting in the varied portrayals of the cast.

PROGRAM READER

The piquant, dainty star, Alice Calhoun—the girl whose fragrant beauty has been flashed in a score of features—the actress who can express sentiment and romance in such appealing form, is coming to the ———— theatre next ———— in "Rainbow," which has been considered by many as her most dramatic picture. The attractive star has flashed a magnetic personality in light romantic roles. Here her talent is called upon to display a depth of emotion. And it must be said that she acquits herself exceptionally well. It is a picture which charms and interests through its vein of drama as well as through its vein of pleasing romance. You will like Alice Calhoun in "Rainbow." Come next ————.

SUGGESTIONS

This Vitagraph star has established a popularity through her ability to express sweet romance and sentiment in her stories. She is well called the girl of a hundred moods—so varying are her expressions. Her stories feature romanc in all its appealing charm. You might tell here that she has a more dramatic role than any in which she has heretofore appeared. Mention that it is a pleasing little romance of an orphaned girl who is placed in many stirring adventures, not the least of which is a thrilling fire. A prologue might feature a vocal number with a single back drop painted in impressionistic fashion representing a rainbow as its scheme.

CATCH LINES

See Alice Calhoun in "Rainbow," a pleasing romance of an adventurous girl who finds happiness through experiencing stirring episodes.

"WHATEVER SHE WANTS"
(Fox)

Eileen Percy Has Better Luck With This One

EILEEN PERCY'S dash into the realm of farce-comedy has not been very satisfactory up to her present vehicle. There have been several occasions when she has appeared unsuccessful in trying to achieve something out of nothing. In "Whatever She Wants," the personable Fox star, has a story which, while conventional and familiar in its general outline, furnishes first rate entertainment when the film finally unwinds its spool. The role she assumes here of a rich girl who wants to accomplish something in the business world contrary to the wishes of her fiance is well suited to her personality and to her style of acting.

The introductory scenes do not indicate anything extraordinary in the shape of novelty, plot or characterization. In fact it gets off to a slow start, but soon picks up momentum and reveals before the finish is reached, a snappy vein of farce-comedy which contains good humor, and crisp action. The story develops real farcical speed, and things happen so quickly that one has no time to realize that it is quite exaggerated. The heroine confronts her fiance with the proposition that she should have a business education. She makes such a good impression in his office that he becomes jealous and discharges her. The other employees become unionized in her behalf. If she is compelled to leave, they will also follow. Then follows some good comedy business in which a Mr. Lott invites her out to dinner notwithstanding that he has a wife and six children. Lott's wife makes occasion to reveal some snappy titling and acceptable comedy. The woman demands explanations and receives them. And the heroine begs forgiveness.

The idea is clever enough after it gets started and the director has furnished some surprises in making it snappy when it carries on the surfaces all the earmarks of a story devoid of humor. The scene in the cafe will make more than one married man thing twice, and if he takes his wife along she might gather the hint that her husband is given to fibs when he stays out too long o' nights. Miss Percy makes a good type with her bobbed hair and her manner of registering the impression—"I'm able to take care of myself." This is the star's best bet. And your folks will appreciate it.—Length, 5 reels.—Laurence Reid.

THE CAST

Enid North.....Eileen Percy
Henry North.....Herbert Fortier
John Barr.....Richard Wayne
Amos Lott.....Otto Hoffman

By Edgar Franklin.
Directed by C. R. Wallace.
Photographed by Otto Brautigam.

PRESS NOTICE—STORY

A merry little picture is this mix-up of wives and sweethearts entitled "Whatever She Wants," which comes to the ———— theatre next ———— and ———— with Eileen Percy as the star. The Fox comedienne has a vehicle here which furnishes a goodly amount of humor, which crackles along in a farce-comedy fashion and which reveals many deft touches which are certain to be appreciated by sweethearts and married couples.

The dainty star plays the role of a rich society girl who has ambitions to enter the business world. This idea is not encouraged by her fiance, who attempts to have her remain in her own sphere. However, she obtains a position in the youth's office and proceeds to get him jealous by inviting the admiration of her co-workers. To torment him and allow herself some spirit from the occasion she accepts a dinner engagement with a married man who is blessed with six children. The upshot of it is considerable explanation before a reconciliation takes place. The picture is well titled, releases effective comedy and is creditably acted.

PROGRAM READER

If you were a respectable workingman—one of the "white-collar" gentry, and you were engaged to a rich girl, and she wanted to enter the business world, would you object? Suppose that after she found employment in your very office that she started on a flirtatious campaign, and became the recipient of admiring glances, would you object? Suppose in your attempt to have her discharged you found that the entire office force would walk out in sympathy. What would you do? Come and see Eileen Percy in "Whatever She Wants," a sparkling farce-comedy which comes to the ———— theatre next ————. In this picture are revealed several human touches and considerable humor. Come and see the pretty Fox star in her best picture.

SUGGESTIONS

You need have no fear that this picture won't get over with the majority of your crowd. Simply state that it is a merry little mix-up of wives and sweethearts which every spectator will recognize as genuinely real. Tell that it concerns a rich girl who found a peck of trouble when she entered the business world. Start a teaser campaign. Use snappy catch lines. Treat all your copy in a semi-humorous fashion. The title itself can come in handy for some snappy exploitation. Such leaders as "Whatever She Wants Can Be Found Here." This can be worked out very satisfactorily with merchants in advertising Xmas gifts. Bill it as an entertaining farce-comedy which will captivate any kind of audience.

CATCH LINES

The best way to keep your sweetheart's love is to satisfy her every whim. Whatever she wants in the line of entertainment or gifts or ambitions be sure to agree with her. See Eileen Percy in "Whatever She Wants."

See Eileen Percy in "Whatever She Wants," a sparkling little mix-up of wives and sweethearts.

Pretty Eileen Percy in a story rich in humor and romance. A picture you cannot afford to miss. Should the modern girl have everything she wants?

"DESERT BLOSSOMS"
(Fox)

Familiar But Absorbing Picture with Several Thrills

WITH such a virile star as William Russell as an exponent of Western life, it is safe to say that he must have stories which are based upon stirring adventure—which are saturated with such qualities as ruggedness and vitality. "Desert Blossoms" may follow a familiar line of action; it may detail a series of adventures which have been used before, still there is such picturesque appeal about it—such a pleasing sample of physical action that it is certain that most people are going to accept it as first-rate entertainment. Russell may have appeared to better advantage in so far as acquainting the spectators with his versatility is concerned, but he has never appeared in a more pleasing role than that of Steve Brent, the construction engineer, whose object is to rescue young women in distress.

The story is enacted in the big outdoors—with a number of engineering tasks occupying the foreground. One sort of appreciates that the protagonist is a He-MAN because he is in a LIFE-SIZED job. The action doesn't wait in disclosing the scene wherein he rescues his employer's daughter from an excavation blast. The foreground of the action with its dams and bridges indicates a rugged document despite its familiar theme. When the hero rescues the girl, her father is so grateful that the youth is placed in the office and treated as a son. The melodramatic conflict revolves around a weakling brother of the girl, who is placed under Steve's charge. A villain appears to dispose of some faulty cement to the company. The hero condemns it but the brother champions the product through his being under obligations to the villain. Of course the poor cement is exposed when the abutment in which it is used fails.

The hero still extracts sympathy because he shoulders the burden of the brother. He has the secret locked up in his heart. Still working at a disadvantage he obtains employment at another construction plant and is promoted to foreman. The same villain attempts to unload his poor cement, and assert his unwelcome attentions upon the daughter of the new employer at the same time. The hero frustrates him in a scene which carries a stirring thrill. Russell displays his athletic ability in a score of scenes. And when he punishes his enemy it is certain that more than one spectator will feel like shouting—"Atta-boy, give it to 'em!" "Desert Blossoms" is decorated with Helen Ferguson's attractive personality, and others who are conspicuous for their good work are Wilbur Higby, Dulcie Cooper, and Gerald Pring.—Laurence Reid.

THE CAST

Steve Brent	William Russell
Mary Ralston	Helen Ferguson
Lucy Thornton	Dulcie Cooper
Thornton	Wilbur Higby
Bert Thornton	Charles Spere
Ralston	Willis Robards
Joyce	Gerald Pring

Directed by Arthur Rosson.

PRESS NOTICE—STORY

William Russell, the popular interpreter of Western roles which have to do with mining camps—but who is equally at home in society dramas, is coming to the ———— theatre next ———— in "Desert Blossoms," a vital and vivid picture of the western country—a picture which is said to be one of the most interesting in which the star has ever appeared. It is a virile role he has in Steve Brent, the construction engineer, who struggles to save himself and others in despair. It is a picture which calls upon the star to exert himself to the utmost.

There is much physical action revealed—action which has to do with several novel thrills and a line of action which offers a full note of adventure. The star is surrounded by a cast that has been chosen for its adaptability. Among the players are Helen Ferguson, Dulcie Cooper, Wilbur Higby, Willis Robards and others. The picture carries a pleasant love interest which is appealing and dramatic at the same time.

PROGRAM READER

The rugged, virile star, William Russell, who has established a reputation for deeds of daring—who has demonstrated that he is one of the best romantic actors on the screen—who has shown his versatility in a score of pictures, is coming to the ———— theatre next ———— in a vital and picturesque drama of the western country entitled "Desert Blossoms." In this feature the action takes the star through many stirring adventures in which he exacts a deal of admiration and sympathy. He is involved in a pleasant romance and in registering this dramatic quality, Mr. Russell is thoroughly at home. So come next ———— and see him in "Desert Blossoms." You will vote it a very interesting feature.

SUGGESTIONS

This is a William Russell picture. He has had his share of pleasing offerings. You can mention that "Desert Blossoms" is up to the high standard which he has established. Bring forth that he is a rugged star who MUST have rugged stories. Tell that his virility calls for expression of much vital and vivid action. So play up his personality. Feature the story as a crisp melodrama of the West country. Tell that the star is a true representative of the West. Mention the cast, featuring the fact that Helen Ferguson is the leading woman. Bill the story as a pleasing romance which satisfies because it is packed with adventure. Any Western setting will do for a prologue if you don't feature cowboys.

CATCH LINES

"Desert Blossoms" is coming to the ———— theatre next ————. See William Russell in the vivid picture of the West country.

Love blossomed in "Desert Blossoms." Come and see how the West makes its sons. Come and see William Russell in a pleasing picture of action and romance.

"THE BETTER MAN"
(Aywon-State Rights)

Here Is Snowy Baker With Another Good One

SNOWY BAKER made such a favorable impression with his two previous releases, "The Fighting Breed," and "The Shadow of Lightning Ridge," that the picturegoing public is certain to look forward to any document which features him. This versatile artist from the Antipodes is so gifted at horsemanship and gun-play—he is so capable an athlete that the most ordinary story imaginable would appear exceptional with him lending his personality for expression. "The Better Man" may be called a Western because it contains the vital qualities which have characterized this brand of production. It may be fairly obvious and written to present the star in as favorable light as possible, but when all is said and done, it is a picture which is far above the average of the ordinary Western.

Wilfred Lucas, who directed the other features, has caught some of the Baker spirit. He has injected plenty of melodramatic high jinks which keep the spectator at strict attention throughout. Baker will not need to take a back seat for any American star. Blessed with magnetism, possessing a million-dollar smile, and an adaptability for any kind of hazardous work, he is the kind of stuff from which stars—real stars are made. He makes "The Better Man" a document filled with exploits—filled with crisp action and thrills. Made in Australia it offers novel scenery for those who have become accustomed to California backgrounds. You catch the open country and that far-off continent has its share of colorful scenery.

The role assumed by the star is that of a fighting rector. Need more be said? Isn't it safe to say that he will command the utmost sympathy? It is a vital role. Make no mistake about it. The parson is transferred when his attentions to a certain girl becomes too obvious. Her guardian is mismanaging her ranch and she encounters the rector again though identifying him as a coward. This is because he is of the type of hero who will strive to pacify his enemies according to the ethics of his profession. He discovers that the arch-villain is a cattle thief. And here comes the Baker punch. Trick riding, fist fighting, broncho busting and other stunts come before the eye. Through the action is disclosed the star's physical prowess. He saves the girl on two occasions. The finish introduces a genuine thrill—the shot revealing a racing stage coach and an exciting punch when Baker and the girl dive off a high bridge. Lucas also plays the villain and his portrayal is as effective as his direction. Brownie Vernon makes an attractive heroine. The atmosphere is well recorded, there being a fine display of the open country punctuated by clear photography.—Length, 5 reels.—Laurence Reid.

THE CAST

John Harland	Snowy Baker
Muriel Hammond	Brownie Vernon
Martin Giles	Chas. Villiers
Red Jack Braggan	Wilfred Lucas

Directed by Wilfred Lucas.

PRESS NOTICE—STORY

"The Better Man" is the latest picture featuring the star of the Antipodes, Snowy Baker, who has demonstrated in previous offerings that he is quite in the same class as Tom Mix and our own representatives of the West who feature horsemanship, expert gun-play and skillful lariat throwing. This Australian all-around man—a man who can lay claim to being an exceptional athlete, possessed with unbounded magnetism, and equipped with dramatic talent—has in "The Better Man," a story which permits him to exercise the full play of his versatility.

The story revolves around a minister who because of his modern ideas is unliked by his congregation. He is transferred, but becoming interested in Muriel Hammond, owner of a neighboring ranch, he elects to protect her at all costs. Muriel is being defrauded out of her property. In Harland's new town, he is threatened by a vicious element if he attempts to hold services. But the minister quietly goes ahead. The girl looks upon him as a coward, because he dismisses the congregation on account of the women, but eventually he triumphs over the vicious enemy, thus proving himself the better man. The picture is packed with thrills and action.

PROGRAM READER

An adventurous picture of action and suspense—with the inimitable Snowy Baker as the star is "The Better Man," which comes to the ———— theatre next ————. In this offering patrons will have a chance to see one of the most skillful riders and athletes in the world. Snowy Baker comes from Australia, and has been brought up in the saddle. He is expert at lariat-throwing, and performs really hazardous stunts in the exploitation of his stories. The "Better Man" offers a full quota of thrills. You will like Snowy Baker. His good humor, his magnetic personality, his ability in whatever he undertakes—these qualities are assuring him a host of friends. Come and see "The Better Man."

SUGGESTIONS

You should make it your business to exploit the star of this picture in every manner possible. Tell that he has no equal in the saddle—that he is one of the most versatile athletes in the world. Make a play of his athletic feats. Bring forth that he always gives the spectator his money's worth. Tell that the picture is a crisp melodrama which carries a full quota of thrills and action. If you played a previous feature then your crowd is familiar with his talents. For a prologue you can put over some cowboy atmosphere—with a set and the ensemble being dressed appropriately. Your best line of campaign is the Snowy Baker publicity. Acquaint your crowd with his talents.

CATCH LINES

See Snowy Baker in "The Better Man," a picture of startling adventure and action. A picture of suspense and many thrills.

See the picturesque Snowy Baker in the thrilling picture, "The Better Man."

A virile story with a virile star. A picture of thrills, action and adventure.

"SHATTERED DREAMS"
(Universal)

Conventional Story of Parisian Underworld

THIS is a conventional story of the Parisian underworld featuring a sculptress who has a restless longing for unconventional romance. While she belongs to the upper strata, there is indication that the author has pointed out the similarity between "the Governor's Lady and Judy O'Grady—that they are sisters under the skin." For contrast some colorful dives are exposed which reveal a group of grisettes playing at an unholy love with treacherous Apaches. The heroine is engaged to a young dandy of little character. But he offers her no stimulating romance. It is when the velvet-coated, tam o'shantered Apache attempts burglary that she feels the first thrill. The gendarmes are after him but she is quick-quitted enough to save him by advising his pursuers that he is her model.

Through the inspiration of the moment the design upon which she is working is rapidly completed. Yet the girl is not sure of herself. She has moments of conscience when she would stay in her own environment. The title writer gives the character of the hero away through a colorful line of speech. He speaks an exceedingly good vocabulary. So one mistrusts that he is not an Apache born and bred, but rather a victim of circumstances—possibly a victim of the war through shell-shock distorting his brain. This conclusion is correct when the final scene discloses him to be a son of the aristocracy. Thus the characterization is conventional. A girl of breeding and refinement who falls in love with derelict in an out-of-the-way place is certain to discover that he is O. K. socially before the final scene.

There is some good atmosphere here—the outstanding feature of the offering. The Apache dive, the social gathering, the studio of the heroine—these settings do much to bolster up the story. There is some effective drama and incident—one or two scenes revealing a punch in a hectic brawl that occurs in the underworld den of iniquity, the other showing the heroine shooting the hero and then registering sorrow over the act. Through the settings, the characterization and the colorful costumes of the figures—one catches the spirit of the story and is able to feel an actual participant, although the plot limitations brings one up short in time to feel that it is quite artificial. Miss du Pont is surrounded by a capable cast. For a neighborhood house the picture makes a fair program offering.—Length, 5 reels.—Laurence Reid.

THE CAST

Marie Moselle.....Miss du Pont
Theophile Grusant.....Bertram Grassby
Louis du Bois.....Herbert Heyes
Police Commissioner.....Eric Mayne

By Maude Annesley.
Scenario by J. Grubb Alexander.
Directed by Paul Scardon.
Photographed by Ben Raynolds.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "Shattered Dreams," which features Miss du Pont as star. In this colorful story of the Parisian studios, boulevards and underworld, the attractive actress has a role which enables her to show her gift for romantic expression. She plays the part of Marie Moselle, a young girl of the aristocracy, who is searching for romance the while she models in clay. She is disillusioned with her fiance, but fate intervenes and throws her in contact with an Apache from the underworld. He has entered her studio to burglarize it, but she saves him from the pursuing gendarmes by explaining that he is her model. She learns to love him for he expresses manly courage. Ultimately she discovers him to be the son of the aristocracy. It is a romantic story well told, punctuated with enough details of atmosphere and incident to please. Miss du Pont lends a quality to her role and she is capably supported.

PROGRAM READER

Imagine a girl longing for real romance. Imagine her ekeing out a living modeling in clay. Imagine her dissatisfied with her cringing fiance. Then permit her to find the big thrill of her life in the shape of a burglar. Her intuition told her that here was her MATE. She befriended him and saved him from the police. He came from a world much inferior to hers. But he was a man. Eventually she discovered him to be a victim of shell-shock and learned that he was a member of her social sphere. See Miss du Pont, the beautiful Universal star, in her latest picture, entitled "Shattered Dreams." To be shown at the ———— next ————.

SUGGESTIONS

Miss du Pont is a newcomer to the screen. She has made three or four features. It is still a trifle early to discover new personalities. And if you played her up as a new personality you might stimulate interest in her. Make a spread in the lobby of her photographs. Tell that she has a leading role in the big spectacle, "Foolish Wives" soon to be released. Mention that the picture presents an interesting romance, is filled with picturesque characters and is colorful in atmosphere and incident. A prologue might feature Apache dancers dancing the dances of the Latin Quarter in Paris. Costume the act in the correct regalia.

CATCH LINES

Her dreams were shattered by disillusionment. Did she find romance and happiness? See Miss du Pont in "Shattered Dreams."

14 PLAN BOOK REVIEW
IN THIS ISSUE

"SHATTERED"
(Rexfilm)

Stark Tragedy in This German Picture Without Titles

THERE has been a deal of experimenting of late with the elimination of the subtitle. The Germans are the latest to take up the novelty—which was to be expected since they have established several innovations regarding the screen. They have taken a story which is marked for its stark tragedy—which is saturated with gloom and unhappiness—which is a reminder of one of Poe's short stories or a document from the Russian school, and have presented it with characteristic reality. It is not a pleasant story for the mass mind of the picturegoing public. One must simply appreciate the idea that it is offered as a study in realism, and the exhibitor who books it must take into consideration that it carries little box office value because there is little happiness expressed in it.

The noticeable feature of the production is the almost total absence of subtitles. In this respect it is a different picture. It is a novelty in other respects, too. For instance, the characters seldom converse, but rely almost entirely upon pantomime. The impression is conveyed that the drama is told in five days, and the spectator is told the time with the introduction of each reel. The picture will not arouse the comment of "Dr. Caligari" or "The Golem," the other two novelties. Insofar as technical arrangements are concerned it falls short. The continuity is interrupted on several occasions. Day follows night too frequently or vice versa. While the drama is told in five reels you gather the impression that it could be reasonably shortened if the director had not stressed unimportant detail. But in the main he has told his tragedy effectively.

You understand that it is a story of crime, disillusionment and vengeance. You see the four characters, a track-walker, his wife, daughter, and the inspector, involved in a tragedy which swoops over them as if guided by fate. The inspector comes to inspect the records and discovers the daughter scrubbing the stairs. The mother acquainted with the situation attempts to break down the door of the inspector's room, but finds it locked. She smashes it down with an axe. Horrified over the shame of her daughter who has been victimized, she wanders away and perishes in a storm. The track-walker returns and misses his wife, but locates the body and prepares it for burial. The girl pleads with the inspector who is deaf to her entreaties, and she gives violent utterance of her betrayal to her father who chokes the inspector to death. Then he gives himself up to the authorities. Werner Kraus of "Dr. Caligari" fame fulfills the demands of the story in creditable fashion, although his skill at real pantomime is more or less limited. In many ways the picture is unduly graphic. The intense realism will make the offering remembered.—Length, 5 reels.—Laurence Reid.

THE CAST

The Track Daughter.....Werner Kraus
His Wife.....H. Strassman-Witt
His Daughter.....Edith Poska
The Inspector.....P. Otto

Directed by Lupu Pick.

PRESS NOTICE—STORY

"Shattered" is the title of the feature which comes to the ———— next ————. This has been described as a European novelty. In the cast are such talented players as Werner Kraus, who will be remembered for his sterling performance of Dr. Caligari and his portrayal of Robespierre in "All For a Woman." The story is one which carries a deep sombre dramatic note—one which calls for the highest sort of emotional expression.

It concerns the lives of four people, a track walker, his wife, daughter and the inspector—four people who become involved in tragedy which swoops upon them as if guided by fate. It is a story that will be compared to a work of Poe's or to the Russian school of writers. It is a story of love's betrayal, crime, vengeance and conscience. One of the outstanding features of the picture is the absence of subtitles—which gives the drama a well-knit sequence of scenes. The acting is realistic since the stark horror of the story stands out in bold relief. This is made possible by the keen understanding of the plot by the players.

PROGRAM READER

This is a picture which enters the class of exceptional features—not only because of its total absence of titles, but because it tells a dramatic story enacted by the most capable players in Europe. Werner Kraus, famous for his "Dr. Caligari," and his memorable work as "Robespierre" in "All For a Woman," takes a principal part annd gives a noteworthy performance. "Shattered" comes to you as a screen novelty. It unfolds a story which registers everyday life. And it may be called something exceptional in a day when the screen is trying to give its best. So come next ———— and see "Shattered."

SUGGESTIONS

If the foreign product is getting over in your house (provided you have booked the European pictures) then there is no doubt about the reception of this picture. It is a German-made picture, but if you are afraid to mention its source simply describe it as a sensational novelty straight from Europe with Europe's best players in the cast. The public is receptive to the foreign-made pictures. And they should accept this because it is a novelty. It is one of the very few pictures which features an absence of titles. Perhaps Werner Kraus means something to your crowd. He is the principal actor. His performance in "Dr. Caligari" and "All For a Woman" has been commented upon very highly. You might feature him. Bill it as a novelty.

CATCH LINES

See "Shattered," the European screen novelty. Come and see the DIFFERENT picture.

A story unlike anything you have ever seen before. See "Shattered" at the ———— theatre next ————.

The European screen novelty is coming soon. Wait for "Shattered."

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

A crisis has been reached at Hull, Quebec, over the division of the amusement tax which is collected from theatre patrons on the new basis of 10 per cent of the value of admission tickets. The Quebec Provincial Government arranged some time ago to hand back 50 per cent of the revenue derived from the various municipalities through the amusement tax, this portion to be used for local charities. The government, however, has withheld this share from Hull, the third largest city in the Province, however, because there is no established charity institution in Hull, cases being sent to a home in Ottawa, the neighboring city. Although the city of Hull pays for the maintenance of these charges, the Quebec Government refuses to hand back the share of the tax to cover the cost on the ground that the charity is not conducted in Hull. The civic authorities are up in arms over the matter and claim that the government is taking advantage of a technicality. In the meantime, the theatre patrons are paying the heavy tax.

Harold Vance, one of the pioneer exhibitors of Eastern Canada, has once more become established as the manager of the Casino theatre in Ottawa after an absence of about a year during which he assumed control of the Strand theatre, Ottawa, and later went to the Ottawa Russell. Vance has acquired an interest in the Casino which he successfully operated for many years. The Casino is still a very popular house.

After less than two months as a stock theatre, the Russell theatre, Ottawa, Ontario, has reverted to its original policy of presenting dramatic road shows as well as special film attractions at frequent intervals. James T. Moxley has resumed personal management of the theatre.

Sunday band concerts in moving picture theatres of Winnipeg, Manitoba, have become the popular feature and the holding of these concerts has not been hindered by the local authorities. Last Sunday, no less than four concerts were held in as many different cities. The band of the Princess Patricia's Canadian Light Infantry entertained a packed house at the Capitol theatre, while the United Veterans' Band appeared at the Walker theatre. The Winnipeg Light Infantry Band was at the Pantages and the Army and Navy Band gave an entertainment at the Alhambra.

The Montreal Daily Star, in a short editorial on December 10, urged the organization of a board of exhibitors to censor the Quebec Board of Moving Picture Censors. "They need it," declared the paper.

OKLAHOMA CITY

The controversy that has been existing between First National Exhibitors' Circuit and Associated First National has been settled.

According to Tom H. Boland of Oklahoma City, the whole slate has been wiped clean by the purchase of the First National Exhibitors' Circuit by Associated First National with consolidation effected December 3 subject to existing contracts. From then on Associated First National distributes all First National pictures.

C. A. McFarland, manager of the Queen theatre, was acquitted at Houston, Texas, December 1st, of violating the state Sunday-closing law. The case was tried in the Corporation Court before a jury of six men.

Six cases against other moving picture managers in which violations of the Sunday-closing law is charged, have been reset for December 15th. Much interest is being manifested in the results obtained in the trials of the six untried cases.

L. L. Dent, district manager of theatres for Southern Enterprises of Atlanta, Georgia, transacted business in Dallas, Texas, last week.

At a meeting of the ministerial alliance held in Tulsa, Okla., Monday, resolution was adopted to wage a fight on Sunday shows in Tulsa. Billy Sunday, the noted Evangelist, is holding a revival in Tulsa, and is behind the movement.

The annual Methodist conference at Pine Bluff, Ark., adopted resolutions Saturday, urging Congress to pass the proposed law forbidding operations of trains and newspapers on Sunday and requiring closing of all business, including moving picture theatres and other places of amusement on Sunday.

P. K. Johnston has been appointed branch manager for the Fox Film Exchange at Dallas, Texas, and A. Coe Buchanan, branch sales manager.

W. A. Gibson, formerly of the Electric Sales Co., has opened an office at Dallas, Texas, and will distribute electrical products in the Southwest. A part of his line will include items used by motion picture theatres.

The Trouco Theatre Supply Co., representing R. D. Thrash of Dallas, Texas, has opened an office in Enid, Okla., and will handle a complete line of projectors, screens, signs and lobby equipment.

MINNEAPOLIS

The sensational foreign picture, "The Cabinet of Dr. Caligari," which has caused much comment throughout the country, is showing at the New Lyric this week. The New Lyric was leased by Goldwyn from the Finkelstein and Ruben interests for the week's showing. Newt Davis, local Goldwyn manager, has charge of the presentation.

The Auditorium theatre and two adjoining shops in Superior, Wis., were totally destroyed by a fire which is said to have been due to an overheated furnace in the theatre. The estimated loss is $18,000.

E. E. Reynolds, well known film man in the Kansas City territory, this week succeeded C. A. Gordon as manager of the Minneapolis Hodkinson branch. Mr. Gordon, the retiring manager, will be a special representative for the Hodkinson company in this territory.

One of the biggest state-rights deals ever put over in this territory was announced this week with the formation of the Pyramid Film Company of Minneapolis. Harry Rathner, Carl R. Michel and Guy W. Dawson, all well-known film men in this district, are associated in the company.

The Pyramid Company has secured exclusive rights to distribute Western Exploitation Pictures Company, of Los Angeles, products. They have also taken over the distribution of the pictures controlled by De Luxe Pictures Company and the Masterpiece Film Company.

MICHIGAN

Telegrams from all over the state have been pouring into Lansing, Mich., extending heartfelt sympathy to Claude Cady, of the Gladmer and Colonial theatres, and president of the Motion Picture Theatre Owners of Michigan, over the sudden death of his wife.

C. S. Trowbridge, assistant general sales manager of the United Artists Corporation, is spending a few weeks in Detroit looking over the situation and conferring with Detroit resident manager, H. W. Travers. Mr. Trowbridge speaks encouragingly of business, saying it is showing improvement all over the country.

Dave Warner has arranged for the presentation of "Why Girls Leave Home" at the Fox-Washington theatre, Detroit, starting some time in January. The engagement is to be indefinite.

John H. Kunsky will start the New Year at the Adams theatre, Detroit, with "The Four Horsemen" and will follow with "Theodora."

Rex Beach has agreed to come to Detroit for three appearances, December 18, 19 and 20, in connection with his picture, "The Iron Trail," which opens on the 18th at the Medison theatre. It will be the first time Mr. Beach has ever appeared before the Detroit public.

Eddie Murphy, former manager of the Gladwin Park theatre, has joined the sales force of Wid Gunning, Inc., Detroit branch, and will look after city sales.

F. J. Nugent, former salesman out of the Cleveland office of Metro, has been appointed manager of the Detroit Metro office, succeeding Clair Townsend, resigned. W. C. Bachmeyer, district manager for Metro, announced the changes while in Detroit last week.

The Pittsburg branch of the Famous Players-Lasky Corp., recently presented H. A. Ross, division manager with headquarters in Detroit, with a beautiful loving cup. The cup now adorns his Detroit office and Mr. Ross prizes it very highly. The presentation was made while the 35 salesmen of the Pittsburg, Detroit and Cleveland branches recently convened in the latter city.

FLORIDA

The merchants of "Upper Franklin Street" in Tampa, Fla., have formed an association to boost that section. At a recent meeting a resolution was passed, to work for, and secure, a motion picture theatre in that section.

If they will show Manager C. D. Cooley of the Consolidated Amusement Co. that they will support a house in that neighborhood, he will no doubt give them one pronto.

Charles A. Price, manager of the Park theatre, Brooksville, Fla., whose house was damaged by the hurricane, is making a tour of South Florida with a state-right feature while his house is being repaired.

WESTERN NEW YORK

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, discussed the evils of censorship before the congregation of Oak Grove Community church, last Sunday evening.

Fred M. Zimmerman, president and general manager of Nu-Art Pictures Corporation, and proprietor of the Avondale theatre, North Tonawanda, N. Y., is offering his patrons some great holiday programs at his picture house. "The Sheik," "The Queen of Sheba," "The Three Musketeers," and pictures of like calibre, are certainly appreciated by amusement seekers in the lumber city.

Frank E. McAvoy, brother of May McAvoy, Realart star, has resigned from the Buffalo Realart exchange to accept a position on the Select staff in the same city. W. C. Bissell has also resigned from Realart.

Business was so good at the Strand theatre, Buffalo, last week when "Why Girls Leave Home" was shown that Manager E. O. Weinberg, for the first time in the history of the house, held the picture over for four more days. The Strand will put on "Little Lord Fauntleroy" for a two week run at Christmas time. Mr. Weinberg is advertising the attraction as "The Strand's Christmas Gift to Buffalo."

T. W. Brady, former manager of the Buffalo F. B. Warner exchange, and in the past head of the Queen City of the Lakes' Select and A. P. offices, has accepted the sales management of the Buffalo Hodkinson exchange, 145 Franklin street, succeeding Howard Boyle. Mr. Brady took office December 12.

Harry Buxbaum, S. R. Kent and F. V. Chamberlain of the Paramount home office were in Buffalo last week to attend a dinner Thursday night at Stein's in Orchard Park, N. Y., given by the executives for Allan S. Moritz, Buffalo manager and his sales force, who turned in a record breaking amount of business during "Buxbaum Week."

Sol Mannheimer, who has been a member of the Buffalo Goldwyn sales staff for several years, has resigned to accept a position as general manager of the recently acquired Robbins Amusement Company houses in Watertown, N. Y. Mr. Mannheimer will look after the Olympic, Antique and Palace, formerly owned by the Papyanakos Brothers. Nate Robbins will formally open the three theatres on Christmas Day. He has invited members of the F. I. L. M. Club of Buffalo to Watertown to join in the celebration attending the opening.

Fred M. Zimmerman, Nu-Art president, represented the F. I. L. M. Club of Buffalo at the meeting of the executive committee of the state M. P. T. O. A. in Utica last week. Howard J. Smith, Richard C. Fox, M. A. Chase and M. H. Markowitz were other Buffalo film men in Utica during the meeting.

KANSAS CITY

J. J. Milstein, formerly with the F. B. Warren Corporation, has taken over the management of the Kansas City W. W. Hodkinson branch, succeeding Ralph Simmons, who was transferred to Chicago. Mr. Milstein came to Kansas City from Denver.

The following new houses, changes in management and improvements in theatres have been announced in the Kansas City territory in the last week:

Dunbar theatre (colored) Kansas City, Kan., owned by R. Finklestein, undergoing improvements amounting to $20,000, including a balcony and new pipe organ; Star theatre, Altoona, Kan., formerly managed by C. D. King, taken over by H. M. Welk; Kansas theatre, Wichita, Kan., owned by Charles Barron, opened to public; new 1,500-seat house in Carthage, Mo., being erected by G. W. Bays and Cy Crane.

SPOKANE

Three hundred and fifty children, brought from Spokane orphanages as the guests of the Clemmer management, saw the premiere run of "Little Lord Fauntleroy" on a recent Saturday morning. The Knights of Columbus supplied transportation for the children from St. Joseph's, the Masonic lodges for the children from the Hutton Settlement, the G. E. K.'s for the Church Home for Children, the Rotary club for crippled children and the Elks for the Spokane Children's home. A baby polar bear, only 16 inches long and weighted down with long white hair, was a special stage attraction for the children's matinee.

Jessen's Studio News by Wire

METRO

George Bakers' next production has been retitled "Don't Write Letters." It stars Gareth Hughes and Bartine Burkett plays the lead.

Harry Beaumont is editing "The Five Dollar Baby" and will next direct Viola Dana in "Daphne's Disposition." William Lawrence will play the male lead.

Fred Kelsey has been engaged for the detective role in Maxwell Karker's "Hate" starring Alice Lake.

FOX

The studio will resume complete activity by January 15th. Sets are now being built for four companies to begin at that time. Dustin Farnum will play in "When Iron Turns to Gold."

Charlie Jones resumes production of "The Fast Mail" on January 20th. This was interrupted by an accident to Jones.

Edgar Lewis is preparing the continuity of a picture for William Farnum, who will arrive on the Coast on January 10th.

Lynn Reynolds, Tom Mix, Eva Novak and company are back from three weeks at Truckee where snow and ice scenes were made for "Arctic Trails."

Director George Marshall is making a comedy subject with Harry Depp. Six other comedy units are working.

LASKY

George Melford is on his way to New York for a vacation.

June Elvidge has been added to the cast of "Beyond the Rocks," starring Gloria Swanson under the direction of Sam Wood.

An entire stage is needed for the reception room set in the interior of a French Chateau for the Betty Compson subject directed by William D. Tailor. Its temporary title is "The Noose." Soldiers and emissaries from all parts of the world people the set during the dance known as "Death of the Amazon Warrior," executed by Theodore Kosloff and Betty Compson.

Thomas Meighan, Director Al. Green and company have gone to Arizona for exteriors for "The Proxy Daddy."

UNIVERSAL

Marie Prevost is beginning "Dangerous Little Demon" by Mildred Considine, under the direction of Clarence Badger. Robert Ellis plays the lead.

Two small towns are being built on the desert near Newhall for the Hoot Gibson picture "The Land of the Lost."

Paul Scardon is directing Miss DuPont in "The Rat Trap," a story laid in Africa. Vernon Steel, Ethel Ritchie, Boyd Irwin and Landers Stevens are the principals.

King Baggott is completing "Human Hearts."

Reginald Barker, who has cast for "The Storm," is leaving this week for the Yosemite.

Tod Browning will direct Rawlinson in "The Peterman" by Louis Eltinge, a life term prisoner.

Stuart Paton will direct Harry Carey in "Lynn McLean."

Edward Kull, director, has started filming "With Stanley in Africa," starring George Walsh and Louise Lorraine.

Edward Laemmle is directing "In the Days of Buffalo Bill," The first episode covers the death of Lincoln. It stars Art Accord.

HERE AND THERE

Two companies are producing at the Mayer Studio for distribution by Franklin Backer, of Amalgamated Pictures on the independent market. The Reynolds Productions is making "The Trail of Kisses," starring James B. Warner.

Metropolitan Productions is casting for the first subject starring May Collins under the supervision of Cliff Elfelt.

SELIG-RORK

Selig and Rork will film "Debonnair" by William Farquhar Payson with Lewis Stone in the title role. It is a romantic drama. The continuity is being written by Bernard McConville. The director is to be selected later. It will be made in seven or eight reels.

The release date of "The Rosary" has been set for January 16th.

"The Jungle Goddess" serial company, headed by Eleanor Field and Truman Van Dyke and directed by James Conway, is now on the fifth episode.

HAL ROACH

Harold Lloyd will finish "He Who Hesitates" before Christmas.

The Pollard comedy "Stage Struck" has been shipped, and a comedy laid in a dentist's office is now being made.

The Paul Parrott company has finished a satire on the gambling craze. The cast supporting Parrott includes Ethel Broadhurst, Eddie Baker, and Sunshine Sammy.

Now being edited are "Scatter Your Shots" and "Rich Man, Poor Man."

UNITED STUDIOS

Three new companies began activities recently. The Norma Talmadge company to be directed by Frank Lloyd is ready to make "The Duchess of Langeain" from Balzac's novel. Richard Walton Tully, with James Young as director, is beginning "The Masquerader." Alan Holubar is starting a new production.

GOLDWYN

Mason Hopper has finished "Hungry Hearts" and has been assigned to direct "Brothers Under Their Skin," a Peter B. Kyne story, with Claire Windsor in the lead.

A Charles Kenyon original operatic stage story will be put into production shortly.

Claude Gillingwater has been added to the cast of "The Dust Flower," a Basil King story directed by Rowland Lee.

Carey Wilson has been added to the scenario staff.

R-C PICTURES

Hayakawa, directed by Norman Dawn, has completed "The Vermilion Pencil," a spectacular Chinese story.

Hunt Stromberg Productions is completing "Boy Crazy," starring Doris May under the direction of William Seiter.

A preview of Hayakawa's picture "Five Days to Live," originally titled "The Street of the Flying Dragon" will be given this week.

L. J. Gasnier has completed his contract with the finishing of "The Call of Home."

The continuity of the William J. Locke story "The Glory of Clementina" now being prepared for Pauline Frederick, will be started in January.

FIRST NATIONAL

Marshall Neilan announces that "Penrod" will be in eight reels.

Maurice Tourneur is now casting for "Lorna Doone."

Buster Keaton's fifth comedy has been titled "Cops."



Ben Turpin's next release is titled "Bright Eyes."

Mabel Normand's "When You Leave Home" is now being edited. Walter McGrail and Carl Stockdale are the principals.

J. Parker Reid is finishing "Pawned."

The cast for John Stahls production "One Clear Call" includes Henry Walthall, Claire Windsor, Milton Sills, Irene Rich, Nick Cogley, Annette DeFoe and three other principals to be selected later.

Fred Niblo is to direct Anita Stewart in "Rose o' the Sea."

Frank Keenan and Lloyd Hughes have been selected for the principals in "The Brotherhood of Hate" to be directed by Lambert Hillyer for Ince.

James Horne will direct Leah Baird in her next subject.

Screen Writers Guild Have Large Evening

The first annual event of the Screen Writer's Guild known as "The Writer's Cramp," held on the evening of December 1st stands out as the biggest social event of the West Coast film colony because of the exceptional attendance of the most prominent people of the film industry, members of Los Angeles social and business world and the exceptional program that was given. The spoken title of welcome was given by President Frank E. Woods. There was a pantomimic dance of the royal fandango by Margaret Loomis and a bevy of eight. George Ade was there and gave a fable. Rupert Hughes gave his first silent after dinner speech.

The Denishawn dancers presented an original number and then the hit of the evening was "Lo the Poor Writer," or "A Father's Sin," by Thompson Buchanan, with Theodore Roberts as assistant director, Tully Marshall as the director, Ben Turpin property man and a truly all-star cast presented an every day scene in Anybody's Film Corporation Studio any day in the year. The members of the cast were Sylvia Breamer, Enid Bennett, Bert Lytell, Herbert Rawlinson, Roy Atwell, Lionel Belmore, Mayme Kelso, William H. Crane, Noah Beery, Wanda Hawley and others.

Bert Lytell refereed a four round boxing bout between champion amateurs of Hollywood and San Francisco and there was a battle royal to decide who wrote the first motion picture scenario between Frank Woods, William H. Clifford David Wark Griffith, C. Gardner Sullivan and an unknown unheralded writer. All were in their burnt cork makeups.

The dinner dance committee was composed of Miss Marion Fairfax, chairman; Mrs. Thompson Buchanan, Mrs. Albert Shelby Le Vino, Miss Jeanie MacPherson, Miss June Mathias, Miss Mary H. O'Connor, Mrs. Rob Wayner, Mr. George Foster Platt, and the list of patronesses numbered more than one hundred including practically all of the prominent women of the film industry.

Pathe Names December 25th Releases

PATHE announces for release the week of December 25 an interesting array of short subjects. The title of the "Aesop's Film Fables" offering is "The Wayward Dog," a humorous satire on the methods of the Ku Klux Klan with the setting in Dogland. The Topics of the Day release is No. 139. Both these subjects are ever increasing in popularity, declares the Pathe home office.

"Fireman Save My Child" is the title of the Harold Lloyd one-reel reissue. "The Corner Pocket" is the title of the latest Hal Roach comedy featuring "Snub" Pollard, who is seen in a dual role of a policeman and a crook.

"The Secret of the Flame" is the title of the fourteenth episode of the "Hurricane Hutch," starring Charles Hutchison.

Pathe Review No. 135 contains such subjects as "Luncheon a la Pueblo," showing Hopi squaws preparing dinner in New Mexico; "Eucated Toes," a slow-motion demonstration of football tactics; and "Sunday in Alsace," a Pathecolor presentation.

Coming Christie Comedies Show Variety

An example of the variety that Christie is putting into the comedies he is making for Educational release is seen in four being made or planned at the Christie studios. Dorothy Devore is appearing as a knight in armor. Bobby Vernon is cook and bottle washer in a country town hotel. Viora Daniel is a New York flapper. Neal Burns is a romantic Romeo.

The titles of the four pictures in which these players head the casts are, respectively: "One Stormy Knight," "By Hook or Crook," "'Twas Ever Thus" and "A Rambling Romeo."

Paris Legion Post Sees R-C's French Picture

Members of Paris Post No. 1, the American Legion, were entertained recently by Louis Mercanton, "The Griffith of Europe," at a showing of Mr. Mercanton's picture, "Phroso," based on the novel of the same name by Sir Anthony Hope. The production which has been purchased by R-C Pictures, will be shown soon all over America under the title "Possession."

Commenting on the showing, the Paris Edition of the New York Herald said:

"The picture 'Phroso' (Possession) is the second film illustrating Mr. Mercanton's new method of filming direct from nature and dispensing entirely with studio or artificial lighting, and proved to be a great success. The production is a splendid example of the work of the French film industry and when shown in America should do much to encourage the importation of French films."



Tom Mix in a scene from his newest picture for release by William Fox, "Trailin'"

Renco Expects to Repeat Past Success

Features that made Renco Film Company's production of "Lavender and Old Lace," released by Hodkinson, one of the most valuable box office attractions of the past summer, may be said to be more strongly emphasized, it is declared, in Hodkinson's forthcoming Renco production "At the Sign of the Jack o' Lantern."

Sentiment as opposed to sex problems for the basis of motion picture stories is gradually receiving the recognition from producers that has long been its due, states Hodkinson. It was the simple charm and sentiment of Myrtle Reed's "Lavender and Old Lace" that made this production one of the outstanding attractions of the past season and earned for it the unqualified admiration of the press of both England and America.

The success of this Myrtle Reed story practically insures the success of "At the Sign of the Jack o' Lantern." The picture lacks sensationalism and there is no sex appeal in it.



First Nat'l Has Rapid Growth in Australia

THE principle of "exhibitor co-operation," which has won for Associated First National Pictures, Inc., its commanding position in the United States, has met with similar response in the Antipodes.

On March 26, 1921, First National Exhibitors of Australia, allied with the American body, began operations, obtaining during the first week the signatures of three per cent of the showmen of Australia to the First National franchise.

Twenty-six weeks later it had enrolled a total of 85 per cent of the exhibitors, including the two largest circuits on that continent, and a large proportion of the remaining 15 per cent was expected to "sign up" within the near future.

At the head of the company acccredited with this momentous achievement is Harry G. Musgrove, one of the pioneers in the film game in Australia and who is thoroughly cognizant of conditions in the industry in the entire world. He is governing director of First National Exhibitors of Australia.

"R.S.V.P." Opens at New York Strand

In its initial showing at the Strand Theatre, New York, Charles Ray's latest First National attraction, "R. S. V. P." proved that the public, wearied of upset world conditions, is particularly receptive to good, clean comedies. The star's newest production in which he is again presented by Arthur S. Kane was well patronized as usual and the Sunday opening found every seat in the Strand occupied, with indications that business would continue excellent throughout the week. The reviews of the New York critics in the Monday morning newspapers bore out this indication by their praise of the star's latest effort in the comedy field. The comic situations of Rob Wagner's script were singled out for mention and the reviewers were particularly pleased that "R. S. V. P." furnished constant opportunity for Mr. Ray to appear before the camera.

Broadside Issued for "Enchantment"

A four-page broadside has been sent to exhibitors by Cosmopolitan productions on "Enchantment." It shows the widespread advertising campaign that marked the pre-release presentation of this latest of Marion Davies' pictures.

The broadside calls attention to the success the picture made on its presentation at the Rivoli theatre, New York, reproduces the beautiful engravings made for the advertisements and contains excerpts from the many favorable press reviews.



Cullen Landis and Patsy Ruth Miller in a scene from "The City Feller," a Goldwyn picture

Norma Shearer in Eugene O'Brien Cast

Norma Shearer, the talented young ingenue, whose work in leading and featured roles during the past few months, has brought her to the front as a stellar possibility, has been engaged to support Eugene O'Brien, the Selznick star, in "Channing of the North West," his latest screen offering now in process of production under the direction of Ralph Ince.

The story, which is from the pen of Edward J. Montagne, will afford Miss Shearer unusual opportunities for the display of her winsome personality and distinctive artistic talents, qualities which have brought her well to the fore in filmland in little more than a year.

Urges Place in Hall of Fame for Vignola

Robert G. Vignola's "Enchantment" has drawn forth from the critics unstinted praise for the director's work. The latest crown to be placed upon Mr. Vignola's head is by Robert E. Sherwood, the famous critic of "Life." In the current issue of "Life" Mr. Sherwood writing at length about Mr. Vignola's work, said "When the Hall of Film Fame is erected, some wall space must be reserved for a tablet in honor of Robert G. Vignola. There will be many occupants of the hall with less legitimate claims to distinction."

Calls "Miss Lulu Bett" Paramount's Best

The early predictions made by Paramount officials that William De Mille's production of Zona Gale's play, "Miss Lulu Bett," would prove one of the finest attractions of the season are strengthened by the following wire received from E. L. Reed, manager of the Strand theatre, Providence, R. I., who saw the picture at the Boston Paramount Exchange.

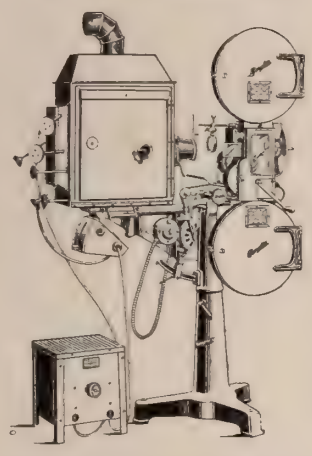
"The writer has just witnessed a run-off of 'Miss Lulu Bett.' My opinion is that it is the best picture Paramount has released this season so far."

"Miss Lulu Bett' is scheduled for general release January 1.

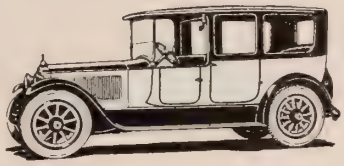
THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Which machine does YOUR income depend upon



Do you give your Projector the same consideration as you do your motor car?



THE AUTOMOBILE IS USUALLY CAREFULLY LOOKED OVER AFTER A LONG RUN.

Do you give your projector with its finely adjusted mechanism as much consideration?

AT THE FIRST FAINT KNOCK IN THE ENGINE THE CAR OWNER USUALLY INSISTS THAT A MECHANIC LOOK IT OVER.

How often is your Simplex mechanism on the repair bench?

A MAN SELDOM EXPECTS HIS MOTOR CAR TO RUN AT HIGH SPEED FOR YEARS WITHOUT SOME SIGNS OF WEAR.

Do you know that the projector geared-up higher than a motor car is usually run on "high" for six hours a day year after year?

MANY CAR OWNERS CONTINUALLY REPLACE REAR ENDS TIRES AND OTHER WEARING PARTS BECAUSE THEY EXPECT TO.

Do you cuss about "poor material" when a sprocket DOES need replacing?

THERE ARE FEW MEN WHO EXPECT TO KEEP A CAR MORE THAN THREE YEARS WITHOUT REPLACING IT.

Do you know that there are hundreds of Simplex Projectors running in theatres today after eight and nine consecutive years of service?

but in spite of these peculiar kinks of human psychology we are still happy to say that———

"WE HAVE NOT YET HEARD OF A PLAYED-OUT SIMPLEX"

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Miss Anita Stewart
in
"Her Mad Bargain."

Louis B. Mayer presents
Anita Stewart in a screen
Story of unusual character
Entitled *"Her Mad Bargain."*
An Edwin Carewe Production—
A First National Attraction.

Scenario by Josephine Quirk—
Wallace Fox, assistant director—
William Darling, art director—
Robert Kurrle at the camera—
An excellent supporting cast—
Prints by ***Rothacker.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.



Founded 1910
by
Watterson R. Rothacker

HOLIDAY NUMBER

Motion Picture News

Reg. U. S. Patent Office



MARION DAVIES
COSMOPOLITAN STAR

Forthcoming Release
"THE BRIDE'S PLAY"

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

VOL. XXV No. 2

PRICE 20 CENTS

Better Prints

THE success of a motion picture largely depends on the quality of the printing. Many a fine picture has been spoiled by poor prints.

OUR laboratories at Flushing, Long Island, are fully equipped with the latest type of developing and printing machinery and we can guarantee prints of the highest quality at the lowest price.

WE have recently reorganized and are now in the film printing and developing business exclusively, and intend to make a specialty of high class printing and speedy deliveries.

THE insurance rates on negatives stored at our laboratories are lower than at any other laboratory in the business. Ask your broker about this; it will be worth while.

PHONE Bryant 1939 and let us talk to you about it, or if you wish, we will be pleased to have a representative call upon you in person.

THE ASSOCIATED SCREEN NEWS, INC.

LABORATORIES:
Flushing, Long Island
Phone Flushing 2211

OFFICE:
120 West 41st St., New York
Phone Bryant 1939

Why I Show Paramount Pictures



CLAUDE CADY

Here Are Some Current *Paramount Pictures*

CECIL B. DeMILLE'S "The Affairs of Anatol"
GLORIA SWANSON in ELINOR GLYN'S "The Great Moment"
"THE SHEIK," with Agnes Ayres and Rudolph Valentino, a GEORGE MELFORD Production
"GET-RICH-QUICK WALLINGFORD," a Cosmopolitan Production
GEORGE LOANE TUCKER'S "Ladies Must Live"
WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER in "Don't Tell Everything"
ELSIE FERGUSON in "Footlights"
WILLIAM deMILLE'S "Miss Lulu Bett" with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson
WILLIAM S. HART in "Travelin' On" A WILLIAM S. HART Production
BETTY COMPSON in "The Law and the Woman"
CECIL B. DeMILLE'S "Fool's Paradise"
JACK HOLT in "The Call of the North"
THOMAS MEIGHAN in "A Prince There Was"
CECIL B. DeMILLE'S "Saturday Night"
ELSIE FERGUSON and WALLACE REID in "Forever," a GEORGE FITZMAURICE Production
BETTY COMPSON in "The Little Minister"
POLA NEGRI in "The Last Payment"
"MORAN OF THE LADY LETTY," with Dorothy Dalton. A GEORGE MELFORD Production
GEORGE FITZMAURICE'S "Three Live Ghosts"

By CLAUDE CADY

Manager Gladmer Theatre, Lansing
Pres. Mich. Motion Picture Exhibitors Ass'n

WHEN I started in the theatre business some years ago I discovered, and discovered it quickly, that if I didn't give the public what it wanted I might just as well step out and get myself a job doing something in which I might be useful. I had my lesson early in the game and believe I have profited by it to a considerable extent.

The public today wants 100 per cent entertainment in its motion pictures. It wants a good story, a strong cast, finished direction, and a whole lot of attention to detail. That is why the public wants Paramount pictures. Paramount pictures have all of these qualities and then some. An exhibitor doesn't have to see a Paramount picture to know that. He can judge by the crowds that come into his doors, and the happy, smiling faces that go out. It doesn't make one bit of difference what you or I like in our entertainment, it is what Mr. and Mrs. Public and the little Publics want that count at the box office.

MY PATRONS know when they come into my theatre to see a Paramount production that their full money's worth waits for them. It may be the star that attracts some, it may be the director or the title that attracts others, but all of them know that the familiar sign, "It's a Paramount Picture," is a guarantee, with a red seal on it, that they're going to be pleased with what they see.

First the product, then the national advertising system. Those are the two big reasons why I am showing Paramount pictures, and I believe that every other exhibitor who studies it from that angle will appreciate the path that lies open to him, too. The pictures released by Paramount are made from the standpoint of mass appeal, and the appeal in each of them is gauged by experts. I get the benefit when I show Paramount and do not have to worry over the class of my pictures, simply because they are made for the majority, and the majority in every instance rules.

IF I FEEL that I need assistance in putting over a certain production, I know that I can obtain the full cooperation of an exploitation department and an exchange full of men with good will toward my theatre and me. With all of these factors in mind, is it any wonder that I am showing Paramount pictures, and, further, that I am mighty well satisfied about it?

Make it in Miami

From Society to the Seminole—with a thousand shots between









MIAMI

The Coming Motion Picture Producing Center

The first of the stages of the Miami Studios, Inc., will be ready for the production of motion pictures about the third week in January.

Here the producer will find

Wonderfully climatic conditions
Beautiful tropical scenery
Magnificent estates and homes
A perfectly equipped studio and laboratory

The "South Sea Island" scenes are the most picturesque in America.

The tropical scenes are far more beautiful than any others in this country.

Producers are assured of the cooperation of the local citizens, and it is the plan of this company to assist the producer in making fine pictures at a low cost.

For the convenience of those producers who are in or near New York, we have opened an office with F. L. Faurote, at 677 Fifth Avenue, where information may be obtained, and photographs of locations seen.

Miami Studios, Inc.
iami, Florida

DON'T TEAR IT OFF!

No. 262—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company

Ask your operator not to make any change in the main title of our Gladys Walton picture, "Playing With Fire."

We are trying out a new main title plan. Under this new plan, all the preliminary and explanatory matter which generally appears BEFORE THE PICTURE will appear AFTER THE PICTURE.

All producers have been sharply criticized for many months because of the large amount of matter which the audience has to read on a main title before the picture itself appears.

In answer to this criticism, the Universal has exploded a bombshell in the main title problem in the Gladys Walton picture. It has simply "busted up" the old order of things.

We think the public will be pleased with the innovation.

Instead of telling what wig-maker curled the villain's false whiskers, who painted the scenery, who wrote the story, who drew up the continuity, who made the art titles, who directed the picture, who released the picture and who everything-elsed the picture, we start the Gladys Walton picture with a very brief, informal talk about Miss Walton and then jump right into the story.

After the story is ended, we then run the matter mentioned above. Those in the audience who want to know all the details can wait and read it. Those who don't care a rap can walk out.

Your operator may think this was done by mistake. He may want to run it in the old-fashioned form.

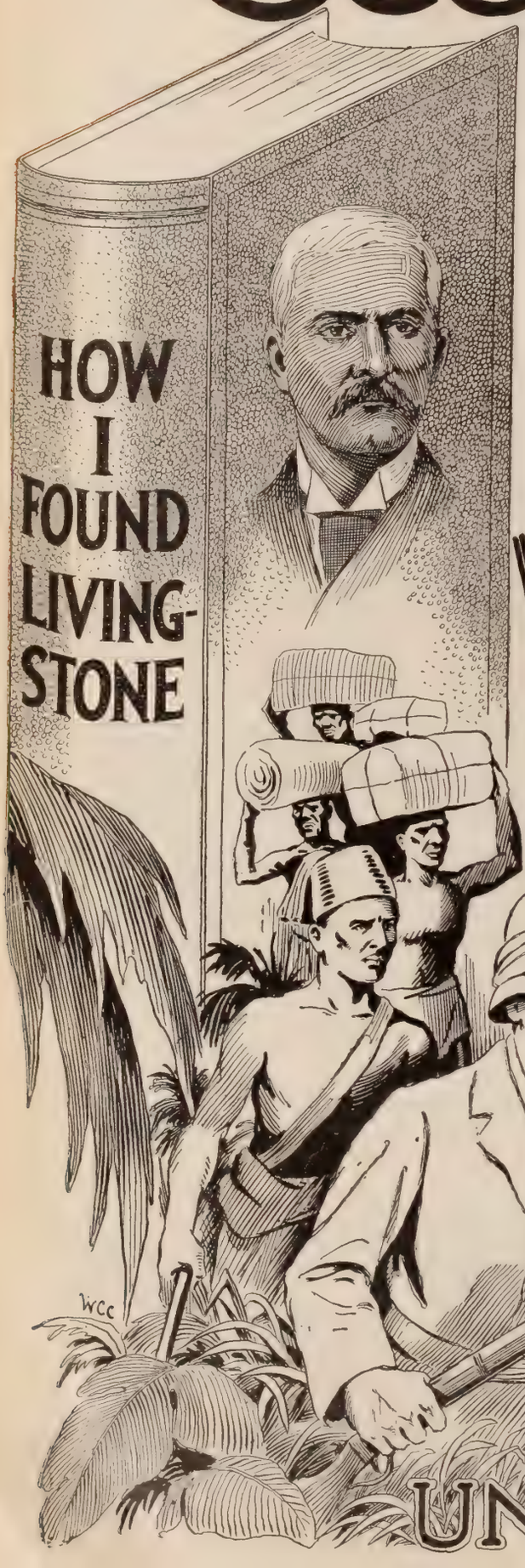
Please ask him not to do it, not to change our own arrangement in any manner. Let him read what I have written here and he will instantly appreciate what we are driving at. His complete co-operation is necessary in order to bring about this radical change successfully.

Look at the picture yourself! Nine out of ten companies would charge you extra for a gem like "Playing With Fire." But it goes to Universal customers as one of our regular "Special Attraction Releases"—AT NO EXTRA COST TO YOU!

We're giving our customers a superfine quality of pictures at a live-and-let-live price. WHO ELSE IS DOING AS MUCH?

Carl Laemmle

George Walsh



Famous Athlete and National Feature Star

Soon to be presented by
CARL LAEMMLE

In a Splendid new Universal Chapter-play, re-creating History's Most Daring Adventure

"WITH STANLEY IN AFRICA"

Directed by Edward Kull

Watch your mail for your Big Campaign Book



UNIVERSAL

UNIVERSAL-JEWEL
Productions de Luxe



PRISCILLA
DEAN
in STUART PATON'S TREMENDOUS THRILLER
Made from the novel by Clarence B. Kelland
"Conflict"



HARRY
CAREY
IN
The first Super-western ever Screened
Directed by Robt. Thornby
"The Fox"



MABEL JULIENNE SCOTT
with STUART HOLMES
in the Biggest Heart-Picture of the Year, from Edna Ferber's famous
"FANNY HERSELF", Directed by TOD BROWNING, who made "OUTSIDE THE LAW"
"NO WOMAN KNOWS"

offered by
Carl Laemmle

OH, BOY, WHAT A PICTURE!

"IF YOU CAN'T CLEAN UP ON THIS PICTURE LET SOME OTHER FELLOW RUN YOUR HOUSE. OH, BOY, WHAT A PICTURE! IF YOU LET THE OTHER FELLOW GET IT YOU'RE TO BLAME."

— WIDS —

"GEM OF A PICTURE; SURE-FIRE BOX-OFFICE BET!
Get this one quick! It means dollars for you, and rich entertainment for your patrons."

— MOTION PICTURE NEWS —

"YOU'LL RAVE OVER 'SCHOOL DAYS'—
A picture like 'School Days' is a gift in such depressive time as these. It's a wonderful picture. It carries a punch in every reel."

— EXHIBITORS TRADE REVIEW —

"'SCHOOL DAYS' OFFERS CAPITAL ENTERTAINMENT—
We are moved to congratulate that enterprising firm of real showmen, the Warner Bros., on this their newest venture. They will more than make a great deal of money for themselves and the exhibitors."

— MOVING PICTURE WORLD —

"SHOULD BE SHOWN TO ALL THE WORLD—
Wesley Barry as 'Speck' offers more entertainment than the combined efforts of a dozen male stars. This screen classic rides faster than an airplane, straight to success. Entertainment value one-hundred per cent."

— BILLBOARD —

READ WHAT THEY SAY—

"'SCHOOL DAYS' SHOULD PROVE A MONEY-MAKER—
It is full of genuine humor, little touches of pathos, and will appeal to any audience. Seven reels of good clean comedy."
— EXHIBITORS HEARLD —

"A REALLY NOTABLE ACHIEVEMENT—
It's a safe prophecy that the picture will develop into a memorable one."
— VARIETY —

"A SCREEN GOLD MINE —
It has been well done, so well, indeed, that big time and small time audiences alike will find it full of delightful incidents, good acting and the eternal appeal of unquenchable youth."
— N. Y. MORNING TELEGRAPH —

"ONE OF THE BEST PICTURES OF THE YEAR!
A human interest story that will sweep the country."
— N. Y. GLOBE —

"A 'BABE RUTH' IN THE LAUGHTER LEAGUE!"
— N. Y. TELEGRAM —

"AMUSING AND CHOCKFUL OF HUMAN INTEREST—
'School Days' is good for a lengthy and prosperous life."
— N. Y. EVENING WORLD —

Alexander Film Corporation *presents*
the great International Mystery series which has been acclaimed a triumph by Trade and Press

"The Adventures of SHERLOCK HOLMES"

in fifteen brilliant two-part features

Stories by
Sir A. CONAN DOYLE
Directed by MAURICE ELVEY



EVERY MAN, WOMAN AND CHILD IN THE COUNTRY WILL WANT TO SEE THEM

STOLL

THE BIGGEST STATE RIGHT PROPOSITION IN YEARS
EVERY EXHIBITOR WAITING FOR RELEASE—

ALEXANDER FILM CORPORATION 130 WEST 46th ST.

Our Christmas Thought

To Build Up a Better and A Greater Business For You and For Ourselves and to Secure to You and to Ourselves that Priceless Treasure—GOOD WILL

This is our first Christmas as an organization. The Motion Picture Industry Has Been Good to Us. We have done our best to be good to it.

We have improved QUALITY of release prints. The work turned out by our members stands head and shoulders above the work of others.

We have forced others to pay M O R E attention to QUALITY.

We have improved laboratory standards. Our prints are unequalled the world over.

We have aided the entire Motion Picture Industry by supplying a quality service to the screens of the country that make others in our business envious.

And this Yuletide we are glad to say that instead of spending money for star, director and producer publicity we have done our utmost to reproduce as perfectly as is possible the great work they have performed upon the screen.

So it's a Merry, Merry Christmas and a

Happy, Prosperous New Year

We Wish You

ALLIED FILM LABORATORIES ASSOCIATION, Inc.

Biograph Company,
807 E. 175th St., New York City.

Burton Holmes Laboratory,
Chicago, Ill.

Claremont Film Laboratory, Inc.,
430 Claremont Parkway,
New York City.

Craftsmen Film Laboratory,
251 W. 19th St., New York City.

Cromlow Film Laboratory, Inc.
220 W. 42nd St., New York City.

Dobbs Laboratory,
315 E. 48th St., New York City.

Eclipse Film Laboratory,
523 W. 23rd St., New York City.

Erbograph Company,
203 W. 146th St., New York City.

Evans Film Mfg. Co.,
416 W. 216th St., New York City.

Film Developing Corp.,
216 Weehawken St.,
Hoboken, N. J.

Lyman Howe,
Wilkes-Barre, Pa.

Kessel, Nicholas Laboratory,
Fort Lee, N. J.

Kineto Company of America,
71 W. 23rd St., New York City.

National Film Laboratory,
Hudson Heights, New Jersey.

Palisade Laboratories,
Palisades, N. J.

Republic Laboratories, Inc.
128 W. 52nd St., New York City.

Rex Laboratory, Inc.
Cliffside, N. J.

Tremont Film Laboratories, Inc.,
1942 Jerome Ave.,
New York City.

William Horsley Laboratory,
6060 Sunset Blvd.,
Hollywood, Calif.





R-C PICTURES

presents

DORIS MAY

in

"EDEN AND RETURN"



A Hunt Stromberg Production

Directed by William A. Seiter

In "Eden and Return" the popular screen comedienne Doris May is repeating the smashing hit she made in "The Foolish Age." The latest R-C Pictures comedy success is a screen adaptation of Ralph Renaud's popular stage farce of the same name.

A Hit on the Stage—Watch It Go on the Screen.



R-C PICTURES







The Screen Beauty Whom All Adore

There is no surer way to run up your profits than to play the screen beauties, who are riding on the top wave of public popularity.

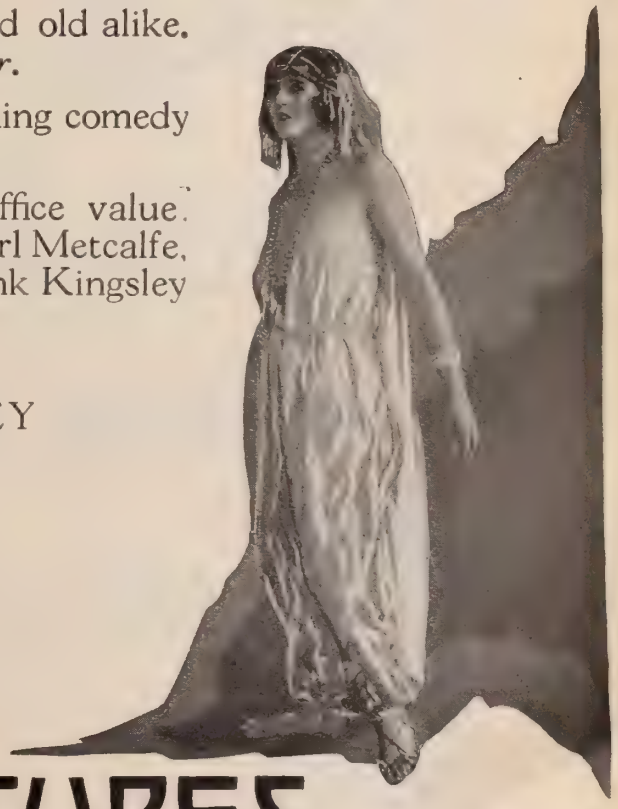
Doris May is the darling of young and old alike. *They spend their money when you bill her.*

In "Eden and Return" she has a corking comedy role.

Her supporting cast has extra box-office value. Emmett King, Margaret Livingston, Earl Metcalfe, Margaret Campbell, Gerald Pring, Frank Kingsley and Buddy Post.

PLAY THIS PICTURE—
IT WILL GET THE MONEY





R-C PICTURES



A

Happy and Prosperous

1922



IS ASSURED THE PRODUCER USING

STANDARD SUN-LIGHT ARC "STUDIO MODEL" LAMPS

and the

EXHIBITOR WHOSE THEATRE IS EQUIPPED

with

"SIMPLEX" SUN-LIGHT ARC HIGH INTENSITY PROJECTION LAMPS

The only guarantee of

PERFECT LIGHTING

and

PERFECT PROJECTION



SUN-LIGHT ARC CORPORATION

J. JUSTICE HARMER, Pres.

1600 Broadway — New York City

Hollywood, Cal. — London, Eng.



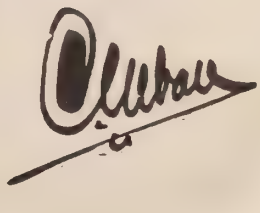
Greetings *from* Charles Urban

I Wish all members of the Motion Picture Industry a Most Cheery and Prosperous New Year.

In all my long association with the development of motion pictures I know no such a significant year as 1921. . . . My hopes and expectations for 1922 are even higher.

Our new association whereby the KINETO COMPANY of AMERICA, INC., will produce for the M. P. T. O. A. the "OFFICIAL URBAN MOVIE CHATS of the MOTION PICTURE THEATRE OWNERS of AMERICA," to be distributed by the W. W. HODKINSON CORPORATION starting on Jan. 15 sets a wonderful example in co-operation. It will be valuable to the entire industry and I wish particularly to congratulate the Exhibitors on the fine leadership they enjoy.

Best wishes for a very successful season in 1922.



The CRAFTSMEN FILM LABORATORIES Inc.

L. Abrahams, Pres. L. J. San Vice Pres. & Gen. Mgr. J. R. Brophy Vice Pres. & Sales Mgr.

"The COMPLETE LABORATORY" under Ownership Supervision

For NEGATIVE DEVELOPING
A Specialized and Separate Department

For TITLE WORK
Largest & Most Complete outfit in the Country
Supervision—Louis Meyer

For RELEASE WORK
Capacity, Quality, Speed

251 West 19th St.
New York City
Phone — Watkins 7620

Smashed All Box Office Records!

AT B. F. KEITH'S
VICTORY THEATRE
PROVIDENCE

"Ten Nights in a Barroom"

Played to one person out of every six in the city of Providence. Shattering all previous attendance and Box Office Records. And this at regular admission prices.

THOUSANDS TURNED AWAY DAILY!

Watch This Space for Big Future Announcements on this Record Breaker.

THEATRES WIRE OR WRITE FOR BOOKINGS

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 West 42nd Street **New York, N. Y.**

A Christmas Greeting from

Life



to

THE MOTION PICTURE PRODUCERS, ACTORS, DISTRIBUTORS AND EXHIBITORS

May all your pictures in 1922 possess—

The Dramatic Power of "The Four Horsemen of the Apocalypse"
The Humor of "The Kid"
The Beauty of "Little Lord Fauntleroy"
The Spectacular Magnificence of "The Queen of Sheba"
The Human Interest of "The Old Swimmin' Hole"
The Romance of "Sentimental Tommy"
and
The Punch of "The Three Musketeers"

Because, if they do, it will make it a lot easier for us critics to enjoy our work—and for you to enjoy our work, as well.

With best wishes,

Robert E. Sherwood

MOTION PICTURE EDITOR OF *Life*

To the many who have encouraged and supported us in 1921, to all those we have yet to enjoy serving, to everyone in the motion picture industry—

Educational Pictures wishes

A Merry Christmas and a Prosperous

1922

Educational Pictures



"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

A New Year's Resolution:

KEEP FAITH—with your audience.

¶ You know and the public knows that all pictures are not the "greatest," the "grandest," the most "stupendous," etc.

¶ When the quality of a picture does not warrant the use of these adjectives, talk about your theatre, its comforts, its service towards civic betterment; talk about yourself.

¶ The unwarranted use of superlatives is destructive of the public's confidence in motion pictures.

¶ KEEP FAITH—with *your* audience.





PHOTO BY STRAUSS-PEYTON

WHITMAN BENNETT STUDIOS

YONKERS, N. Y.

W. O. HURST, Manager

The Home of Artistic Productions
Devoted This Season Exclusively
To Special Releases for the

UNITED ARTISTS

Why is it that only one producer has ever made more than one big production?

That man is

DAVID WARK GRIFFITH

and his sixth big production is

"ORPHANS OF THE STORM"

which will be released the first
of the year in the larger cities

D. W GRIFFITH, Inc.
Albert L. Grey, Gen. Manager



GEORGE RANDOLPH CHESTER and LILLIAN CHESTER

who will make their own productions during 1922


The Season's Kindest Thoughts
from
MAE MURRAY
AND
ROBERT Z. LEONARD
WATCH FOR METRO'S ANNOUNCEMENT
OF RELEASE DATE OF
"PEACOCK ALLEY"
TIFFANY PRODUCTION INC. N.Y.
M. H HOFFMAN
VICE PRES. & GEN. MGR.



HARRY CAREY

wishes his exhibitor friends

A Merry Christmas

and

A Happy New Year



Photo by Ira L. Hill's Studio

ANITA STEWART

Wishing all the "Blessings of Yuletide"


With Best Wishes
of
Charles Hutchison

TO YOU
A MERRY CHRISTMAS
AND
A JOYFUL NEW YEAR
FROM
ROBERT G. VIGNOLA



William Duncan

and

Edith Johnson



Co-Stars in

William Duncan Productions

Pictures that are different

Pictures to please your patrons

Pictures built for box-office purposes

CURRENT FEATURES

"Where Men Are Men"

"Steelheart"

"No Defense"

Vitagraph

CHARLES RAY

wishes the whole world

A Prosperous and Happy

New Year

VIRGINIA LEE CORBIN

Record Breaking Baby—One Year Smashing Box Office Success

Picture Audiences from Coast to Coast
Proclaim Her America's Leading

- - CHILD ARTIST - -

They Stand In Line to See Her In Person

Exhibitors are Waiting for Her Appearances at their Houses



She Means Money to Any Motion Picture Theatre in America

Back of Virginia Lee Corbin is a Twelve Months' Unsurpassable Publicity Tour

Address care MOTION PICTURE NEWS, Inc.,
910 S. Michigan Ave., Chicago



Wishing a Merry Christmas and a Prosperous New Year to all Exhibitors.

Dorothy Phillips

FIRST NATIONAL PICTURES

Presented by
Allen Holubar

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United Studios, Hollywood

Arrow presents
EDDIE LYONS
in a Series of 12
2 Reel Super-Comedies



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INDEPENDENT



WILLIAM CHRISTY CABANNE

A.E.Lefcourt
Pioneer Corp.
New York

George Levy
Supreme Photo-play Corp.
Denver, Colo.

They Saw!

Shadows of Conscience

An American Classic—A Russell Production

WITH

RUSSELL SIMPSON

Supported by a Notable Cast

Story by Francis Powers & J.P.McCarthy

Directed by John P. McCarthy

STATES RIGHTS GOING!

The great American classic, "Shadows of Conscience," the picturization of a story that will drive a message into the hearts and minds of all who see it—is *under way*. It can be booked from two of the biggest states rights operators in the country. With a star and supporting cast equal to any that have appeared—or will appear—in a feature attraction, this picture is scheduled for a winner, not alone for the states rights man, but also the exhibitor. Get aboard now! Write for territorial quotations.

RUSSELL PRODUCTIONS
HARTFORD BLDG.
CHICAGO

They Bought

SOUTHERN MO.
KANSAS
COLORADO
UTAH
NEW MEXICO

NEW YORK
NORTHERN N.J.
INDIANA
ILLINOIS

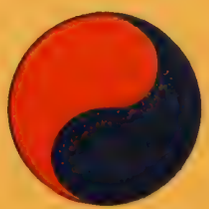


"CONCEIT"

A TRIUMPH OF ALL THE ARTS

SECOND OF THE SUPREME SELZNICK SIX

WHO SAYS IT'S BIG?
THEY SAY IT'S BIG!



A story of characters recognizably real, told against the most impressive backgrounds ever collected from the Canadian Rockies, makes this picture stand out as something really conspicuous.

—Laurence Reid in *Motion Picture News.*

For superb setting "Conceit," a Lewis J. Selznick production, leads them all. * * * "Conceit" gets away from the beaten trail * * * effectively acted by an excellent cast.

—Edward Wetzel in *Moving Picture World.*





If we were an exhibitor we would book "Conceit," give it first-class exploitation and then sit back confidently and watch its effect on patrons. It is a picture which will appeal to nearly everybody for the very good reason that it contains stuff of real appeal and it has been splendidly produced. * * * "Conceit" is an exceptional picture.

—*Exhibitors Trade Review.*

The story is told with conviction. * * * It is revolutionary. * * * The characters are conservative, believable creatures who act like people. And they look like people, too.

—Helen Rockwell in *The Morning Telegraph.*




SELZNICK
REG. U.S. PAT. OFF.
PICTURES
Joseph M. Schenck
presents
NORMA
TALMADGE
in a remarkable revival
of her famous success
"DE LUXE
ANNIE"
from the play by Edward Clark
Directed by Roland West

Goldwyn's sensation

Theo







Chicago

"The splendors of the Byzantine Empire, the stupendous cast of 25,000 people, the terrific rain of climaxes, the under current of a frenzied love tragedy will lift the jaded movie fan out of his lethargy into the seventh heaven of attention."
—Herald Examiner

Boston

"It is a picture that will live as one of the great spectacles of motion picture art. There is a gorgeousness of pageantry which surpasses anything that has ever been shown."
—Boston Globe

The greatest motion picture the

dora

Sardou's immortal romance



Produced by
Unione Cinematografica ~
Italiana

New York

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see 'Theodora' at the Astor Theatre. It was a perpetual feast for the eye." —*Alan Dale in N. Y. American*

Cleveland

"One cannot over-praise this film; in fact, cannot adequately describe or criticise it. It is beyond anything that I expected from producers of films for years to come."
—*Archie Bell, Cleveland News*

Detroit

"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth." —*Detroit Journal*

Pittsburgh

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production." —*Chronicle Telegraph*

world has ever known!

FROM EVERY SOURCE THE HIGHEST PRAISE

For the series of nine master dramas starring

FRANKLYN FARNUM—FRANCIS FORD—"SHORTY" HAMILTON AL HART—VIRGINIA LEE AND GENEVIEVE BERTE

What the Critic Says—

Clipped from the
Exhibitors Herald of November 5.
FRANKLYN FARNUM IN
SO THIS IS ARIZONA
(W. M. SMITH PRODUCTIONS)

The first of a series of western pictures being made for the state right market. Good cast and story. Should prove strong box office attraction and satisfy.

There is more action and laughs compressed into six reels than many western productions contain in an entire series. Many remarkable outdoor shots were obtained in Colorado—in a section which apparently had never been caught by a motion picture camera previously.

What stamps the picture as out of the ordinary is the wealth of genuine humor which saturates it. It is not comedy relief. It is an integral part of the plot development. And in addition there is a series of thrills, a display of real horsemanship and one or two free-for-all fights which should bring spectators out of their seats.

Franklyn Farnum in the featured role is compelled to divide honors with Shorty Hamilton, Genevieve Berte, Al Hart and a half dozen other players who contribute greatly to the picture.

If W. M. Smith continues the pace he has set for himself, the state right market is to be enriched by a series of productions which will give new prestige to independent distributors.

Francis Ford is the director.

The Reviewer Says—

"Will you please accept my sincere congratulations on the quality of this production and extend same to Francis Ford for the excellent picture he turned out? I THINK IT IS THE BEST WESTERN COMEDY DRAMA I HAVE EVER WITNESSED or at least as good, and I have been carrying on this line of work for eight years."

GEO. W. LEES,
Censor Reconstruction,
Philadelphia, Pa.

AND THE BOX OFFICE TEST—

What the picture did for me—

The White Masks (W. M. Smith Productions), with Franklyn Farnum.—Excellent. First of this series. If balance are as good I'm satisfied.—L. A. Parsons, Dixie Theatre, Abbott, Tex.

From Exhibitors Herald, issue Dec. 3rd.

"SO THIS IS ARIZONA"

Taken from the Argosy Magazine Story

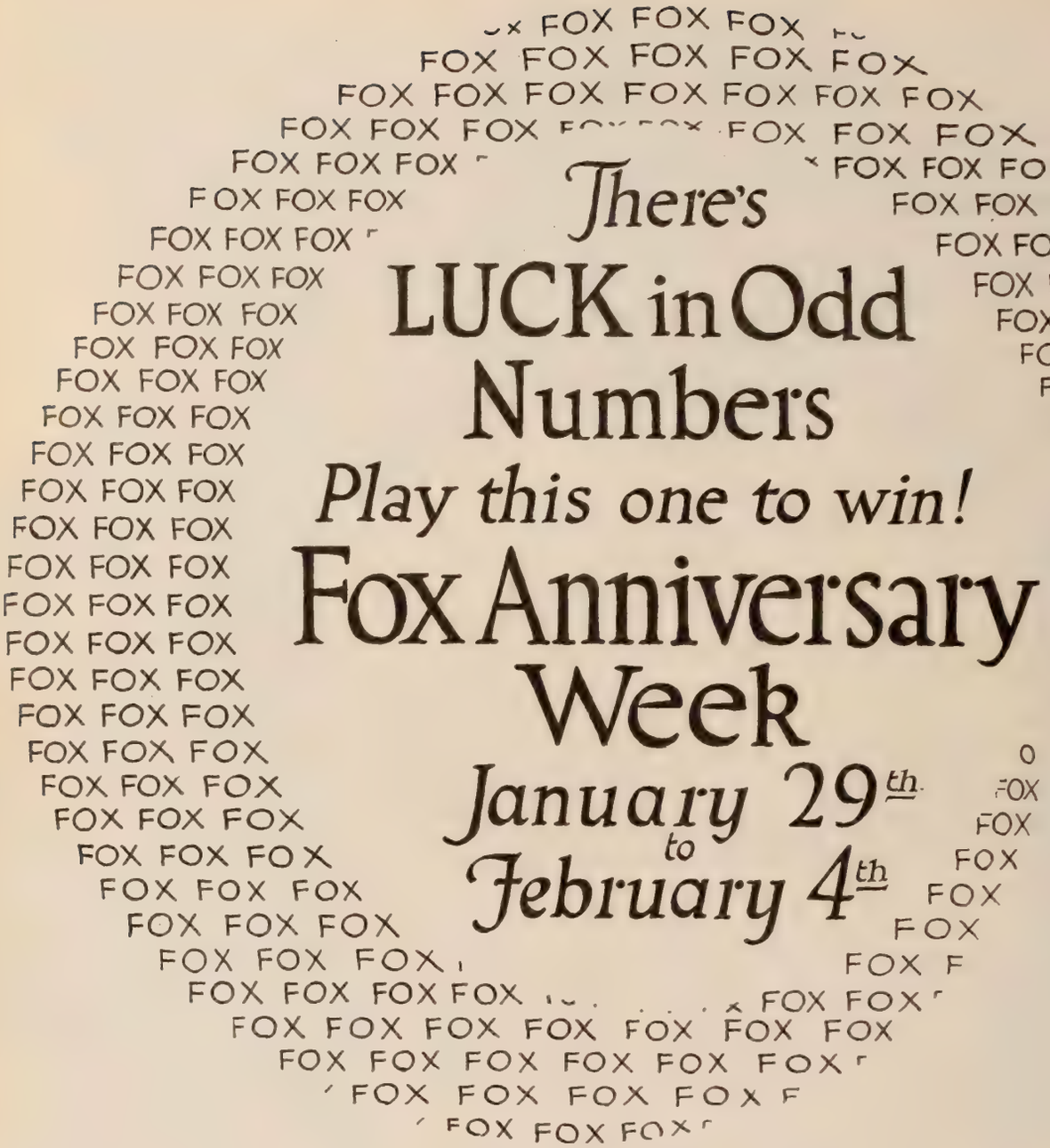
Now Booking At The Following Exchanges

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Arrow Photo Plays Co., Denver, Colo.
Arrow Photo Plays Co., Seattle, Wash.
Arrow Photo Plays, Salt Lake, Utah.
Specialty Film Co., Dallas, Texas.
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Specialty Film Co., Little Rock, Ark.
Oklahoma Specialty Film Co., Oklahoma City, Okla.
Greater Features, Des Moines, Iowa.
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W. M. SMITH PRODUCTIONS, Inc.,

TULSA, OKLAHOMA


WILLIAM FOX
presents
A New Star
in the person of
JOHN
GILBERT
in
GLEAM
O' DAWN
A stirring tale of romance
and adventure in
the North Woods
Directed by
JACK DILLON
from the story by
Arthur Goodrich
Scenario by Jules Furthman



It marks the ninth birthday of Fox Film Corporation. Nine years of progressive and healthy expansion that has earned for Fox the reputation of being the world's largest independent producers of highest quality motion pictures.

To every exhibitor in the country this is an invitation to join in this monster Fox birthday party—share the prosperity of these nine tireless years of striving for the best and achieving it! Pass the invitation on to your patrons and give them seven days of solid joy and entertainment with Fox pictures.

FOX
INDEPENDENCE & STRENGTH

BOOK FOX PICTURES 100% SOLID



New York Times:
There are really some irresistible scenes in "A Connecticut Yankee." The picture has been made on a lavish scale, and, incidentally, it achieves some striking scenic effects.

London Daily Graphic:
All lovers of Mark Twain—and I should advise all who love a good humorous story to do likewise—will be in their element at the Alhambra. For the cinema season there the picture is "A Yankee at the Court of King Arthur." It is a wonderful production worthy of the book.

Los Angeles Express:
Retaining all the satire and subtle humor that made Mark Twain the prince of American humorists, embellished by sets so stupendous as to be almost bewildering.

NEW YORK · LONDON · LOS ANGELES
ALL HAVE ACCLAIMED

MARK TWAIN'S A CONNECTICUT YANKEE

IN KING ARTHUR'S COURT

A WILLIAM FOX SUPER-PRODUCTION

New York Commercial:
The cleverest picture yet shown in New York. All the dry humor, the quaint charm of the Twain story has been captured for the film. The characters live anew and the result is an exquisite photoplay.

Alan Dale in the New York American:
Certainly a lively picture. Something doing every minute, and something worth doing, too. I never closed an eye—which is a record for me. In fact acute insomnia seized me as I sat through the long film, that didn't seem a bit too long.

Birmingham (Eng.) Mercury
All of you are going to laugh at "A Yankee at the Court of King Arthur," adapted from Mark Twain's famous novel. The scenery and costumes are exceptionally magnificent.

London Pall Mall Globe:
Magnificent production of Mark Twain's masterpiece. All who desire to see kinematography at its very best make a point of seeing this film. It will not matter whether one has read Mark Twain's book or not, the result will be the same—i. e., two hours cram full of interest and mirth.

New York Evening Telegram:
William Fox has outdone himself in the production of the much heralded film. The play is stupendous. Hardened moviegoers paused between laughs last night to applaud willingly and spontaneously. The scenes are marvels.

New York Evening Journal:
The picture is hilariously funny. You begin to grin, then when the gay Yank puts his slang into high, you laugh, and before the picture is much more than half through you are roaring with the rest of the people.

New York Sun:
It has some great big scenes, some very effective ensembles and a couple of thrillers. It has an abundance of clever comedy work. Kept the audience in a merry uproar most of the evening.

FOX
IS INDEPENDENCE & STRENGTH

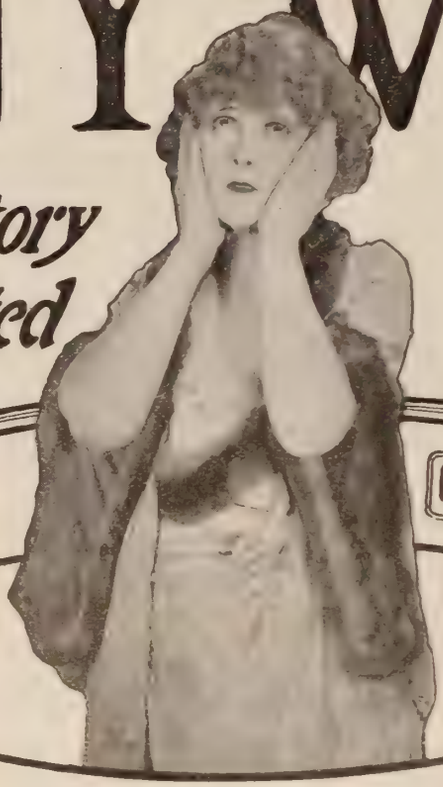
William Fox presents

Pearl White in ANY WIFE

A Thrilling Story of Regenerated Love

Directed by HERBERT BRENON

Story by JULIA TOLSVA









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Book Now!

SELIG & RORK

Present

THE ROSARY

An original story by Bernard McConville, inspired by the theme of the famous stage play by Edward E. Rose. Directed by Jerome Storm.

Released by

ASSOCIATED FIRST NATIONAL EXHIBITORS, Inc.

An all-star cast in this famous seven-reel classic—Lewis Stone, Jane Novak, Wallace Beery, Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Cannon, Bert Woodruff, Mildred June, Harold Goodwin, Ann May, James Conway and Walt Whitman.

Book these four new sensational Selig-Rork two-reel dramas released by Educational Film Exchanges, Inc.

"The Northern Trail," by James Oliver Curwood
"The Policeman and the Baby," by Clarence L. Cullen
"The Ne'er-To-Return Road," by Mrs. Otis Skinner
"The White Mouse," by James Oliver Curwood

All-star casts headed by Lewis Stone, Wallace Beery, Ethel Grey Terry, William Desmond, Jack Mulhall
Directed by Bertram Bracken

In Preparation

DEBONNAIRE
by
William Farquhar Payson
Adapted by Bernard McConville
All-star cast featuring
Lewis Stone

SNOWY BAKER
The Australian champion all-around athlete
in
SLEEPING ACRES
by
Brayton Norton
Adapted and directed by Bertram Bracken

The greatest wild animal serial ever made—THE JUNGLE GODDESS—by Agnes Johnston and Frank Dazey. Directed by James Conway. Featuring Elinor Fields and Truman Van Dyke. Released by Export and Import Film Company.

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Make your next production have box office value to justify sending it out as a road show.

Make it have exploitation possibilities to hold it on Broadway for an indefinite run.

Make it play in every first run theatre and a full quota of the small theatres.

Your production made with the Widescope Camera *will* do this for you, and more—it will break all Box Office records, and reduce production costs in many ways.

This service is now ready for Producers. For details

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Norma Talmadge
Constance Talmadge

MME. NAZIMOVA

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ALLEN HOLUBAR
Dorothy Phillips

RICHARD WALTON TULLY
Guy Bates Post

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Under the new United plan of cooperative production control, studio space, organization and production facilities are available at a FLAT FEE PER PICTURE, with labor on an HOURLY BASIS, AT COST, and material at wholesale cost.

The rental rate is determined by negotiation in advance, and is based upon the class of production and the number of pictures to be made.

Through this plan the producer knows AT ONCE within a few dollars of how much his picture is to cost him.

That's why the cream of the industry produce here.

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ALLAN DWAN'S "*The Sin of Martha Queed*" is a picture you will want to play. Patrons will leave your theatre completely satisfied with their evening's entertainment. Dwan's latest offering will rank with his best. An excellent cast and a gripping story correctly handled.

Exhibitors should make money with "The Sin of Martha Queed". It is a picture that your patrons will advertise for you by word of mouth.

They will leave the theatre impressed with the story and the sincerity of its interpretation. (*From the* EXHIBITORS HERALD)

Distributed by Associated Exhibitors, Inc. through Pathé Exchange Inc.
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SNOOKY

THE

"HUMANZEE"



IN

Chester Comedies

Means a Merry Audience and a Happy Exhibitor

ALL THE GLAD NEW YEAR

CHESTER OUTINGS— CHESTER SCREENICS

"THE LITTLE MINISTER"

filmed by Vitagraph from the world-famous story of the same title, breathes the very spirit of Barrie.

Barrie's book contains several spectacular scenes which have never been visualized except in the minds of the millions of readers of "THE LITTLE MINISTER"

In the role of Lady Babbie, Alice Calhoun has found real scope for that gift of *naturalness* which has been remarked by every trade paper and fan magazine reviewer. James Morrison proves an ideal little minister.

A big picture made in a big way, yet with studied simplicity. A screen classic. Six Reels.

See This Picture and Judge for Yourself!

Adapted from the story by

JAMES M. BARRIE

Directed by DAVID SMITH

VITAGRAPH

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"DAVID and JONATHAN"

Stirring story of a remarkable friendship between two men and their love for the same girl, filmed on authentic locations in two hemispheres.

Picturized from the sensationally popular modern novel by

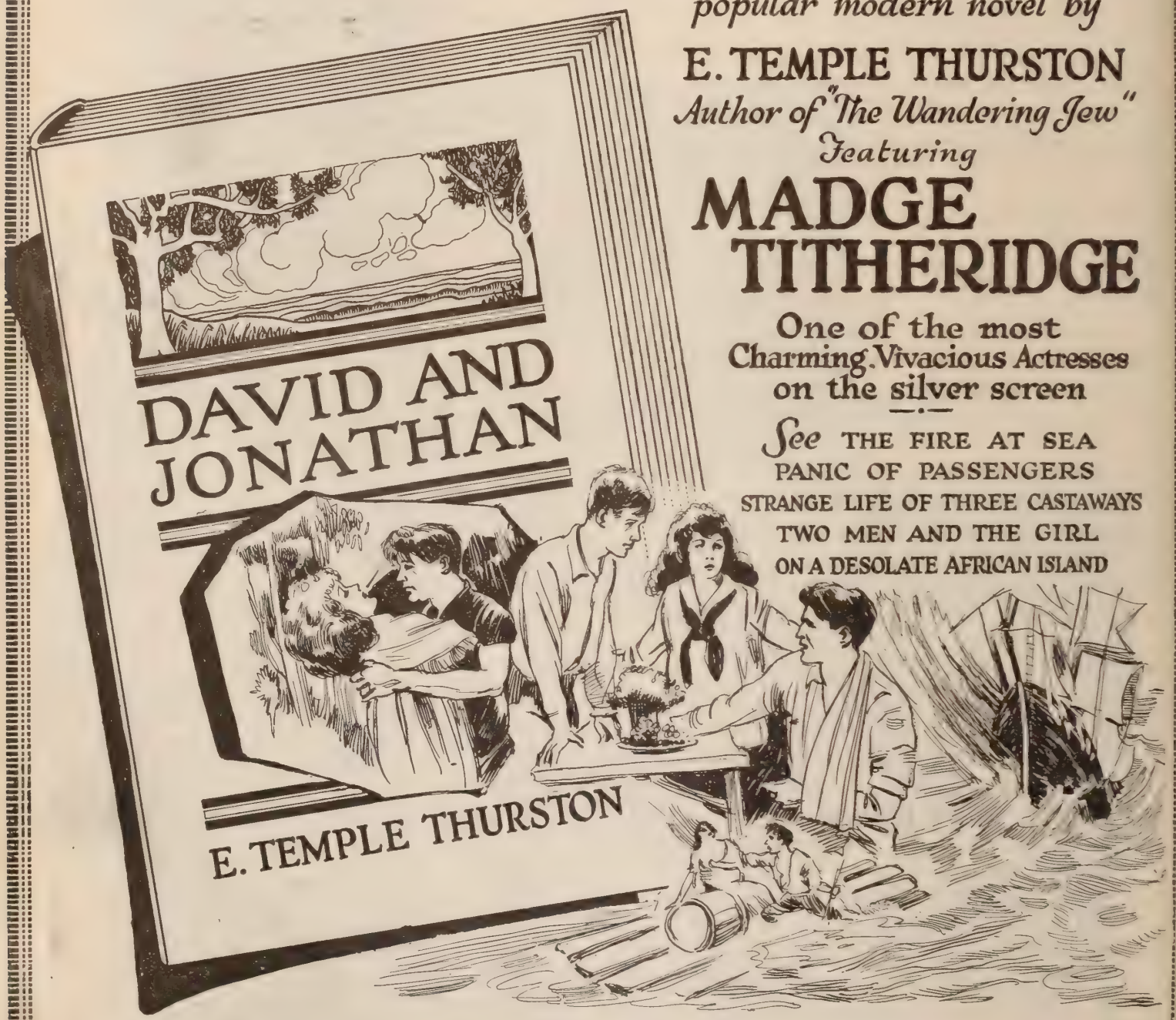
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Author of "The Wandering Jew"

Featuring

MADGE TITHERIDGE

One of the most Charming, Vivacious Actresses on the silver screen



See THE FIRE AT SEA
PANIC OF PASSENGERS
STRANGE LIFE OF THREE CASTAWAYS
TWO MEN AND THE GIRL
ON A DESOLATE AFRICAN ISLAND

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FILM DEVELOPING CORP.

WISHES YOU ALL

A Merry Christmas

AND

A Happy and Prosperous New Year



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"MY OLD KENTUCKY HOME"



LUCY FOX

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From an original story by

Anthony Paul Kelly

Produced under the personal direction of

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SIGRID HOLMQUIST



ARTHUR CAREW



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Speeding thru Scenes Tense with Emotion

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SUPREME FILM CORP., 732 So. Olive St., Los Angeles, Calif.....Southern California and Arizona
SUPREME FILM CORP., 86 Golden Gate Ave., San Francisco, Calif.....Northern California and Nevada
PEACOCK PRODUCTIONS, INC., Film Bldg., 17th and Main Sts., Kansas City, Mo.....Kansas and Western Missouri
PEACOCK PRODUCTIONS, INC., 3318 Lindell Blvd., St. Louis, Mo.....Eastern Missouri and Southern Illinois
PEACOCK PRODUCTIONS, INC., 1900 Commerce St., Dallas, Tex.....Texas, Oklahoma and Arkansas
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Just Name the Kind of Scenario Your Company Requires—

and we shall submit it—a complete finished story, ready for you to read and your directors to start work upon.

THE energy and enterprise which producers are applying to the organization of capable companies and the assembling of mechanical apparatus is being duplicated by the Palmer Photoplay Corporation in the selection and preparation of screen stories.

Expertly selected originals—magazine fiction, stage plays, and novels dramatized for the screen—a collection of stories chosen by rare judgment of picture values, is available for examination upon a moment's notice.

With every ounce of its energy directed toward the creation of a better grade of screen stories; and each story judged upon its merits as picture material, the Palmer organization has grown in three years to be the largest clearing house for photoplay material in the world.

Constant flow of material

To this clearing house comes a constant flow of ideas and stories of every description from all parts of the world. And in continually increasing volume comes a supply of original stories by writers whose ability we have discovered, and whose technique was acquired through the training course of our Department of Education.

That is the purpose of the Department of Education—first to discover, then to train the kind of people who are naturally gifted for screen writing. Ours is the only training school in the world operating by the correspondence method, which requires applicants to pass a psychological and literacy test before admission to training.

You have had experience searching for the right sort of story through a mass of material submitted by untrained writers—most of whom should never have tried in the first place to write for the screen. Every studio has had its scenario department filled with efforts of that sort. And every producer knows that the search for an idea from sources of that kind is like hunting for the needle in the haystack.

Tested before you see it

Try the Palmer way next time you need a good story for your companies. Nothing will be shown you that has not already been judged upon its screen merits by our own expertly trained readers and scenarists.

The cost of this service to the producer is nothing. The author pays our commission—straight 10 per cent, never more, never less.

PALMER PHOTOPLAY CORPORATION

I. W. Hellman Building Los Angeles, California



TO OUR MANY PATRONS
OF THE CLOSING YEAR
WE EXTEND THE SEASONS GREETING AND BEST WISHES FOR A MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR.

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1907 416-24 West 216th Street, New York City 1921

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WHY NOT PUT THE CARDS ON THE TABLE?

As long as NEW YORK STATE is being discussed let's be honest—here is the NEWS' statement in detail. A.B.C. as of June 30, 1921:

Exhibitors (paid) outside Greater New York	**414**
Exhibitors (paid) in Greater New York	**304**
Exchanges—Ind. and Prod. owned	**184**
Producers—(Studios, Lab., executives) (stars, directors)	**177**
Supply dealers—All accessory	**88**
Misc. Trade	**61**
Newspapers	**20**
Total	**1248**

MOTION PICTURE NEWS has by far the largest paid in advance exhibitor circulation of any publication in the trade. This circulation is audited and proven.

The next A.B.C. Audit will be made as of December 31st, 1921.

This Audit is made by expert accountants employed by the Audit Bureau of Circulations.

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"PREJUDICE"

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Our next releases—Zeena Keefe in "WHEN LOVE IS YOUNG" and "I DEFY"

ARISTA FILM CORPORATION, 130 West 46th Street, New York City

Phone Bryant 8352

Will win an exhibitor staunch friends"

Motion Picture News
December 24, 1921

"The Bashful Suitor"
(Triart Productions—Through Hodkinson Exchanges)

GORGEOUSLY mounted, telling a sweet and simple love story, and capably acted, this makes as wholesome and fascinating a short subject as an exhibitor could want. It is another of the series of two reel subjects inspired by famous paintings. Josef Israels' work, "The Bashful Suitor," hangs in the Metropolitan Museum of Art in New York. It is a Dutch pastoral scene. In the foreground are two figures—a fresh, pretty, Holland country girl, and beside her a half-hesitating, rustic swain. From this picture they have made a story; not a very dramatic story, nor a very original one, but one of sufficient interest. And so perfect are the detail, the settings, the acting, that an audience can feel themselves in that fertile land of simple-living lace makers and dairymen. Such heart interest, such a tale of pure emotion, such a romance so enchantingly told, outweighs the punch of the melodrama, the wild action of the thriller.

For refreshment after a diet of melodrama, sex stories, and slapstick, try "The Bashful Suitor." We believe that an audience will welcome such a short subject; that it will win an exhibitor staunch friends among a class of people who are now unfriendly to the screen. For a simple love story, if it can be kept from the pathetic, and free from the gush the sentimentalist, is never old or never wearying.

The picture was directed by Herbert Blache, and the art work was executed by Lejaren Hiller. Mary Brandon and Pierre Grendron play the leading parts.—*MATTHEW A. TAYLOR.*





TRIART PRODUCTIONS
Presents

The BASHFUL SUITOR

featuring

PIERRE GENDRON *and* MARY BRANDON

Dramatic Director
HERERT BLACHE

Art Director
LEJAREN A HILLER

HODKINSON
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DECEMBER 31, 1921

Eight-thirty P. M.

Special Features:

MOVIE STARS and BEAUTY CONTEST

Winner of contest will be given an opportunity in pictures thru the courtesy of Warner Bros., producers of "My Four Years in Germany," "Why Girls Leave Home," "School Days" and other great successes.

GOOD TIME FOR ALL

Can You Beat This "Molly O" Record?

Peter Theophelis, who runs the Pantheon theatre, Lorain, Ohio, a city of 37,500, where 3 days is a good run for top notch pictures, saw " Molly O." He liked it, *so*

He Booked It 3 Days

He played it. The crowds were so big and it scored so heavily, *that*

He Booked It Another 3 Days

Against strong counter-attractions he says it drew like a mustard plaster, *so*

He Booked It Another 3 Days

Speaking of

MACK SENNETT'S

presentation of

"MOLLY O"

with

MABEL NORMAND

Directed by F. Richard Jones

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

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Released on the open market—available to all exhibitors



Watch for Her New Series!

They're going to be bigger and better even than her past pictures.

We've seen the first one!

There's a beautiful romance; it's chock full of laughs; it's lavishly produced — and how the wealth of wonderful gowns and millinery creations will delight the women.

It'll pay you to keep your eye open for NEW ones!

B. P. Schulberg presents

KATHERINE MacDONALD

in the first of
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"The Beautiful Liar"

A Comedy Drama by George Marion, jr.; Directed by Wallace Worsley; Scenario by Ruth Wightman; Photographed by Joseph Brotherton; Art Direction by Floyd Mueller; Art titles by Renaud.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

Word for Word, Here's

A PICTURE THAT IS DIFFERENT

New York Times

"The Lotus Eater" is different. It is jollily heretical.

Imagine a movie with a plot like this:

The hero falls in love with a beautiful woman who turns out to be selfish and extravagant after he marries her. She loses interest in him when she learns that he is not as rich as she had thought he was. So he goes away from her, disillusioned and somewhat bitter, on an airship, attempting to fly across the Pacific. He is wrecked near a remote island, where he finds a millenial colony of strange folk living in perfect peace and happiness. They have abolished the usual social conventions, uncomfortable clothes, caste, money and the like, and also the destructive human instincts to selfishness, jealousy, pugnacity and such. And the first person the hero meets on the island is a girl, a simple, true-hearted maiden, just the opposite of his over-civilized wife. He loves her, of course, and she loves him—and how should the story go from there?

There are two, and only two, orthodox ways for it to go. The island and everybody on it may be simply the hero's dream, and, its lesson learned, he may go back to his wife and tell her that pure, unselfish, back-to-the-best-in-human-nature love is "all that counts, and won't you try it with me, dear?"—which, of course, she does, and "they both find the happiness they had missed." That's one decision permitted by the rules.

It is also permissible, however, for the island and its people to be real. The movies are timid about becoming fantastic—that is, intentionally—but they try it sometimes, so the precedent is established. But they must be fantastic according to the constitution, which in this case would require the hero to wake up suddenly to the fact that he was shirking life's stern responsibilities among the Lotus Eaters. Then, his wife being disposed of in an automobile accident or something else as thorough, he would take his little island girl back to civilization, and, legally married, of course, they would prove that true love could thrive in a New York apartment as well as on an island of the southern seas. The proof would consist of a cradle into which they would both gaze lovingly, or perhaps of a waddling little fellow to whom they would stretch out their arms in the final fade-out.

These alternatives, it is submitted, are the only endings of the story permitted by movie tradition, which is law to nine out of ten producers.

But "The Lotus Eater" defies the law. Its hero leaves the island in the South Seas, which is a real island, to make one conscientious try at civilization again, and when he compares life in New York with life on his island he packs up and goes right back to the island and stays there. Lotus eating is good enough for him. He and his lady lotus eater are happy—civilization must get along as well as it can without them.

Isn't that different? Isn't it jollily heretical?

But, of course, it all depends on the way in which such a story is told, so it is pleasant to report that the manner of its telling is, on the whole, satisfactory. The most important thing is the acting of John Barrymore. As the hero he is a whimsically eager fellow, just human enough to be a little bit like many human beings, just odd enough to be refreshingly peculiar. He makes his character definitely vivid, too, by accurately expressive pantomine. Also, the others in the cast, Anna Q. Nilsson, Colleen Moore, J. Barney Sherry, Frank Currier, Ida Waterman, and Wesley Barry, do all, or nearly all, that is required of them.

The picture is also pictorial. That may seem a strange thing to say about a photoplay, but it isn't, because so few of them are substantially motion pictures. They are verbal narratives with animated illustrations. But Mr. Neilan has made "The Lotus Eater," with the exception of some scenes, essentially cinematographic. That means that it is often pictorially expressive, and so gives the spectator the fun of exercising his powers of perception. And the best thing to be said about George Ade, who wrote the subtitles, is that he has had the artistic restraint to put words only where they are needed. Unlike most writers recruited to the screen, he has refrained from labeling the obvious. And the titles he has written are brief and to the point

The only important fault with the photoplay is that it does not maintain any one mood consistently. It tends to melodrama sometimes, sometimes to heavy tragedy, and, in its best moments, it is lightly satiric. This is disturbing to the spectator, but the good parts of the picture are so enjoyable that its less satisfactory portions leave no feeling of annoyance.

ONE PICTURE IN 400, SAYS HEYWOOD BROUN

New York World

By Heywood Broun

Will Rogers remarked the other day that audiences are getting so critical about motion pictures that the producers have to make one out of every four a good one. "The Lotus Eater," now playing at the Capitol, is the one in four.

Indeed, it seems to us more likely that it is the one in four hundred. We have seen no picture one-eighth as amusing in a season.

John Barrymore being absent from our theatres, it is pleasant to have him with us even in shadow. It is, of course, generally only half a Barrymore which one sees in the films, for the actor is not ignorant of the advantages which his profile presents over any other approach to his countenance. He edges into the pictures, then, like a beautiful paper knife.

But so sharply and easily does he cut into the attention of the spectator that one is never conscious of any effort on the actor's part to insinuate his side face into the proceedings. Coming into the picture originally as a tragic old man, and a little later as a Byronic youth, there is no hint at first that Mr. Barrymore is to carry the story into realms of extraordinary jovial fantasy The early portions of the films are in the manner of the traditional tales of high life with the wife who yearns for luxuries beyond the compass of her husband's income. Her friendliness for one of those familiar stock brokers leads the young husband to risk his life in a dirigible trip across the Pacific.

There follows a reel or so of thrilling sky adventures with a remarkable parachute jump from on high into the ocean. Jacques Lenoi, the character played by Barrymore, sticks to the airship and is dumped upon what appears to be a lonely island.

Suddenly and without warning the mood and manner of the story change into extravagant foolery. The island seems to be one of the Filbert group discovered by Captain Traprock. It has been colonized by Utopians of the most winning sort. There is a marvelous restaurant where everything is free. Particularly fine are the salads, which are arranged by a New York financier, who formerly gave only his leisure to this art, but is now able to embrace the making of salad dressing as a career. No charge is made at the well stocked bar, and the young women who inhabit the island are emancipated.

The transition from heavy and stern faced melodrama to light-hearted foolery is sudden, but without irritation. Marshall Neilan, the director, has made up his mind that while a little suddenness may be disturbing, the way to put the spectator at his ease is to educate him into tolerance by a succession of quick changes and marvelous happenings.

We expressed a longing the other day for plays which transcend all judgments based upon reality by an audacious thumbing of the nose at probability. This is the successful gesture of "The Lotus Eater." A moment after Lenoi has landed upon his island he sees a tiger amble through a group of young people and playfully push one of them out of the way. In the bar he turns and finds a sporting kangaroo eager to try a bit of sparring with him. There is a commotion in the jungle and a small elephant walks down the main street of Utopia.

After all this, love at first sight, which is sometimes one of our sticking points, was plausible enough. Mavis, fairest of the younger set in the island, falls into a violent passion for the visiting profile. This, we feel sure, can hardly be classed among the improbabilities of the picture, for Barrymore has seldom seemed so glamorous as in his pictured life along the beaches of the island.

His is a countenance which can accept the emphasis of a rippling sea as a background. Indeed, there is no striking bit of scenery shown in the picture which does not fall naturally into the role of acting as a frame for the face and the figure of Barrymore. And the settings are worthy of the portrait. The photography is exquisite. The camera man seems to have been patient enough to wait for days which would give him a rousing breeze. He has not fired at the ocean until he could see the whites of its waves.

Lenoi is lonely in Utopia in spite of the devotion of Mavis. He prevails upon the islanders at last to let him return to New York. They agree and he comes home on a bleak day with the snow at least seventy-two hours ahead of the Street Cleaning Department. His taxicab becomes stalled. His bill at a cabaret is $72. He sees cheap and vulgar love-making all about him. His wife, he discovers, has married in his absence, believing him dead. Finding him alive, she runs away with still another man.

So Lenoi goes back to Mavis and the tropic island. The return of the wanderer is an exceedingly charming and imaginative piece of film acting and directing. Barrymore receives capital support from Colleen Moore as Mavis.

Since the picture is chiefly fantastic, we should not expect a moral, but there seems to be one for all that. It is a moral for marrying men, and it was: "If at first you don't succeed, try, try again."

MELODRAMA AND DELIGHTFUL COMEDY

New York Evening Post

The Capitol presents "The Lotus Eater," an Albert Payson Terhune story, with John Barrymore and directed by Marshall Neilan. This combination is almost as good as it sounds. The exteriors are artistic and Mr. Neilan makes the most of every situation. John Barrymore is good as Jacques Lenoi—both senior and junior—and plays the part convincingly.

The picture opens with melodrama and without warning becomes a delightful comedy.

Jacques Lenoi is warned against women and is kept on his father's yacht until he is twenty-five. He steps ashore in New York and falls in love with Madge Vance. After a short-lived happy married life, he joins an expedition to cross the Pacific in a dirigible. They drift for days and his companion makes a sensational parachute leap; Lenoi, however, goes on until he sights as island. It is inhabited by charming people, who have been shipwrecked. Tigers are as playful as kittens and food and liquor are free for all. Mavis, a winsome creature, falls in love with Jacques. He returns to New York and discovers that his wife has married a rich broker. After a day he becomes disgusted with the civilized world, and as his wife has conveniently eloped with a third man, he returns to his Paradise Island. John Barrymore is assisted by a good cast, including Anna Q. Nilsson, Collen Moore, J. Barney Sherry, and Wesley Barry. M

CONTAINS EVERY ENTERTAINING ELEMENT

New York Evening Telegram

John Barrymore returns to the screen at the Capitol Theatre this week in "The Lotus Eater." In addition, the occasion serves to bring together Marshall Neilan as director of the production, Albert Payson Terhune as author of the story and George Ade as writer of the subtitles, with a supporting cast that includes Colleen Moore, Anna Q Nilsson and Wesley Barry. The event is indeed a momentous one in screen circles.

"The Lotus Eater" tells a story which contains

JOHN BA

In "The Lotus Eater"

From Albert Payson Terhune's story in the Cosmopolitan

There'll be a Franchise everywhere

What the Critics Said!

every element of entertainment—tragedy, love, humor, adventure and romance.

Jacques Lenoi is born in a villa on the Mediterranean during his father's absence. When the father returns he finds his wife in compromising circumstances. He takes his infant son and flees with him aboard his yacht, where the child lives until he is twenty-five.

The broken-hearted old man thought thus to save his son from the disillusion and sorrow that was his. On his twenty-fifth birthday the young man lands in New York and falls in love with the first woman to whom he is introduced.

From that moment the story moves rapidly and without loss of action or footage to its startling donouement on an uncharted island in the South Seas.

MOST DIVERTING IN MEMORY

New York Telegraph

By Suzanne Sexton

If the South Seas are a state of mind, as Frederick O'Brien, our best known authority on those elysian fields, puts it, most of New York's masculine population will have the wanderlust complex before S. L. Rothafel changes the bill at the Capital Theatre.

John Barrymore, the Byronic, is there this week in "The Lotus Eaters." Marshall Neilan's screen translation of Albert Payson Terhune's story.

It is one of the most divertingly satirical productions within memory.

And most insidious propaganda for the South Pacific clime.

As the neurotic Jacques Lenoi, pere, the great Barrymore is beyond criticism. And as the lovable, poetic visionary, Jacques Lenoi, fils, who never saw a woman until he was 25, he will be understood and applauded by the sophisticated, the tired business man and the effervescent matinee girl. Mr. Neilan's tropical ensemble is gorgeous and artistic. Colleen Moore, Wesley Barry and Anna Q. Nilsson are among the capable players that he has included in Mr. Barrymore's support.

"The Lotus Eaters" has an Enoch Arden motif. This is a heritage in the wealthy Lenoi family. It is handed down from father to son with the private yacht and the oil stocks. The elder Lenoi, neurasthenic invalid, haunts the resorts checked off in the Ponce de Leon guide books. He leaves a beautiful young wife and a child he has never seen to wait alone. Another steals his wife's love. When Lenoi returns and finds the truth he carries off his young son to his yacht and never thereafter sets foot on land. Before his death he pledges the boy never to court wine, women or song until he is 25—or to set foot on land.

At 25 young Jacques follows in his father's footsteps by marrying unhappily. Like many another discontented Benedict he takes to travel. An unlucky attempt to cross the Pacific by aeroplane lands him in a socialistic paradise. This is the point at which all of the masculine necks in the audience begin to crane interestedly. For in this picture at least the Greek toga seems to have something on the Arrow collar as an article of conventional attire.

The particular isle on which Lenoi landed also had other good selling points—for the tired business man. It is inhabited by gifted men and women of all stations who have left civilization through ennui or shipwreck. The cuisine is excellent. There are no covert charges or lengthy checks. There is a fine wine cellar and no local Volstead. The tailor is not a man of any consequence. And the girls are all tropical Helens.

Just as he gets used to this idyllic state and falls in love with a South Sea beauty Lenoi begins to think about the wife back home. He returns to New York. She has believed him lost and married a broker. When she finds her first husband alive she solves the knotty problem for both of her husbands by eloping with a third. Which is both ingenious and obliging.

So Lenoi returns ecstatically to his South Sea paradise, the location of which he keeps dark, like all South Sea enthusiasts. And he marries the Pacific belle with the nutbrown curls.

"The Lotus Eaters" is a First National attraction. In addition to its other virtues, it has a coherent story forcefully told.

MADE NOTABLE BY GREAT ACTOR AND DIRECTOR

New York Journal

Marshall Neilan, who directs pictures of general excellence and who appears to have slight regard for screen conventions, has gone and done it. He has taken John Barrymore, a Terhune story and a camera and made a travesty. "The Lotus Eaters" has a Griffith start and a Sennett finish.

The Capitol theatre yesterday was crowded with people who sat complacently through the first two or three reels of the picture, finding just what they expected—plenty of dramatic tensity and Barrymorish personality—only to have their playgoing dignity smashed to smithereens in Reel 4 by Neilan's daredeviltry. Neilan takes Barrymore and transplants him to a mythical isle somewhere in the South Seas. Audacious, indeed, with Barrymore having the time of his life apparently.

"The Lotus Eaters" is about a woman named Mavis, a regular "put and take" when it came to matrimony and the second generation of the male side of the House of Lenoi, Frenchmen who were most unhappy in their matrimonial cruises.

It is a screen production notable for its frequent glimpses of a great actor transmitting his art to the cinema. Also for three distinct characterizations from this same actor—further notable for the quips of story and action given it by its director. The pair who share its honors are Barrymore and Neilan.

BEST FILM WE HAVE EVER SEEN

New York Globe

Just when the despondent film critic decides that there is no hope of justice in this world and that the best thing to do is to touch a match to all the celluloid in the world and go up to paradise in the resultant blaze, along comes a picture like "The Lotus Eater," and the aforementioned critic is transformed into a belligerent guardian of every foot of film with such delightful potentialties of fun.

We consider "The Lotus Eater" one of the best films we have ever seen. John Barrymore gives one of the best performances of his screen career as the star, and Marshall Neilan has directed the production with consummate skill.

The story is a fantastic affair by Albert Payson Terhune, fit to be known as a screen classic. We trust that in the foregoing superlative praise we have made it sufficiently clear that "The Lotus Eater" is a film that should be seen without fail.

The Capitol Theatre this week should be the rendezvous of all those who like their humor straight and followed by a smooth chaser of romance.

The story of this delightful film concerns a strange young man who spends the first twenty-five years of his life on a yacht. He has known no women during that time, except as they appeared before him on the pages of books. On his first visit ashore at the end of his sea penance he naturally clothes the first woman he meets with all the ideals inspired by his literary charmers. The lady, however, does not completely fulfil his ideals, and we see a disconsolate lover undertaking a dirigible flight across the Pacific in search of a thrill that may perhaps bring forgetfulness. The dirigible develops feminine characteristics at sea, however, and fails him.

The trans-Pacific adventurer thereupon falls into the sea, but is fortunately near enough to an isolated island to reach the safety of that small but dependable strip of land. We suspect, if sex prevails in the vegetable and mineral worlds, that the island was masculine.

There is on this island a delightful colony of wrecked and supremely happy castaways. There is no money there. Every one works for the comfort of every one else, and the result is universal happiness. One may do there whatever one desires. An Italian count had for years a secret desire to be a cook. His position forbade such common labor. On this Utopian island he is the master chef and one of the happiest of the supremely contented inhabitants. There is a bar at which spiritous liquors are dispensed without charge and the happy victims taken home on stretchers. Yesterday's audience broke into wild applause when this ultimate feature of Utopia was disclosed. The island is, in short, the sort of place we would all live in if we weren't such human human beings.

Our hero passes a perfect year on this island, but feels that it is his duty to return home. He finds that there is a way of getting back to his alleged civilization and returns. A short stay convinces him that he has made a mistake and he returns again to the island to live irresponsibly ever after.

We expect to mention "The Lotus Eater" again on this page and to consider in greater detail than is possible in this hurried review more of its many charms.

It is sufficient here to say that "The Lotus Eater" is without question one of the best pictures of the year.

DELICIOUS PICTURE; BEAUTIFUL VIEWS

New York Sun

"The Lotus Eater" at the Capitol this week gives John Barrymore an opportunity to play an unsophisticated youth, to marry a sophisticated girl, to try a flight across the Pacific in a dirigible, to fall into a South Sea island, with consequent romantic trimmings, to box a kangaroo—to do almost everything, in short.

But then, in this extremely variegated adaptation of Albert Payson Terhune's story, Barrymore quite evidently has a good time, and so does the audience, though the spectator has a constant feeling that either he or the star is going to wake up suddenly. The feeling of a dream is carried out by all sorts of bizarre happenings, and just as there is a menagerie of animals on the Pacific island, so the photoplay has a menagerie of sensations.

But Marshall Neilan has woven it into an interesting semblance of continuity, and his sense of humor keeps one right side up while tobogganing about over the map in the fashion of a Coney Island scenic railway. The travesty on Utopias in the island is delicious, and beautiful views, matched with the loveliness of Anne Q. Nilsson and Colleen Moore, assist Barrymore in an enjoyable picture, despite the fact that the hero's father has brought him up on a yacht secluded from women, and—fill in the details from memory.

FIRST NATIONAL PICTURES

R R Y M O R E

Personally Directed by

Marshall Neilan

A John Barrymore Production and a First National Attraction

There'll be a Franchise everywhere

The Most Novel Picture You Ever Did See!

STRONGHEART THE PROTECTOR!

The wolf dog who quit civilization at the call of his savage wolf mate hears the cry of his mistress and rushes to rescue her from the man—beast.

H. O. DAVIS

Presents

"The Silent Call"

A Lawrence Trimble & Jane Murfin Production



From Hal G. Evart's story, "The Cross Pull," in the Saturday Evening Post one that thrilled millions.

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

RELEASED ON THE OPEN MARKET! AVAILABLE TO ALL EXHIBITORS

Motion Picture News

The Year As We See It

THIS has been, as always, an interesting year in motion pictures, but a different one. There has been less revolution within the business, and more underneath it.

Like every other business under the sun, and paramount to all individual and internal experiences, the industry has been subject to the one great common economic disturbance—namely the reconstruction period after the greatest of all wars.

* * *

The development of the motion picture itself is covered in this issue by two capable reviewers—one from the trade and one from the public viewpoint. We are content, here, to speak of the commercial and industrial year.

* * *

From January till June this business held its own to a remarkable degree. The government tax reports on all so-called luxuries showed that sales began declining in 1920. We refer to automobiles, furs, jewelry, musical instruments, cigars, tobacco and cigarettes (all included with motion pictures in the special luxury taxes). Motion pictures not only did not experience the general decline, but, on the contrary, kept up the ascending sales of the war period.

Proving, pretty conclusively it seems, that the public has come to look upon picture entertainment as a family necessity—not a luxury. A most important fact—if we realize the everlasting truth that only a low price will keep this entertainment out of the luxury class, and within the great volume demand of the masses.

* * *

Then came a sharp break, resulting in the closing, at the peak of the Summer season, of fully 35 per cent of the picture houses. Producers and distributors, over-expanded and under-capitalized, felt keenly the sharp reduction in the inflow of cash from the exchanges. A sort of a crisis impended. Then September brought a general revival in box-office and exchange business. This has slumped off somewhat, and today we face the usual pre-holiday off season.

* * *

What does the year's business career mean? What does it portend?

We thought at first that the sharp break that began in June was the regular Summer slump made extreme by exceptional heat. But looking back we can see that it was an accumulated result of widespread business distress. The theatre is always last to feel general business depression. The box-office went merrily on in the Fall of 1920 and the Spring of 1921; but all the time things were cracking underneath. The great industries of agriculture, automobiles, rubber, woolens, cotton, metals, hide and leather, railroad equipment, oil, building materials, exports—each, in turn, came tumbling down from the giddy heights of false war prosperity. And as each fell, in its turn, localities faced unemployment that in the aggregate reached an army last Summer of six millions or more wage-earners. People continued to spend, however—out of savings, and the recklessness born of high wages; so that, actually, the picture business was the last to feel the general slump.

* * *

When the slump did come, last Summer—it came hard. It was an accumulation. And the exhibitor—his expenses and his own state of mind still geared up to war days (when, as one exhibitor puts it, people would crowd in a theatre with a smallpox sign over the entrance) wasn't prepared to meet it. And the pessimism of the producer and distributor didn't cheer or steady him a bit. So he either closed up or made hectic aand often ill-advised attempts to regain falling patronage.

* * *

Happily—very happily, this period is over with.

On the one hand, the country's business is over its sickness and decidedly and hopefully on the mend.

Today only the stabilization of international exchange (and this situation is far better right now than in two years) remains to give us a period of sound prosperity heretofore unequalled. There is no question about this; and we look for a fine, healthy revival as early as next Spring.

On the other hand, exhibitor, producer and distributor are out of their war daze and sanely and resolutely meeting the new and normal business situation. The plush trimmings have got to be cut out of the theatre program, the waste and extravagance out of production and the duplication and lost motion out of distribution. "Got to be" is right. The motion picture dollar from now on will be an American dollar only, worth just one hundred cents. This situation has often been prophesied. Today it is here.

* * *

There are some who believe, and we agree with them, that the strenuous period the industry is just emerging from will prove a blessing. It will make a house-cleaning; and it will result in sound economics. If so, it is worth while.

This is an exceptional business—but, exceptional only because of its tremendous hold on the public. There's a wonderful opportunity in it for men of business ability willing to work hard. But there's no velvet for anyone, and there's no secure place for the fakir.

* * *

There are two great, outstanding needs today, as we see the industry in prospective.

One is capital: the other is industrial organization.

The whole industry is under-capitalized. It has grown furiously, and invested capital has never kept pace with expansion. There is every incentive to spend and little thought to put by. The consequence is that a surplus is always lacking when a stringency comes. Depreciation isn't considered. And there's always a tugging at the purse-strings. Money, because it's needed quickly and without forethought, costs too much to borrow.

The answer is that the bank is needed in this industry. Not the promotion bank, not the private bank, but the commercial bank. We need, and surely this business has grown to the size where it deserves, regular commercial banking credit, the same credit that is a fundamental and integral part of every established business. There will be, we believe, more of this finance, and less of the promotion variety, from now on. We need new enterprise in production only; for distribution and exhibition we want rather a solidification of the present trade structure.

* * *

By industrial organization we mean that unity of effort which will promote and defend the welfare of the industry at large.

This need is supreme.

Because the picture, today, reaches at least one-tenth of the population daily, and at least half the population at intervals we have to do in a very large way with public opinion. And therefore public opinion will have, in a very large way, to do with us. There is no way to escape the very large responsibility the motion picture bears toward almost every family circle in this country. The man with his eye glued to his own balance sheet is apt to overlook this very large fact, but it is none the less large. And it's a business fact.

The point is simply this: if we don't present ourselves in the right way to the public, the public will form its own conclusions. The worst of it is the public has already done so, and its conclusions are so wrong that we are censored, and taxed and generally spat upon.

We've got to begin to speak out and in a broad, constructive way.

We've got to speak with *one* voice.

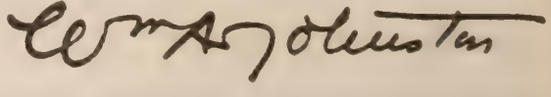
And to do this we've got to have *one* industry—*united* on all questions of *public relations*.

We have today a large and efficient exhibitor organization. And there is promised a new Association of producers and distributors. The *first* and *foremost duty* of these organizations, in the *true interests* of their *members* is so to affiliate that this solid unity of the industry may be had, and a wise and constructive publicity campaign launched to put right this industry in the public mind.

This need, we repeat, is supreme.

* * *

Nineteen hundred and twenty-two looks good. The theatre business while slower to recover because it was slowest to decline, cannot help but reflect the solid prosperity that is surely facing this country. The outlook calls for sanity only. If we were to express a Christmas wish it would be: that the New Year see a cessation of all civil warfare and politics and emotionalism and the same good energy expended in cool constructive business.



"See It Through" in 1922!

Here are a score of exhibitors who have succeeded

The third installment of the "Seeing It Through" contest articles appear on this and the following pages.

The contest, which closed Dec. 20th, has brought forth a grist of contributions that can not be handled in this issue. However, they will appear in succeeding numbers, selected in the order in which they were received.

All articles submitted will be judged shortly and as soon as possible the prizes awarded.

Clean Policy Wins

Three theatres in a town of ten thousand and making money! If that isn't a record it is something near it. Two of these theatres run every day, matinee and night. The third, a large combination house, plays only the larger pictures and the few road shows that venture on the one night stands this year.

If I were asked to name the chief reason for our prosperity in the face of trying financial conditions, I should readily say: "Good will."

Showmanship has its value. Exploitation is a faithful friend and modern equipment is a positive requirement, but for a dependable prop in times that are hard, commend me to "Good will."

To begin with, many exhibitors who are facing rocky travelling now can trace it to their greed during flush times.

In the face of big business during the "mad" days, we steadfastly resisted the temptation to raise our prices beyond a sane and fair level. Result? We have not had to reduce in the pinch.

But, surest route of all, we have never ceased to feed our public with the choicest entertainment that the film market affords. We have never lowered the standards of our houses. Our equipment is of the best. Our music superb and unfailing courtesy is as much a part of our service to the public as the picture itself.

Any exhibitor can build up "good will" for his houses by being what every man should be, a good citizen. By keeping our pictures clean, and it has taken some vigorous censoring in the past to do this, we have bridged the gap that ordinarily exists between the theatres and the churches in a small town.

When the storm of criticism directed against the film industry was raging at its highest we were sitting calm and unruffled. There was no agitation for censorship in our town because we had never resorted to the "No Children Admitted," "Ladies Only Matinees," nor any of the other "sure fire" methods that many showmen seized upon with so much avidity.

We knew there was a temporary profit in making a sexual appeal, but we also knew that it was only temporary. I can name two of the finest pictures of last year that never had a showing in our houses, because their principal appeal was sexual.

Naturally, we have had to trim our sails in spots to meet the slump. We studied long and earnestly over this. Was it better to cut salaries or discharge superfluous employees? We did the latter. We retained only those men who were needed urgently and have, so far, continued to pay them the same wages they have received for the past three years. They are more efficient because of this and we feel we have one of the best organized business forces in the South.

We did cut down some on our advertising, because, like many others, we were not getting results commensurate with the expenditure. By carefully checking up on every avenue of publicity we arrived at the smallest minimum with which we could operate this department. Sixty per cent of our appropriation goes to the newspapers, twenty per cent to the billboards and the other twenty per cent is used for mailing, stunts, heralds and incidental publicity.

A further saving was effected when we abandoned the policy of changing our pictures daily and substituted a four-picture-a-week policy. The result was a slight decrease in our gross, but this decrease did not equalize the saving in film rental and advertising.

We have rigidly adhered to the policy of selling the motion picture to the public. Not selling an individual picture nor any brand of pictures, but the industry itself. We remind them continually of our service to the government and to the State, and we continue to render that service as freely as we find it possible. We make our theatres public institutions that operate for public good, even at the sacrifice of a momentary profit.

In this way we have robbed the "knocker" of his chief weapon and disarmed the "reformer." We have convinced our public that the motion picture is worthy of their patronage and we are securing that patronage. We believe our policy will work anywhere for any man, but more especially in smaller cities where there is an opportunity for the exhibitor to get close to his patron.

E. W. Collins,
Grand Theatre, Jonesboro, Ark.

"Get Down to Normal"

Above the hue and cry of small profits, dwindling patronage and even losses in the motion picture exhibiting field, can be heard the strident appeal from theatre managers for a panacea, a remedy for their retrograding profits. I have come to the conclusion, after many disappointments and a battle with myself to throw off my luxurious war-profit frame of mind, that the only profitable way to "see it through," as you have phrased it, is to approach the moving picture business in the same frame of mind as one did before the war. By this I don't mean that a theatre manager has to disregard the many lessons he has learned in the past few years.

May I say at the outset, however, that any suggestions I may have to offer in helping my brother managers see it through are wholly the result of personal experience and are offered for what they are worth.

The next few months, and even the next year, will necessitate the exertion of every bit of showmanship ability available in a motion picture theatre manager. Incidentally, out of the next year's melting pot will step the managers who are not only managers but showmen. There will be no war profit public to compensate for real ability as showmen. So much for them. It will be the old story of the survival of the fittest.

Concrete suggestions and solid figures are our next consideration. Does economy in the theatre pay? The most successful showmen say that it doesn't, and when I say economy I mean a rigid, relentless economy that robs the product you are offering the public of any real worth. I believe, however, that economy intelligently practiced in the theatre helps. To cite what I mean, I will relate a personal experience. At my Lowell, Mass., theatre, the Strand, I established open shop conditions among the employes after a [illegible]ly battle with the unions. Instead of seeking long-term contracts with my musicians at practically war time prices, I obtained short time

(*Continued on page 222*)

THE BOX OFFICE TELLS

We gave the man who should know his public an opportunity to tell his story

By E. J. WALTON

Rivoli and National Theatres, Ybor City, Florida

THE past year has been bad. It opened with the Cigar-makers on strike and this condition continued until spring. With the opening of the factories there was a little improvement in our business. With people at work again I increased my advertising. I am spending an average of $100 a week. This is quite a sum for a city the size of Ybor, but it has paid and I feel that it, with the careful selection of pictures that please my patrons, is what saved me from having to charge off a loss, instead of having a small profit, for this exceptionally bad year.

I am confident that things will be better from now on. We have another strike in the Cigar Industry, but I do not think it will last, as most of the workers see there must be some reduction in wages. I am booking my shows just as though there was no strike and shall continue my advertising as usual.

Regarding the closer harmony between Exhibitor and Distributor, I feel there should be more consideration given to local conditions by the Exchanges, as well as the fact that the Exhibitor must have a profit too. To illustrate: I have been buying service from a large company. Every picture they made, that stood a chance of pleasing my patrons, I have bought and I never tried to beat them down on a fair price. It so happened they produced an exceptional picture, one that I felt would be a money maker for me and which I would have willingly paid a real stiff price for. They offered me this picture upon a percentage basis. That would have been satisfactory but the conditions they tacked on made it impossible for me to accept.

First they dictated the admission prices, which would have been such a marked advance that it would have taken me some time to recover from the bad effect. They demanded 70 per cent of the gross receipts. I was to do my usual advertising, about $15 a day, and the excess of that amount would be taken from the gross.

Now, I figured it all out. If I played to capacity at their prices and terms I could make around $200 profit, but there was another condition in their contract. I had to agree to buy three other pictures at about four times the rental I had been paying for their other pictures. So, if they let me make $200 on their big picture, they would collect it later, with interest, on the other three.

If the Distributor is going to handle the Exhibitor in such a manner it is only a question of time until there will be fewer theatres than there are pictures, and then the Distributor will realize that they were the ones who killed the Golden Goose.

By HOWARD J. SMITH

Manager of the Palace Theatre, Buffalo, and President of the Western New York Unit of the M. P. T. O. A.

THE year just closing has been a bad year in the picture business in Buffalo. After two months of very good attendance, a slump came in March which has persisted into the fall and winter.

While it has been complicated with other causes, such as hot weather in the summer and the opening of a large new theatre, still it is clear that there has been a drop of at least 30 per cent in the regular business in this section.

Such a drop in business can be met with difficulty if at all, by the average theatre, as profits have not averaged 30 per cent of gross income. The only way to meet such a situation has been, of course, a decided cut in expenses. This has been very difficult as regards the house expenses of most theatres on account of the labor situation; the unions having fixed a high scale during prosperous times and now are unwilling to take any reduction. The only feasible cut in most houses has been in the price of film, and this could only be applied where the theatre was not loaded up with franchises and long contracts.

One other cut that could be made and has been made in some houses has been a cut in the musical acts which have come to be put on as part of the show in so many theatres.

The possibility of economy, therefore, narrows down in most theatres to a possible cut in film prices and in music. These economies have not been generally applied, owing to existing film contracts and to fear of competition.

As a result, many if not most theatres in this section have been operating either at a loss or at no profit for many months.

An additional factor of loss has come in from the new censorship. The film manufacturers have evidently been afraid to make anything which has even a remote kick, and have put out the greatest collection of mother love and Northwestern outdoor pictures that the screen has ever seen. These pictures are as a rule poor box office attractions and exploitation has failed to attract a weary public to these mediocre productions.

The final liquidation of the picture show business thus involves three factors; the cancelling of long contracts and substitution of lower priced films; the doing away with unnecessary music costs, and the production by manufacturers of pictures with a real kick. Such a kick, of course, does not need to be at all suggestive but must have box office in it.

After these corrections are made, if the cost of shows is still above the power of the public to buy, there must be a reduction in price. That should not come until the government removes the unjust and unfair seat tax. The position of all picture show men should be, in regard to price reduction, that the first action must be taken by the government.

By EDWARD L. HYMAN

Brooklyn Mark Strand Theatre

WITH war conditions gradually disappearing the business aspect promises a new picture in 1922. Many exhibitors have been clinging to these abnormal war policies, have been loath to relinquish them, but the time has come when a new basis of operation must be established.

1922 will find exhibitors everywhere facing the inevitable, which is this:

With the abnormal war condition eliminated, if prices are to remain the same, a new stimulus for business must be found.

That stimulus is—presenting a show that will satisfy, absolutely.

Hardly a motion picture theatre anywhere that today hasn't plenty of competition. In order to divert the public from the more than 110 motion pic-

THE STORY OF 1921

Has Depression Been General? And What is the Outlook? Here's the Answer

ture theatres in Brooklyn to the Brooklyn Mark Strand, there must be a good reason. The same condition applies to almost every community in the United States and will be felt more than ever in 1922.

There must be a good reason why the public will pass by the increasing number of theatres to pick out a certain one for their favorite, especially when the same pictures may often be seen a few weeks later for a fraction of the admission price at the neighborhood theatre. That is a problem 1922 will bring before the exhibitor more pertinently than ever.

1921 has educated the public to expect a perfect musical setting. This is an element of 1921 progress that makes a theatre distinctive and lifts it above the mediocre class. 1921 has also educated audiences to crave the atmospheric prologue, tabloid versions of grand and comic opera, miniature presentations of musical comedies, special lighting effects, and all short film subjects carefully cut and scored. These things became part and parcel of 1921, and 1922 will find them even more important. This is my prediction.

1921 has found and 1922 will practise it—that when business slumps the chopping-down process is out of date and has been replaced by the determination behind which lies hard work and a desire to build up. Go ahead, not backward, is the new order of things.

All theatres are not situated that they are able to use soloists, prologues, etc., but every manager can do his utmost to sell his product. 1922 will call for a more sincere kind of theatre salesmanship in the motion picture industry. Some houses are of the type that can ballyhoo with productive result. Others of the more dignified type, especially neighborhood houses, can use the community mailing list to extreme advantage. Reference is made to names taken in the theatre, who through mailed programs, etc., are kept in direct touch with the activities of the theatre.

Competition in 1922 will be so keen that the wise ones will use every stimulus to make 1922 what it should be in net result. 1921 rewarded fighters and workers. So will 1922 reward fighters and workers.

These are the days when one may view a feature after five acts of vaudeville, and such a condition of necessity calls for a stimulus that will make the best minds work overtime.

By EDWARD WEISFELDT

Manager, Strand Theatre, Milwaukee, Wis.

BUSINESS during the past year has been bad, very bad, especially if we use last year as a criterion. Labor conditions have been the principal reason for this as the thousands that have been out of work have just refused or were unable to go to the theatre. Then too the public has been so educated to expecting to pay a high price for a good picture that they have actually gone shopping and very often we have had the paradoxical situation of playing to more people at fifty-five cents than we did at forty cents. They thought that if we boosted our price to fifty cents that the picture must be good. The future looks good, very good, though I think that the return will be gradual.

The public want human interest pictures, no costumes. Never mind the star. Give them a good story and a good title. Too many producers overlook the value of titles. The title is oftentime the handle that brings the public into the theatre. The good old barnstorming plays with their real stories and better titles are what we need. A little more showmanship and a little less high finance and we will have real pictures. If the exchanges would do less auctioning of their real pictures it would make for better harmony between the exhibitors and the exchanges. Any one who has booked pictures especially for a first run house knows what I mean.

By BRUCE FOWLER

Manager, Elmwood Theatre, Buffalo, N. Y.

THE business year just closing contained three distinct phases. The three phases were as follows: Opening to big business, a summer with a slump and finally closing, a fall with a weak opening but building up splendidly and consistently.

A survey of the general market condition shows a steady strengthening in practically all groups. Individually this business will prosper likewise providing the exhibitor will give the same thought to his reconstruction program as has so-called "Big Business."

The public is on a purchasing diet. Patrons have become careful, shrewd amusement buyers. They go where the best value is received for their money. It does not matter whether the admission is ten or fifty cents providing they get what they consider "good measure."

More intelligent construction of programs, more and better advertising and improved presentation is expected and demanded.

"Movie fans" are literally "fed up" on "canned goods" and routine manufactured productions. The public as a whole is demanding a more liberal display of art in pictures, for example, the directorial genius of Griffith, the acting of George Arliss, the comedy of Lloyd. Art is stories, scenarios and settings should be forthcoming. It is sadly lacking in the majority of releases.

A closer understanding of values will help a great deal toward bringing harmony between distributor and exhibitor. To determine properly the true value of any article and to sell or to purchase it for its true worth is a tremendous problem, but it can be solved by applying Facts and Truths where they are conspicuous by their absence."

By R. E. HICKS

Cabrillo Theatre, San Diego, Cal.

I WILL have to say that I have found the quality of pictures to have been generally poor. The future looks uncertain to me, and I think it will depend upon the quality of the pictures which are offered and the disposition of producers to cooperate with the exhibitors by making lower prices to meet the existing conditions. The business will take care of itself if the producers are reasonable in this regard. The public is showing an increased demand for comedy-dramas, with well-known stars in the cast.

Taboo heavy drama and make prices to fit local conditions. Distributors have been insane on price questions too long. They must wake up or all concerned will suffer as a result.

(*Continued on page* 225)

A Fan Paper Critic Says—

This Film Year Has Been a Fan's Year

By Robert E. Sherwood of
Life Magazine

WHATEVER else may be said of 1921 (and I have heard several people say some pretty darned harsh things about it), it's been a great year for the film fans.

The motion picture industry itself has been subjected to a series of body blows which have been pretty close to knock-outs in a number of cases. What is more, the industry was not prepared for the rough handling that it has absorbed. During its career of unprecedented prosperity it had little experience in taking punishment, and therefore every wallop that it has received from Old Man Fate has hurt.

But the fans have sat back in their ringside seats and enjoyed the spectacle. Like the crowds at a Spanish bull-fight, they have yelled for blood. And they have been getting it.

To its eternal credit, be it said, the motion picture industry has stood up gamely. And while it was being buffeted about by business conditions, it has developed itself, and improved to a greater extent than in any previous year of its existence.

The fans, then, have won out at both ends of the line: they have seen the film industry go into the financial slump which it was bound to face sooner or later; and at the same time they have been treated to a better run of pictures than ever before. Incidentally, since they themselves have been suffering from acute anaesthesia of the bank-roll, they have been more careful to pick their pictures.

Two years ago they went to the movies without caring much what they saw. As long as their local exhibitor gave them the requisite number of reels of animated photographs they didn't complain. The result was they became so satiated with mediocre material that when a really good picture came along they didn't know what to make of it.

Now, however, they can't afford to go to the movies every night. And when they do go, they are anxious to make sure that the evening is not wasted. So they select only those photoplays that have proven themselves worthy of patronage. Fortunately there have been many such to pick from.

There have been few startling upsets. The favorite stars have all held their own, and, in many cases, have climbed to greater heights than they knew before. Also, the number of new stars who have risen from the ranks and burst into sudden prominence is negligible.

In the latter group, the most sensational, without question, is Jackie Coogan. His performance of "The Kid" was electrifying, and was sufficient to put him in the very front rank of screen artists—old and young, large and small. But a Jackie Coogan does not happen more than once in a life time, and we need hardly look for a similar achievement in this generation, at least. The only others who have succeeded in establishing themselves as legitimate stars this year are May McAvoy and Gareth Hughes, in "Sentimental Tommy"; Agnes Ayres in "Forbidden Fruit," "The Sheik," etc.; Pauline Starke in "A Connecticut Yankee in King Arthur's Court," Salvation Nell," etc.; Betty Blythe in "The Queen of Sheba"; Gloria Swanson in "The Affairs of Anatol," "The Great Moment," etc.; Gladys Walton in "Shirt Skirts," etc.; Betty Compson in "At the End of the World" and "The Little Minister"; and Rudolph Valentino and Alice Terry in "The Four Horsemen of the Apocalypse" and "The Conquering Power." Mr. Valentino's subsequent portrayal of "The Sheik" was one of the high spots of the year.

Of the established stars who have increased their prestige in 1921, Mary Pickford, Douglas Fairbanks, and Charlie Chaplin, as always, stand out. Miss Pickford was at her best in "Little Lord Fauntleroy," and Mr. Fairbanks reached the top level of triumph in "The Three Musketeers." "The Kid" is unquestionably the greatest Chaplin picture, combining, as it does, his unconquerable comedy with an intense human interest.

Charles Ray produced two notable photoplays, "The Old Swimmin' Hole" and "Scrap Iron," and Bill Hart, jogging along steadily as ever, did nothing spectacular except get married. Norma and Constance Talmadge, after weak starts, both came back strong in "The Sign on the Door" and "Woman's Place," respectively. George Arliss made an auspicious start as a screen star in "The Devil" and "Disraeli," and Elsie Ferguson materially strengthened her position with "Footlights" and "Peter Ibbetson." Richard Barthelmess made one fine picture, "Tol'able David," but the Gish sisters were conspicuous by their absence from the field of action. They were evidently marooned out in Mamaroneck, waiting for the snow to fall, so that Mr. Griffith could shoot the exteriors of "The Two Orphans."

Thomas Meighan did consistently good work, his "City of Silent Men" being a masterpiece. Wallie Reid performed acceptably in a number of productions, and received more mash notes than ever. Will Rogers made his best picture, "Doubling for Romeo," and then went back to the Ziegfeld Midnight Frolic—leaving Hollywood cold. Priscilla Dean had a good year, with "Outside the Law," "Reputation" and "Conflict," but Eric von Stroheim was not represnted, except by the advance publicity for "Foolish Wives." Mabel Normand effected a come-back in "Molly O." The two Barrymores, Lionel and John, dabbled in pictures with their usual success, and the three Moores, Tom, Owen and Matt, kept up a consistent average. Pearl White provided some stalwart action in "A Virgin Paradise," but the rest of her films were flivvers.

Of the stars who neither gained nor lost much ground, I might mention Conway Tearle, Mary Miles Minter, Tom Mix, Constance Binney, Alice Joyce, Bert Lytell, Marion Davies, Elliott Dexter, Alice Brady, Dorothy Dalton, Sessue Hayakawa, Wanda Hawley, Corinne Griffith, William Desmond, Edith Roberts, Clara Kimball Young, Monte Blue, Bebe Daniels, Harry Carey and Shirley Mason.

Certain stars have not featured as prominently as of yore, among them Nazimova, William Farnum, Pauline Frederick, Anita Stewart and May Allison. Theda Bara has gone into a state of voluntary eclipse.

Honorable mention must also be made of the "unfeatured" players who have distinguished themselves in picture after picture, although their

(*Continued on page 232*)

A Trade Paper Critic Says—

The Jury—The American Public—Approve

By Laurence Reid

THAT old hue and cry—What is the matter with the Motion Picture?—which has been raised since the birth of the first photoplay, has bounded forth again. Like the Republicans when they sweep into power condemning the Democrats for permitting the country to go to the bow-wows, or when the Democrats are successful and upbraid the Republicans for making a mess of government, this irresistible, reverberating clamor will go on unceasingly, for it is given to man to express an opinion. His reasoning faculty and his gift of speech demand an outlet. But where the Democrats and Republicans, and even the parlor Bolshevists, occasionally declare an armistice—to rest their vocal chords preparatory to renewing the conflict, the battle is ever being waged against the poor, downtrodden motion picture.

They have backed the decrepit old FIGURE against the wall and are giving no quarter—they have riddled him full of holes and shot him full of poison gas, but with all this concentrated warfare he remains a very active corpse. Being charged with an excessive nerve force, he is able to withstand any intensified song of hate. Certain pallbearers suffering from "bacilli literati" would group about his invisible bier. But like one of his transparent dissolves or an allegorical exposure, he exists in the shadow world—above and beyond the torments of the flesh. He is the most grossly maligned FIGURE on earth. He has been painted as spineless, commercial, mercenary—a thing without heart or soul. But he goes on singing his romantic song with unbounded health and enthusiasm. This vituperation has only succeeded in strengthening his character. His simple mission is to enable everyone (even his tormentors) to find the Road to Happiness.

The would-be mourners or the potential pallbearers are eternally asking—What is the matter with the Motion Picture? They haven't cried "Wolf!" They have barked "Woof! Woof!" For their papers are nothing but a woof of words. They will point out statistics showing that the intelligence of the picture public is that of a child of twelve. As well condemn them for preferring ham and eggs to pati-de-foi-gras. Granting that there is no cultural background in their lives, they are constantly striving to see the light. The telephone, the talking machine, the macadam road, the flivver—these and other elements are bringing them a new perspective. That the American public is not decadent in its taste is proven in the literary quality of "best sellers" over ten years ago. Minstrels shows and even circuses are becoming passe. Ample proof that the intelligence is improving. They will leave their toilsome struggles of the day or the dull monotony of their homes at night—to bask in the sunshine of illusion. And the picture theatre catches them.

Like Gaul this public may be divided into three parts—those who prefer the average picture similar to the average story found in the average fiction magazine—those who worship at the artistic shrine, and those who go to see their beloved favorites regardless of the theme or title. That the producers, taken collectively, have their hands on the pulse of the situation, is proven in the mass of average pictures produced for the average patron, balanced by the star system for those who demand them and the artistic production which appeals solely to the intellect—there being no commercial taint connected with it. There is no trend of motion picture production beyond providing the patron entertainment for the hour. Doubtless many years hence the producers will arrive at the high artistic plane. But the enterprise or industry or what you will—is too new. There must be experiment. A pot of gold cannot be wasted haphazardly in creating a demand for artistic achievement when the picture public is not ready to leave the wilderness—when that public is not ready to see beyond the horizon of its circumscribed existence.

There is a handful of stars who have created a wide following. When they have fulfilled their destinies a new constellation will appear. In the meantime the public is hungry for pictures just so long as they entertain. So countless stories are being ground through the movie mill. The mills of these movie gods grind quickly without being exceeding fine. But they are showmen first and artists afterward. And one of the principles of the picture industry is to make money. Certain sections of the country demand westerns, others want the simple romance, and some others want the artistic picture. There is no change—just an even current. Broadway successes and failures are being adapted, and so are the works of famous authors and some not so well known. Literary celebrities are much in demand. Once they scoffed—and it is our impression that many are scoffing yet—but it is money makes the mare go.

With our ear to the ground and our eye on the silversheet we have reached the conclusion that a goodly share of them will never reach the pinnacle that they held in their fiction world. Perhaps the screen has frightened them, or perhaps they have not accustomed themselves to its demands, but the fact remains that the original scenario writer still dominates the scene, because, through experience, he has gauged the essentials of picture drama. There has been a depression the past year in the financial world, which prevented producers, with a purpose, from realizing their ambitions. Some of them have gone right ahead and produced successes. Broadway may have a disastrous season in regard to poor attractions, but the hits are packing them in and some are "holdovers" from the previous year.

The tendency the past season has been to produce the simple story of country life or the light domestic comedy-drama. We submit for your inspection "Tol'ble David" and "The Old Nest." Westerns have taken on a form of burlesque insofar as Tom Mix is concerned. Lately there appeared a western novelty—a satire on "The Three Musketeers" entitled "Fightin' Mad." Others worth mentioning are "The Fox," "The Iron Trail," "The Testing Block," "The Sky Pilot" and "The Man of the Forest." It must be said that many stars featuring the cowboy drama are relying solely upon stunts. This is an advance because the western plot does not offer many variations from an old theme. There have been some impressive adaptations. What of "The Affairs of Anatol," "The Heart of Maryland," "Black Beauty," "Little Lord Fauntleroy," "Peter Ibbetson," "The Sheik," "Sentimental Tommy" and "You and I?"

(*Continued on page* 234)

A Managing Director Says—

Patrons Have Learned to Appreciate the Good

By Joseph Plunkett of the *New York Mark Strand*

FROM the exhibitor's point of view, since I may be more qualified to speak from that angle, there is one predominant thought which is of infinite importance to the motion picture industry. I am not enough of an authority on the financial situation to be able to give first-hand quotations on the passing year's prosperity, but I wish to say without going any further that the past year has been the most instructive one in the history of motion pictures. That should prove most valuable to us in the long run.

The foregoing is so self-evidently a truism that it might be said that I could stop right here and assume that I have covered the subject completely, but my main purpose is not to prove how prosperously the industry has fared or how instructive the past year has been. My purpose is to explain to my fellow exhibitors, through the aid of retrospects of course, the whys and wherefores on which my assertion is based. My object furthermore is to prove that the trend of motion pictures has everything to do with conditions in general. Whether conditions will in any way affect or swerve the trend of motion pictures is of little consequence right now. What should interest us most at this particular moment is "What has the trend of motion pictures in the past year been?" and by knowing that much we can continue with our analysis.

From all appearances combined there results at least one forceful diagnosis that may be taken at its face value, its veracity being imminent, and that is the motion picture's trend toward stories of vitality and vastness; namely, toward the classics of literature. The majority of our literary classics in the last few years have for detailed reasons been of the historical subject matter, and the public has learned to like them. Consequently the public has learned to like the historical drama also and has a greater appreciation for it now. This means that it likes the emotional picture, which was at one time looked upon with a certain disfavor. In short, it takes the good story to make the good picture, as the public has learned to believe implicity.

Audiences for the most part no longer comprise the gullible lot that was wont to accept anything that was offered them disguised as inaudible drama; no more will they make allowances for the helpless infancy of the screen's product and let it go at that. Neither will the producer's or exhibitor's apologies for the film's crude state of being suffice to abate the displeasure incited. What is to be done? . . . Now that audiences can distinguish for themselves the good pictures from the poor with infallible accuracy—and have it in their power to act accordingly, and that is usually in a way that is injurious to both producer and exhibitor—it is wholly dependent upon the former to continue to stand in the valuable good graces of an outraged but splendidly faithful public. So much for that, but not all.

Since the question of the star system has a direct bearing on what I have just written and may therefore be looked upon from a vantage point, I can only add with a certain amount of deference that it is still in vogue with, however, this proviso: that the picture in which the star appears is a good one. In the event that our friend the star is so unfortunate as to have a poor vehicle, the picture will have a good opening, but the remainder of the week will suffer visibly from the tell-tale effects of the picture's inferiority. Which leads us to cognizable conclusion that "the photoplay's the thing" after all.

Still, I grant you, the producer cannot attempt to dispense with the stars; that (the star) is at least some advance assurance of the picture's merit and indubitably serves as a valuable attraction.

The most logical thing for the producer to do in the present circumstances is to secure the great copyrights which are adaptable to the screen. And there isn't a shadow of a doubt that the generally acknowledged literary masterpieces can be made into successful pictures which will ultimately prove to be the greatest money makers. The reason is probably obvious, but despite my fear of being redundant I shall state that the widely-read story is most suitable since it is already familiar to the inveterate picture-goer and others and is subsequently most popular in screen form. Secondly, what book-loving person can deny himself the pleasure of seeing the characters as he imagined them, come to life on the screen?

Moreover, suggest a costume picture to a good many of the exhibitorial fraternity and they will reply to you with thumbs downward. Now in my estimation, the exhibitor should no more be wary of the costume picture than any other. If it is a good picture in every other respect, there is no reason why costumes should lessen its general appeal. This much must be borne in mind continually: that the spectator is impartial in so far as type is concerned, and that he will consider favorably any style of picture, irrespective of location, costumes, nationality and etc., as long as intrinsic quality is represented therein.

The case of Douglas Fairbanks' production of "The Three Musketeers" may be utilized as one notable example in the illustration of my point.

When the exhibitor considers the subject of nationality, he invariably takes into serious consideration the value and effect of foreign pictures in this country. Foreign pictures have proven even to the contrary minded that competition, to give it a new twist, is the spice of the film industry. To the exhibitor some of them have been a godsend, particularly since they came at a time when the market here was lagging. To the producer they have been a stimulant for which everyone, including the layman, may be thankful. Spurred by foreign example to make finer pictures, the producer must of a necessity make them or become trampled upon in the art. As a result of this oppression we shall within the period of a year again be able to hold up an American film as a criterion.

I have learned that we must put aside our prejudices when studying the work of our neighbors, because the only logical way to excel them is to improve upon their example as they have improved on ours. . . . It is quite true that there are foreign films of inferior rank, but what is of the utmost importance to us is that they also have good pictures to offer competition to our good pictures; and our chief aim should me to surpass them, because we can. We have done it before and certainly can do it again.

(*Continued on page 234*)

New York Exhibs Urged to Adjust All Grievances

When the old year passes out the exhibitors and exchangemen in the New York State and Northern New Jersey territory will know the results of the first "Clean-Up" Week in the industry.

It has been urged that every exhibitor and exchangeman settle all pending grievances during the week December 24-31 so that the newly appointed official "Joint Grievance Committee" can operate efficiently under the new standardized rules without any old adjustments to handicap it.

President Charles L. O'Reilly of Motion Picture Theatre Owners of New York State has completed arrangements with the F. I. L. M. Clubs of both Albany and Buffalo for a "Joint Grievance Committee" in both zones with equal representation of theatre owners and exchangemen.

President William Brandt of the Theatre Owners Chamber of Commerce has already seen his committee in action jointly with an equal number of representatives from the F. I. L. M. Club of New York City in settling all trade grievance affecting Greater New York, Long Island and Northern New Jersey.

There will be a sort of a "Supreme Court" where appeals can be taken but none are expected to be taken if the present work of the Joint Grievance Committee continues to be so satisfactory in its decisions.

"Clean Up Week" finds all the exchange men pledged to meet all the exhibitors more than half way to clean up all pending arguments anent playdates, service and claims, so that the industry can start the new year right in its most important territory.

Minneapolis Film Board of Trade Elect Officers

With every member in attendance and with much enthusiasm displayed, the Minneapolis Film Board of Trade held their annual business meeting the past week and elected officers for the ensuing year. A. H. Fisher, Metro manager for Minneapolis, succeeds Ben Freidman as president; J. S. O'Toole of Select is vice-president; C. W. Stombaugh, Pathe, is secretary, and Tom Burke, Midland, is treasurer.

Artcolor Has Produced in Natural Colors

A letter received from C. Lang Cobb, general sales manager of Artcolor Pictures Company, Inc., contains a correction of a statement which appeared in the MOTION PICTURE NEWS recently concerning J. Stuart Blackton's recent production in natural colors. The Artcolor Pictures Company has been producing pictures in natural colors since 1916, states Mr. Cobb, and Mr. Blackton's production is not pioneer work.

JUST A CHRISTMAS "STORY"

By GEORGE D. GOULD

ARMED and protected with a triple steel plated coat of nerve, we ventured forth into the highways and slyways of Broadway's film rows a few days ago with the stern and unswervable determination NOT to fall foul of Christmas statements and prognostications for the coming year, emanating from executive or press agent. Disguised as we were, in film salesman's garb, we entertained a reasonable feeling of security against button-holing prophets.

But to what avail are the plans of the editorial scribener when the wily word stringers of publicity departments sharpen their pencils and plant their gas bombs? Scarce had we bucked the Godfrey Building Front for a scant three yards, and gasping and winded were about to yell "Down" when we were grasped by a smaller edition of Fairbanks' "D'Artagnan"—that able representative of United Artists yclept Charles Moyer.

"Gone," we whispered to ourself, hopelessly, as we were led to the modern day cafe and regaled with a malted milk. But not so. For to our dumbfounded ears came the following:

"Glad to see you. Just want to tell you we will have no publicity matter for the Holiday issue. Going to dispense with that trite custom. No, no, not a line will I send out."

Dazed and grief stricken (?) we wandered out—and into the path of Metro Jack Medeor.

"Probably won't have any advertising this week," bustled Jack, "and I am not sending out any publicity. Mr. Loew has nothing to say to the trade, Mr Atkinson has less. So you will have to pardon us if we don't issue Holiday announcements and forecasts."

Shortly we felt like one of the "Foolish Wives," for within the Universal sanctum, Henry Bates read the riot act to us, set his foot down with stern emphasis, and delivered an ultimatum to the effect that so far as Mr. Laemmle and Mr. Cochran were concerned, all predictions on the future of the industry could be left up to the famed Parisian seeress, Madame Thebes.

Three blows in an equally short space of time left us hanging to the ropes. "Sunk without warning," began to be more than an idle phrase to us.

Our feelings may better be imagined than described when modest Sam Palmer of Paramount, who deservedly earns the soubriquet of "Fifty Story a Week Sam," and the retiring Joe Reddy of Pathe fame, stopped a moment, gave hearty assurance of Mr. Zukor's, Mr. Lasky's and Mr. Brunet's best wishes for a Merry Christmas—and passed on their way, without even the twitch of a typewrite finger to betray any repressed longings.

Surely, we reflected, pro-*hip*-ition has wrought strange changes. Could we not look back to yonder year when a well-oiled typewriter—and operator—could produce oleogenious phrases of prophetic tenor with the speed and directness of a machine-gun? *Vraiment.*

The surprises of the day, augmented by lack of even a drop of the revivifying tonic banned by the 18th *Commandment,* found us in weakened condition as we entered the Educational sanctum where Major O'Mahoney holds sway. Astonishment, deadened already by the repulses of the hour, was beyond manifestation as we listened to the dictum:

"Unaccustomed as I am to seeking—or finding—publicity in the trade magazines, it should be apparent to you it is a waste of time to seek or expect Holiday announcements from this office. In fact the publicity department has been given the week off. Don't slam the door on the way out."

* * *

Denoting a lapse of time and the passage of some six bits wherewith to varnish our nerves and somewhat restore their equilibrium. And we find ourself in the den of the "Curly Wolf," once the amiable Bob Welsh of Motion Picture News. Here for a certainty, we felt sure, we would be boiled to a five minute hardness, loaded with manuscript and sent on our way. We weren't sure of his title—for whatever Wid Gunning isn't, in his organization, it appears the former editor is—but we bravely advanced, only to be forestalled with:

"Nix, no, nothing. I am compelled to adhere to the beliefs I held while a slave to copy. I don't believe in trying to grab publicity space in the shape of pretty holiday prognostications. Am utterly and finally opposed to it. And that's that!"

A hasty exit, then with lagging steps but a lightened heart we wafted our presence into the "spirituous" atmosphere of First National, and following the scent shortly encountered Lin Bonner as the source, and Les Mason close at hand.

"A Christmas statement from J. D.?" queried Mason in astonishment. "What do you think we are, publicity seekers? Nothing doing. We have plenty of Christmas cheer around and within us—but not in the shape of statements."

And so it went. At Fox we found Vivian Moses adamant. Howard Dietz at Goldwyn was extremely busy writing—but it was a poem for the Sun Dial berating Don Marquis' educated cock-roach.

A few more visits and we turned officewards, tired, but happy in the findings of the afternoon.

* * *

And on our desk we found two foot-high stacks of New Year predictions, and learned again of the youth of the industry.

"SEEING IT THROUGH"

(*Continued from page 215*)

agreements which would provide later for a revision downward.

When business slows up and the box office profits are meagre, the average manager, including myself, of course, has an instinctive desire to reduce the prices on films, that is, by buying pictures cheaper in price and, I am sorry to say, cheaper in quality. Instead of doing this, however, I did just the reverse and went after the big features, paying considerably more than I have ever done before, but taking my programs as a whole and averaging for the season the prices that I pay for pictures are less than a year ago, as I saw to it last July that I got a reduction from the exchanges that are now in force. I was rewarded almost immediately with increased business and better satisfied patrons. And speaking of features, I found that there was considerable difference in the quality of the so-called big specials. Advertising may often help a weak picture, but it will never lead me to buy one. My patrons, no less than those of a score of New England theatres, no longer dash madly into the foyer, buy their tickets and are in their seat before they know what the program is. They are showing a fine discrimination in pictures; they want the best, and if I haven't it to offer they will go to my competitors. Fortunately, I believe I am giving them the best, and their loyalty assures me that they believe it is the best.

My advice to the exhibitor is, charge smaller prices and give bigger and better programs, and swallow your smaller profit like a gentleman. Although the locality and the temperament of your patrons often plays a big part, I have found to my satisfaction that it is the best policy to reduce the cheaper seats still further. The average working man, who a few months ago was a war god of the best orchestra seats, is now the gallery god if he can afford to get into the theatre at all, and Mr. Working Man constitutes a larger portion of the average audience; and just now, we all know only too keenly, he must needs count his pennies very carefully.

In closing, please do not think I am a pessimist when I say that the manager who refuses to set aside his big profit ideas and his wartime successes will never see it through. He must set his house in order to meet new conditions, bringing with them greater effort on his own part and less return. The manager who doesn't yield to some such belief as this has my entire sympathy. He'll need it, and more, too. May the Lord have mercy on his soul.

THOMAS D. SORIERO,
Strand Theatre,
Lowell, Mass.

Shops for Pictures

I saw it through by taking myself into a corner and giving myself a little talking to. I made many investigations and studied each angle and department of my theatre and amongst other things made one startling discovery—THE PEOPLE WERE NOT ENTERING MY LOBBY AND MAKING A BEE-LINE FOR THE BOX OFFICE, THEY WERE STUDYING THE ANNOUNCEMENTS AND FIGURING THE ENTERTAINMENT POSSIBILITIES IN THE PROGRAM OFFERED—this told me that the public were shopping. Much has been said of $35,000.00 pipe organs gorgeous lounging rooms, and beautiful foyers, but I became convinced that the people wanted pictures, good pictures, big, colossal, timely, interesting pictures, sold to them truthfully and at an admission proportionate to their value.

I am doing business. I am satisfied. I did not cut a wage or reduce a force, and the answer is the public are showing and the exhibitor must do the same thing. This is an age of specialism, if one becomes ill he does not consult the old time bleeder, he repairs to a specialist immediately, who in most cases effects a cure. I specialize in pictures, of the biggest sort, of the better kind, and that's how I saw it through.

I am not discounting the labor and industrial situation, but I absolutely do know that people want recreation, want amusement and entertainment, and we who are to supply them must guard our trust, sacredly, and procure the best, present it properly (not necessarily elaborately) and the people will come, but once you "cheat" and slip over a cheap picture, you are killing the goose that lays the golden egg, destroying movie fans instead of creating, and digging your own grave. Results, not theories, count. R. G. PELTIER,
Bijou Theatre, Mt. Clements, Mich.

How We Met Adverse Conditions

To begin with, we were both new in the picture business; when my father and I invested our savings in *The American*. We had no idea of the expenses, but soon found that it took money to run a picture house.

Everything was against us, when we took over the house in August. A poor season to begin with, competition with a modern house, a store front on our own house and only one machine. But we had the best in location.

Of course, we made a few changes in the house itself and had a fairly successful opening. Imagine our dismay when we found that we were running to a loss each night. We began to look around.

We found that we were getting our share of the crowds. The people simply were not coming. It was useless to advertise heavily, for while the advertising might pull for one show it would not continue to pull; besides the town was almost over-advertised, if you know what I mean. Our salvation lay in cutting expenses.

This is where we started.

About the time we purchased, a salesman of one of the big exchanges called, and being enthusiastic, we took a contract booking expensive pictures almost solid. At that time we were changing program nightly with the exception of Thursday and Friday. On those nights we ran a "super production."

Our first attack at expenses was to cancel some of these big pictures and book cheaper ones. Then our troubles began. The exchange came after us for canceling their productions, the cheaper pictures were cheap and the cheaper film kept breaking. Naturally the attendance fell off, it couldn't help it.

It wasn't long before the salesman called to see our reason for making so many cancellations. When he saw our condition, he made a cut in prices. That helped a whole lot, for we stopped using so many of the cheaper pictures and gradually pulled our patrons back. But we were unable to put over the "supers."

Then we looked towards our prices. The same prices were charged for the "supers" as for the regular program picture. We had been told that our competitor had been in the habit of changing his prices for different productions, with the result of a very dissatisfied public. Nevertheless, we decided to raise the price for those "supers."

One night we started a slide to the effect that on a certain night, and on certain nights thereafter, we would have what we called Feature Nights. On these special pictures would be shown to an advance in admission. That advance admission was called Feature Prices.

Did it work? It did. Not one complaint, and several favorable remarks. Feature Nights are now established, the people expect them, and the surprising thing about it is that our other nights began to show a small increase in attendance. Of course, we lost on the first Feature Night, but not as much as we would have under the old system. We would be afraid to discontinue these "Nights" for fear that we would get no attendance on Thursday and Friday, and that our patrons would think we were showing cheaper pictures.

During this time we were working on our advertising.

Our predecessor used very little advertising, no newspaper at all. We increased the amount of posters, and used the newspaper. Now we are using the same amount and less of posters and no newspaper. On Feature

(*Continued on page 223*)

Nights we increase the amount of posters. Our attendance is holding the same.

Our biggest streak of luck came a few weeks ago.

One day a commercial artist and sign painter mentioned to us that he was looking for a place to use as a shop. As we had a room that he could use, you may be sure that we were not long in making an agreement with him that he was to do our painting for the use of the room.

I told you before that our theatre was a store front. We decided to utilize the big window, so some oilcloth frames were made at a small expense. On these frames we had him paint scenes relative to the picture and put them in the window. You can see that these scenes were to us what lobby display would be to a modern house. Needless to say these displays help the attendance, though we use them only for Feature Nights.

To return to the program.

We found that there were very few patrons who came every night, so we decided to run one less picture a week. Our program for the week now is—Monday, a serial (two episodes and a news reel); Tuesday and Wednesday, a regular program picture with some good star; Thursday and Friday, feature nights; Saturday, a western, some out-door picture or a comedy and a two-reel comedy or two-reel western.

Although we have several contracts of cheap pictures, we are not using them. For us, it is more profitable to run fewer good pictures than it was to run the cheap ones. For that reason we are not even trying to run the pictures to get out deposit back.

No changes were made in the music. We have a violin and piano and try to play to the pictures. Our competitor has a seven piece orchestra two and three nights a week. Last night we had a larger attendance for our second Feature Night than he did with his orchestra and a new picture starring a very popular young lady.

Our experiments must have made good.

A. H. Dearinger & Son, Mgrs.,
The American Theatre, Carthage, Illinois.

Economy Now the Watchword

Motion pictures of the present are the finest in the history of the industry, but they are no longer a novelty. It requires merit to attract and the fittest showman is he who presents his patrons with dollar-for-dollar values in the most attractive manner. Despite what cynics may say, the motion picture business of today is normal. Certainly none are so artless they will compare the money-mad era of '18, '19 and '20 with latter day conditions to refute this statement. *Those were not normal times.*

It was during this golden era that many exhibitors erred. Expensive prologues, mammoth orchestras, elaborate programs and costly souvenirs were dispensed with lavish hand—a tribute to the management's generosity, but soon forgotten.

The evil effect of this extravagance is now making itself felt.

Today, when patronage must be fought for, these exhibitors find their ammunition exhausted. They "shot their bolt" when unnecessary.

Regardless, however, of the financial condition of a theatre, the watchword today is ECONOMY, and by this is meant sane saving. The process of retrenchment is limited to certain lines. Some luxuries can be cut off, labor bills reduced to an extent and bonuses discontinued. The wage of some employes is fixed by contract and naturally cannot be affected immediately, nor is it wise to economize in a way that is apparent to the patronage. Attractive illumination must be maintained, *proper advertising sustained or even increased and exploitation ideas that are novel rather than expensive must be brought into play and in new fields of endeavor.*

There must be no letting down in the element of attraction, but rather a "buckling down" to hard work to pull them in.

Rentals must be reduced and the foisting of inferior products on exhibitors, because the latter's contract calls for so many releases, must stop.

We are not blinded to changed conditions, but we think business today is normal and prospects for greater success brighter. *Those who erred in thinking the inflation of the past three years a normal standard most naturally will suffer, as will those who erected theatres during that period with an idea the condition was a stable one.* For those, however, who have provided for the change, strict attention to business will bring in big reward. Competition of the weakling is certain to vanish.

I have made it a rule to use the two hands the Lord provided me with in the management of our theatres. One hand I have kept on the quality of the entertainment I offered and the other on the pulse of the public. I have always found that an eye on the box office receipts is sufficient.

Optimism I possess and insist upon my employes, advertising and exploitation radiating it. *A manager's pessmism is felt by a patron on entering a theatre and it evidences itself elsewhere. I have made it my litany that hard times are not here, but easy times have passed.* The possibilities of the motion picture industry have just been scratched on the surface. Like the gold-hunters of '49, for those of us who have the hardihood and will power to dig deeper, great shall be the prize. To those of us who are not afraid of hard work has been given the privilege of "carrying on" and we shall live to see an exemplification of the real showman's motto, "Every crowd has a silver lining."

Stanley Chambers,
Palace Theatre, Wichita, Kan.

Service Wins at the Lindell

A THEATRE has just two things to sell. One is entertainment, the other is service. A theatre that sells poor entertainment with poor service is a poor theatre. But a theatre that sells good entertainment with excellent service is a first-class theatre. Radiate the spirit that each new guest is just as valuable as an old guest. For each new guest is an old guest in the making and we should all do our part in making this old guest want to come back.

Any manager can fill his house when he has an "Old Nest" or "Over the Hill," but what will keep him open when he has nothing out of the ordinary.

Give them service and they will come to see the bad ones as well as the good ones.

I believe in exploitation when you have something out of the ordinary, but to exploit a picture that will please only fifty per cent and do a nice business is really hurting your house, because perhaps the next time you want to tell them about a really good picture they will not believe you.

CULLEN ESPY,
Manager Lindell Theatre, Grand and Hebert St., St. Louis, Mo.

Play for the Feminine's Favor

Give a woman something for nothing and you'll be surprised!

The middle of last September I was transferred from Cedar Rapids, Iowa, to the Strand in Waterloo, Iowa, a quarter-of-a-million-dollar theatre and the newest of the string owned by the Ford-Diebold-Blank syndicate. It was less than a year old, had every modern equipment, beautiful lighting effects and the best service money could buy.

Waterloo had a population of 36,000 before the industrial depression; a manufacturing city with 198 factories making farm machinery and accessories almost exclusively. Naturally, when the farmer stopped buying, the factories closed. All the idle who could leave the city conveniently sought employment elsewhere; those who remained curtailed their luxuries, and those with jobs were asked to contribute one per cent of their monthly wages toward the support of those less fortunate.

In the face of these conditions I was sent to Waterloo with instructions: "Get the nut down or increase receipts."

I looked the theatre over. An expensive orchestra had been retired by my predecessor and pipe organ alone was being used. All employes whose services could be dispensed with or whose duties could be performed with extra effort on the part of a smaller staff had been dismissed. There was no possible chance to save on current or film rentals. It seemed everything had been done to get the cut down before I took charge, so I chose the alternative of increasing receipts.

(*Continued on page 224*)

My first effort was to build a beautiful atmospheric lobby with expensive furniture and toys borrowed from merchants. Citizens hadn't seen anything like it before; they didn't understand what it meant. They didn't pass inside. When the luxurious lobby failed to attract, I tried another kind. I burlesqued a kitchen, using dilapidated furniture. One kindly old lady looked at a boiler of clothes steaming on the stove and asked what kind of soap I was demonstrating. I even tried to appeal to the artistic and the cultured by having an artist do an oil painting in the Strand lobby of a famous actress. The public didn't seem to get the idea. But the fire chief and building inspector did—to the extent of reducing my space for lobby display to an area so small that further effort in this direction was discouraged.

I tried Saturday morning dime matinees endorsed by the Woman's Club but didn't gross enough to pay the express on the films.

Newspapers were filled with the Arbuckle case. Several other sensational deaths, divorces and scandals in the movie colony broke at the same time. People grew disgusted; receipts took a sudden slump instead of an increase. At this juncture the preachers took up the scandal end of the industry, hired some evangelists and reformers and began agitation for Sunday closing. Theatres were termed the origin of vice and crime and pictures the agent of the Russian bolshevists. People were ashamed to patronze a playhouse. A special election was called to close theatres on Sundays. And receipts continued to slump.

It looked as though one couldn't even *give* his show away. I determined to try it. But I had a mercenary motive; I wanted my act of charity to carry a profit-sharing coupon. First, I boosted my prices from 30 and 35 cents to 35 and 40 cents. Then from a telephone directory I got a dandy mailing list. To every home that boasted a telephone I sent a pass good for one, addressing same to the lady of the house. I knew few women cared to attend a theatre alone and I didn't use a mailing list from the city directory because I argued any one able to support a telephone under present conditions could afford to buy an extra ticket for a friend. A letter went with each pass telling the good points about the Strand. Did the invitations work? They did!

Eighty-two per cent of those who received passes bought one or more additional admission.

Hundreds who had never been in the house before used the passes. The theatre and the pictures were found to be high class; new customers were won; *receipts nearly doubled* and the good will thus established went far in *winning the election for the open Sunday, which carried by a majority of* 1250.

ARTHUR E. WELDE,
Manager Strand Theatre,
Waterloo, Iowa.

Kill the Bunk and Wake Up

WAKE up to the fact that the game is not the same—probably never will be.

Obtain the biggest productions that are available to you.

Raise the price of admission for great big production—don't be afraid.

Keep up the quality of your show—don't let your patrons see that you are weakening.

Large ads will bring large returns, if your program backs up your ad.

Incite comment about your theatre and show, in every legitimate manner.

Kill all your old time "bunko" ideas—they won't go nowadays.

Evade exaggeration in your publicity or sure death will follow.

Hospitality should be preached and drilled, more than ever before, to every employee.

Examine closely every invoice for supplies—see if you can't economize on them.

Lead your community in everything that is public-spirited and patriotic.

Last but not least—DO NOT LOSE YOUR NERVE—face the music!

LEO A. LANDAU,
Managing Director,
Alhambra Theatre, Milwaukee.

Coupon Books Did It

I one day stood at the window of my Portland office and looked out with unseeing eyes. Reports from "J. and V. H." houses all showed that business conditions were not as fine as speakers of the Rotary or Ad club declared. Business was decidedly off.

"There must be a way out," I thought to myself.

"I've got the theatres, I've got the pictures. Our prices are reasonable and our success has been made through the efficient service and business system which is already installed in every house.

"I must have more patrons. But how am I going to draw them in when all these qualifications of pictures, houses and service are o.k.?"

Just then my brown study was interrupted by a voice and I turned to see entering the office a man whose sample cases immediately identified him as a traveling salesman. Conventional introductions followed and then: "I've got a sweetheart and I've got a mother," the man was explaining. "Now, I'm on the road a good deal, and even when I'm in town I'm so busy that I don't always manage to take those two girls to the movies as much as they would like. Of course, they can always take themselves but they're my girls and I want them to feel that it's my treat. Now, can you fix me up with some tickets, already paid for and good for any time?"

The result of that inquiry was the issuance of 1000 Jensen and Von Herberg admission books and the return to normalcy of the Portland houses where the experiment was tried.

The admission books sell for $5 each. Their value is $5.35 as an extra bonus is given when after all coupons are torn out the book cover is presented. This bonus may be exchanged for one or more tickets not to exceed 35 cents in value.

To be in 100 per cent harmony with the federal income department it was necessary to label the coupons "good for" 25, 10 or 5 cents according to the denomination of the coupons. To be strictly honest the word "ticket" does not once appear for the coupons are in reality exchanged at the cashier's for the regulation tickets which are dated and stamped as the government requires.

Four pages of pink 25 cent coupons, six pages of green 5 cent coupons and four pages of yellow 10 cent tickets fill the books. On the last page of tickets the last coupon is labeled "the special coupon" and it with the book cover entitled the holder to the 35 cent bonus.

Sale of the admission books which are to be used at any time, is being launched as a Christmas gift campaign. An attractive holly wreathed envelope with holiday to be used at any time, is being launched as a Christmas gift campaign. An attractive holly wreathed envelope with holiday greetings and space for the donor's and receiver's names, is being given with each book.

The books and their gay envelopes are being advertised by three slides appearing at each show on each of the five Portland houses where the tickets will be honored and by a short line or note carried at the bottom of every theatre newspaper ad. The house organ, Screenland, will carry stories concerning the little booklets.

Every time a book is sold, the money received is placed in a central trust fund and when a house exchanges regular tickets for coupons, they are entitled to money from the trust fund. The books were placed on sale the last week of November and are selling much faster than was anticipated owing to several weeks yet before the Christmas shopping activities. So keen is the Portland interest in these books that A. H. McDonald of the Castle and Rex theatres of Eugene, Ore., is having a similar enterprise launched as is J. G. Von Herberg for the Seattle, Jensen and Von Herberg theatres. San Francisco theater men also contemplate putting similar books on the market prior to the yuletide holidays.

Admission books, C. S. Jensen believes, will do much toward stimulating theatre business. In the first place, admission books instead of a box of candy or handkerchiefs will be found on many a Christmas tree. In the second place, in selling an admission book, the theatre and its use has been sold and thereupon theatre going no longer is a haphazard affair for owners of admission become regular patrons and eagerly consult ad and amusement boxes to see what shows they are entitled to. Thirdly, many books will be sold and either lost or rarely used.

THE EXHIBITOR TELLS HIS STORY

(*Continued from page 217*)

"There have been two notable examples of producers making a clean picture out of what might have been very lurid material. I refer to 'The Affairs of Anatol,' and 'The Sheik.' In both instances the producer steered clear of passages in the books which were susceptible of positively vulgar interpretation and rewrote the story so as to substitute something clean and beautiful."

By CHAS. SWEETON

Majestic Theatre, Evansville, Ind.

IF the depression had not come or had been delayed for a few years the motion picture industry would have suffered.

In the first place the methods of producers and exhibitors alike were wasteful. They were killing the goose that laid the golden egg with their disregard for expense and their lack of attention to what the public was demanding.

Producers were wasteful and tacked the cost onto the films and exhibitors, raising their prices to meet the ever-mounting costs took little cognizance of the increasing murmur of discontent on the part of the patrons of the motion picture houses.

The public was tired of paying high prices to see pictures that did not increase in quality. Any sort of a plot was slapped together and the producers depended on statements of what they had spent to produce it and on the name of the star to get it over.

That condition has been undergoing a rapid change in the last few months. Noted authors have been engaged and today the leading producers have adopted a policy, "the story is the thing." That means the exhibitor will benefit.

Then in former days the exhibitor did nothing in the way of pushing a picture except to advertise, perhaps in his local newspapers. He had the patronage, anyway, and did not need to worry. You cannot blame the exhibitor for this situation, it was natural.

However, with the depression, the art of exploiting a picture is coming into its own. As a result the motion picture theatres of the country are building up an entirely new clientele, a new class of patrons, and this new class of patrons will mean much to the theatres when normal days return.

I believe the depression period is practically at an end. Reports from industrial concerns, of Evansville, at least, show a rapid resumption of work. As men go to work they will begin patronage of motion picture houses again.

But, I want to warn the exhibitors and the producers, the men who go back to work are doing it at decreases in salary. As a result they will demand better pictures at prices they can meet than they did during the boom years.

Speaking from the angle of a town or city of less than 100,000 inhabitants, I do not believe the country is ripe for $2 motion picture features. For one thing the exhibitors in the small towns do not give the proper presentation. They do not offer prologues or make special efforts, as a rule, to give real musical programs with the big features.

By GEORGE DUMOND

Loew's State Theatre, Cleveland, Ohio

THE trouble with the picture business today is the pictures. We don't have any trouble at all filling our house to the gunwales when we have a good picture. But we play to empty benches when we have a mediocre picture. What's the answer? Why it's simply this: there are too few good pictures and too many mediocre pictures. Of course someone will say that more so-called big pictures have been released this than ever before in the history of the industry. But what happens to those big pictures? They are labeled super-specials. They go out either as road shows or they play only those houses which will run two shows a day at advanced prices. There isn't a look-in for the house with a set policy of playing one picture a week at an established set price for admission like the State. These super-specials of today are nothing more than the excellent program pictures of yesterday. Yesterday, however, the regular movie houses showed those pictures. Today they are shown only in super-special houses at super-special prices. That's the biggest trouble with the motion picture industry today, and the remedy is to go back to yesterday's policy of showing good pictures at popular prices, according to motion picture policies.

Good pictures have always brought good business to the State theatre. Give us more good pictures and we'll continue to do good business.

There's another reason why the big motion picture theatre of today neds the biggest pictures on the market in order to be profitable. With an unalterable policy as to admission and bookings, we are forced to resort to volume of business for our profit. These big super-specials cost more than the regular release. All right. We can't make up the difference between the cost of the special and the ordinary picture by cutting down either in our service or in our efficiency. Overhead remains just as high. Our only chance to make any money, then, is to have the big attractions which draw volume. We have had good weeks this fall. But every one of them marks the showing of a special. I know I am voicing the sentiments of every exhibitor when I claim a prior right to the so-called super-specials.

By P. E. ESSICK

Manager of the Rialto Theatre, Cleveland

ON the whole, business has been pretty good. Some weeks have been bad. But just as many have been good, so take it all in all, the average is on the sunny side. What's been the matter with the bad weeks? Well, to tell the truth, I think it was bad booking judgment in many cases. But of course hind sight is much easier than foresight. On looking over the bookings I can see where I booked pictures for four days that would have stood up fine for a whole week. Again, I see where, on split weeks, I played the wrong picture the wrong half of the week. Of course, our patrons are discerning, these days. They know the good pictures on the market. And they know when we have the big pictures. It isn't the admission prices that our patrons watch, but our features. Lower admission prices of competitive houses have never affected our business when we had the right attraction. So, to my way of thinking, the remedy for present conditions is greater attention on the part of the exhibitor to the kind of attraction he offers his audiences. There is more need for expert showmanship in the motion picture industry today than ever before.

By FRANK L. NEWMAN

Owner of the Newman Theatre, Kansas City, Mo.

CONDITIONS at present are undoubtedly bad. The year, however, has been fair, but the future does not look exceptionally bright. The trend of public desire in pictures seems to lean more towards the "human humor" side; more suspense and conditions that the audience knows to be true to life. Directors should see to it that pictures appeal more to the masses than to the select few. To bring about a closer harmony between distributors, exchanges and exhibitors, I would suggest that all three parties strive more for a better understanding of each other—work together for a common cause for the betterment of the industry.

"Who Won 5% Film Rental Repeal?" Controversy Brings Answers from Both Sides

IN connection with the controversy as to who is really responsible for winning the repeal of the five per cent rental tax, there is submitted by the headquarters of the National Association of the Motion Picture Industry a letter from Senator Reed Smott in which the Senator, addressing William A. Brady, president of the National Association, acknowledges the assistance rendered in securing the repeal of the rental tax. The letter reads as follows:

"DEAR MR. BRADY:

"It has just come to my attention that one of the several hundred formal letters bearing my signature and acknowledging communications which thank me for my work in bringing about a repeal of the five per cent film rental tax, is being given wide publicity, apparently for personal advantage or for the purpose of furthering factional advantages, by one of the several hundred individuals to whom the same letter was sent.

"The assistance I received from you and your associates in the National Association of the Motion Picture Industry was invaluable, and the facts and convincing reasons you set forth assisted greatly in winning the very close fight in Committee.

"I do not recall any detailed information received from anyone representing the motion picture industry, other than yourself, Mr. Saul Rogers and Mr. Jack Connolly, either before or during the hearings and final action on this tax.

"Sincerely yours,
(Signed) "REED SMOOT."

From the offices of the Motion Picture Theatre Owners of America, the following statement, designated as a "Statement issued by M. J. O'Toole, member of the Legislative Committee of the Motion Picture Theatre Owners of America, and associated with the Comerford Circuit of theatres at Scranton, Pa.," was issued in connection with the controversy:

"Relative to the statements made by William A. Brady in connection with the repeal of the Five Per Cent Film Tax in the special session of Congress, I secured permission personally from Senator Reed Smoot on November 23 to have our National Organization use his letter to President Sydney S. Cohen, in a public way, and I immediately wired the permission to our National Headquarters. This letter to Mr. Cohen expressed the gratification of the Senator at being able to serve the Motion Picture Theatre Owners in the repeal of the tax. President Cohen called me by telephone at Washington and asked me to see Senator Smoot and secure his permission to use the letter. I met Senator Smoot in the reception room for visitors on the Senate Floor of the Capitol shortly before the adjournment of the Special Session and he readily tendered his permission to have the letter used.

"Sometime previous to this, I met William A. Brady in the office of National President Cohen, and in discussing the situation, Mr. Brady said there was no further use for him or other producers going to Washington to make any moves in the matter of tax repeals, as the members of Congress and the Senate would not pay any attention to them, as they want to know all the time what the exhibitor wants. Then addressing Mr. Cohen direct, Mr. Brady said, 'Sydney, the next time I go to Washington you must come with me. There is no use going there for any of this work without being able to speak for the exhibitor and you must come with me.'

"Mr. Brady then mentioned that he did not think there was any chance to repeal the Film Tax or any other taxes on the industry and expressed utter inability again to make any moves in the matter. He said that he wanted Mr. Cohen to take charge of the situation as he (Brady) and his associates could do nothing.

"Then Mr. Cohen showed Mr. Brady some confidential letters from some of the members of the Motion Picture Theatre Owners of America throughout the country relative to this taxation matter and Mr. Brady (after looking at them curiously for sometime) addressed Mr. Cohen and myself, saying, 'Well, it looks as if there will be a repeal of the tax.'

"It is plain that Mr. Brady nor his associates were in no position to secure any favor from Congress as was evidenced in the debate in the Senate on November 1, when Senator Smoot, Senator McCumber and others expressed a disposition to place any tax that would stick on the producers, if they could prevent it being passed on to the exhibitor, declaring that they wanted to save the exhibitor from this tax burden. (Editorial Note: An excerpt from the Congressional Record containing this conversation was submitted with this statement.)

"Yet this controversy lacks real point in the fact that results are what we are after. As expressed by Mr. Cohen in recent meetings of exhibitors at Toledo, Chicago, Milwaukee, Peoria and Boston, we are not particular who or what interest accomplished the repeal of the Film Tax as long as it has been repealed and the exhibitors saved this burdensome war tax. It seems utterly absurd in the face of the facts, evidenced in Mr. Brady's statements to myself and Mr. Cohen, expressing his hopeless feeling over the repeal of any tax and his lack of knowledge of what had already happened in the Senate, as well as the statements made in the Senate debate of November 1, and finally in Senator Smoot's letter to Mr. Cohen, for Mr. Brady or any person associated with him to claim any credit for the repeal of this tax. If, however, in the face of facts they insist they were parties to it, let their empty claims stand. Results mean most to the exhibitor and industry as a whole and bickerings of this kind on Mr. Brady's part simply serve to confuse and have no constructive value."

Statement Issued by Head of Ohio Exhibitor Body

The following statement has been issued by Martin G. Smith, president of the Motion Picture Theatre Owners of Ohio, in connection with the Ohio exhibitors' convention held on December 12th and 13th at Toledo, where a merger of the two former Ohio exhibitors' organizations was effected:

"The exhibitors of Ohio answered the call for an all Ohio State organization. Every exhibitor received two letters at intervals descriptive of the object and purpose of the convention. They were familiar with the details of the business at hand.

"Almost two-thirds of the theatres of Ohio answered on two separate postcards giving authority to proceed with plans as outlined. One negative answer only was received. The balance were "yes," and most of them emphatically so. Many supplementary letters were of the same trend.

"Fourteen Congressional districts of the twenty-two in Ohio were represented in person by exhibitors, from as far away as the Northeastern border and down along the Ohio River, two hundred and fifty miles away from Toledo. It was a representative gathering, with no outside entertainment attractions as are usually staged at such gatherings—it was purely a business proposition.

"The exhibitors who responded by mail, or in person, meant business and the officers elected interpret this attitude as a mandate to function without delay by deeds and not with words.

"I personally so interpret that mandate and feel a corresponding responsibility as President of the Motion Picture Theatre Owners of Ohio, honored as the unanimous choice of the Toledo convention of December 12th and 13th, 1921, when the merger of the two former State bodies was accomplished without a discordant note. This mandate I also interpret means that past differences, both personal and sectional, must be forgotten—there must be no north, no south, no east, no west; our problems are State wide. Ohio must be solidly organized from Cincinnati to Conneaut—and from Bridgeport to Bryan—including every intervening county and legislative district—thus insuring Ohio's hearty co-operation with National President Sydney S. Cohen and the officers of the Motion Picture Theatre Owners of America, and thus assist materially in finishing the business in hand at Washington. We take it that no exhibitor can be unappreciative of what has been recently accomplished at Washington in the repeal of the Five Per Cent Film Tax and the ten per cent tax on admissions of ten cents.

"In conclusion, to the exhibitor who asks "What are you going to do for me?" we simply say—first, enroll your theatre as a member, and our slogan being 'AN INJURY TO ONE IS THE CONCERN OF ALL,' we will try to take care of you as one of the exhibitor family. Conditions of membership will be known to every exhibitor shortly, and in the meantime, all inquiries will receive prompt attention from this office. We are working hard to clear up the mass of correspondence and details incidental to the convention and soon will be able to function one hundred per cent for every exhibitor."

Texas Franchise Holders Elect Advisory Board

The local "get together" of the First National franchise holders of Texas—one of the most important of all the regional meetings on account of the difficulties confronting the Southwestern exhibitors—was held at the Adolphus Hotel, Dallas, Texas, on Dec. 15. So delighted were the franchise holders present with the conduct and results of the "get together" that several suggested a quarterly meeting of the same kind.

The election of an advisory board was the signal for a display of enthusiasm that halted the proceedings for a few minutes. Five men were elected, with F. R. Newman of the Crystal Theatre, Greenville, as chairman. His four associates are W. R. Fairman, of the Queen, Bryant; C. J. Musselman, Grand Theatre, Paris; Abe Levy, Strand, Waco, and L. A. Holton, Pierce Theatre, Port Arthur.

Meetings will be held on the third Wednesday in every month, at Dallas, beginning with January 18.

Will Hays to Head New National Association, According to Despatches

IN a dispatch to the Hearst newspapers on Tuesday of this week, the Universal Service office in Washington, D. C., declared that a close friend of Postmaster General Will Hays had confirmed the report that Mr. Hays had accepted the offer to head the new producers and distributors' organization which will succeed the National Association of the Motion Picture Industry. Mr. Hays will resign from the Cabinet to enter upon his new office, according to the dispatch. The contract, it is understood, calls for Mr. Hays presiding as chief executive of the new motion-picture organization for a period of two and a half years.

Efforts to reach the Postmaster-General by long-distance telephone from the M. P. News office brought the reply that Mr. Hays was not in Washington at present, having departed on a two-weeks vacation. No confirmation of the report could be secured from within the industry.

The Universal Service dispatch follows in part:

"Confirmation of reports that Postmaster-General Will Hays will resign from the Cabinet to head a big motion picture concern was given to Universal Service by one of Mr. Hays' close friends.

"Mr. Hays is taking a brief rest. It was stated at the Post Office Department that he will not return to Washington until after the Christmas holidays. It is expected that on his return he will make formal announcement of his resignation from the Cabinet.

"Mr. Hays and his assistants in the Post Office Department have consistently refused to confirm or deny the rumor of his resignation, which has been going the round of official Washington for the past two weeks. It was not until now that one of his close personal friends, in touch with the Postmaster-General, confirmed the report."

Perfecting Details for New York Convention

Chairmen of Various Committees for Exhibitor Gathering Named at Managers' Meeting

PLANS for the coming annual Convention of the Motion Picture Theatres Owners of New York State, in Albany, February 14, 15 and 16, are rapidly assuming definite shape. A meeting of the Albany Managers' association was held Friday afternoon of last week, at which time President George Roberts announced the following chairmen of the respective committees: Entertainment, O. H. Stacy; programme, Harry Helman; printing, Fred Elliott; ball, Samuel Suckno; music, Harry Lazarus; banquet, William Berinstein; publicity, Fred Elliott. The remainder of each committee will be made up of all of the members of the Albany Managers' association.

Friday's meeting followed the return to Albany of George Roberts and Samuel Suckno, from a three days' conference in New York with Charles O'Reilly, president of the state association; William Brandt, of the Motion Picture Theatre Owners' Chamber of Commerce, and others on matters relating to the Convention.

The convention will devote all three days to business matters between 9 and 4 o'clock. The entertainment features will come in the evenings. It has been decided to eliminate the proposed trip of inspection to the General Electric Works in Schenectady, it being figured that this would consume at least seven hours' time.

The motion picture ball will be held on the second evening of the Convention. There will be music furnished by sixty pieces, playing thirty at a time, in order that there may be no intermission between dances. This will be the largest combined band and orchestra at a ball in Albany's history.

At least $1,500 will be spent in decorating the State Armory for the ball. There will be a reception committee of twelve persons. Mae Murray, Eugene O'Brien and other stars in the East have already promised to attend.

The banquet will be held on the roof garden of the Hotel Ten Eyck on the evening of February 16. Reservations will be limited to 450. President O'Reilly will preside. The list of speakers will be made up by President O'Reilly and his associates. There will be at least a dozen of these including Sydney S. Cohen, president of the National Association; Dr. Francis Holley, of the Bureau of Commercial Economics, Washington, D. C.; Senator James J. Walker, and others.

Wives of members of the Albany Managers' association will next week be named as a committee to entertain all women attending the convention. There will be automobile rides, luncheons as well as a dinner on the second day of the convention.

The committee on arrangements has named Samuel I. Berman, secretary of the state association, to have charge of the all exchanges, at the convention. These booths will be placed in the tea-room immediately off the main lobby of the hotel.

The convention will be opened by Mayor-elect William Hackett. It is now expected that the attendance will reach at least 900. Business sessions will be held in one of the private ball rooms of the Hotel Ten Eyck.

Million Dollar Finance Corporation Formed

Will Finance Stars and Directors of Repute Who Have Definite Releasing Contracts

FILM production on the West Coast so far as independents are concerned is to receive a substantial stimulus as the result of the formation of a million dollar corporation organized for the purpose of financing stars and directors of recognized standing, having releasing contracts with distributing organizations.

Facts concerning this latest cinema project were given out this last week from the offices of the California Commissioner of Corporations where papers were filed with a capitalization of $1,000,000.

The new organization will be known as the National Motion Picture Finance Corporation. While no Los Angeles bankers appear as officers or directors on the official records, it is reported that not less than two Southern California banking institutions have agreed to lend their support to the proposition.

Canadian, Eastern, Middle West and Pacific Coast capital apparently heads the enterprise for Laurence A. Lambert, for many years an executive of the Canadian Pacific Railway is named as president; Karl Merris, former general manager of the Decatur Fountain Company, owned and operated by a million dollar company, is vice-president; William W. Damron, president of the Industrial Manufacturing Company of Kansas City, is vice-president; Alfred G. Roberts, retired president of Gillette, Gibson & Company and vice-president of the Sunkist Candy Company of Los Angeles, is another vice-president; R. L. Garuthers, former secretary of the Green Ridge Coal Company of Oklahoma, is secretary, and R. J. Schroeder, more recently vice-president of the Farmers' and Merchants' Bank of Independence, Mo., is treasurer.

President Lambert has been recently identified with Los Angeles business circles as the president of the Financial Loan and Investment Company.

R. C. Millard, for several years comptroller of Universal City, and recognized as one of the country's most adept cinema accountants, has been chosen auditor. F. D. R. Moote and E. S. Patterson have been retained as legal advisors.

With the formation of this newest organization the picture industry will have two fiscal allies in the financing of independent production. The success made by the Cinema Finance Corporation is said to have made it possible to interest capital in another such project. The former organization which has done much toward keeping Los Angeles the center of the screen world had associated with it such men as John E. Barber of the First National Bank of Los Angeles; John B. Miller, president of the Southern California Edison Company; Motley H. Flint; Dan Murphy, wealthy oil operator, and others.

According to President Lambert, the new organization will not encourage wild cat production. An advisory council is to be formed that will pass on the merits of every proposition before a penny is advanced. This will be made up of experts in production, exhibition, exploitation, story values, and other necessary lines to estimate in advance the possible returns from every picture.

In no instance will more than seventy-five percent of the cost of a production be advanced, and then only when the producing company has a specific contract for the release of its pictures.

The National Motion Picture Finance Corporation is not an overnight organization. For several months Mr. Lambert and his associates have been in Los Angeles making an exhaustive canvass of the field and holding conferences with studio executives, directors, stars, and exhibitors, as well as local bankers, and the formation of the N. M. P. F. C. is the result of exhaustive study and careful thought.

In discussing the proposition, Mr. Lambert said:

"I believe that when the moneyed men of America awaken to the possibilities of large profits with absolute safeguards for their investments in the financing of motion pictures under proper supervision, that the independent producer who is on the level and has a picture to make for which there is a national demand, will have no difficulty in securing the necessary financial assistance.

"When you consider that the motion picture industry is the first largest here, with an annual production of $150,000,000.00 and the fourth largest industry in America with a gross volume of $800,000,000 annually—and look at the profits that have been made—it is surprising that money should be scarce at this time. The condition is the result of the extravagance, inefficiency and often dishonesty of the unsupervised wild cat producer and the recent lull we have had I am inclined to believe has weeded out most of his ilk and made the motion picture world safe for profit seeking capital."

Illinois Exhibitors Hold Lively Convention

Among the Most Successful of Organization's History as to Attendance and Enthusiasm

THE Illinois Motion Picture Theatre Owners Convention, held last week at the Hotel Jefferson, Peoria, was one of the most successful in the history of the organization both in point of enthusiasm and attendance.

President Sidney S. Cohen of the national organization, and Senator James J. Walker were on hand to address the meetings and were given warm welcome by exhibitors, who passed resolutions of confidence in these leaders and thanked them for their personal sacrifices and work, which they are doing so well for the organization.

Mayor Michels, of Peoria, personally appeared before the convention and welcomed the exhibitors to his city, giving high praise to Dee Robinson and the other theatre owners of Peoria, and declaring himself opposed to censorship, blue laws, and Sunday closing.

Responses to the address of welcome were made by Joe Hopp and Mike O'Toole, of Scranton, Pennsylvania.

President Cohen made an interesting address at the morning session, and at the afternoon meeting Senator Walker was the principal speaker.

At the first session the following committees were named: Resolutions committee, W. D. Burford, chairman; organization, W. W. Watts, chairman; ways and means, K. Fitzpatrick, chairman, and constitution and by-laws, B. McElroy, chairman.

Resolutions passed included the following:

That the next convention of the Illinois Motion Picture Theatre be held at Chicago in April;

That the executive committee be authorized to invite the Motion Picture Theatre Owners of America to hold that organization's national convention in Chicago in May, 1922;

A resolution which declared the playing of pictures on percentage basis should be discouraged;

A resolution approving of the action of the officers and executive committee of the M. P. T. O. A. in instituting an investigation of Associated First National Pictures, Inc., and pledging the moral and financial support of the Illinois Motion Picture Theatre Owners to such an investigation.

Plans for an active campaign to increase the membership and strengthen the efficiency of the organization were outlined by the committee on organization, which is headed by W. W. Watts and which includes D. Robinson and J. J. Rubens.

Independent Screen Artists' Guild Organized in Los Angeles

To Establish Direct Relations Between Coast Studios and Exhibitors

TYPIFYING the spirit of cooperation between the producers and the exhibitors of motion pictures, which has been gaining ground lately with gathering momentum, the Independent Screen Artists' Guild was organized Thursday night of last week at a meeting in the Ambassador Hotel in Los Angeles.

The charter members of the new organization consist of forty-five independent producers, stars and directors, headed by Norma Talmadge and Charles Chaplin, and it has for its object the establishment of direct relations between the Los Angeles studios and the eighteen thousand theatres in the United States.

The formation of the new association has evoked much comment and discussion. It is hailed unanimously as the forerunner of widespread and needed improvements in the machinery of picture making and picture showing, and it is predicted that the results will be revolutionary and highly beneficial.

The guild is composed exclusively of stars and producers who own their studios or have their own studio organization, and plans are now being made to perfect direct contact with the theatre owners in order to eliminate the costly middlemen and Wall Street interests. The charter is based on those of the craftsmen's guilds of the Middle Ages.

The guiding motive in the formation of the guild was the prevalent belief that the threatened cheapening of the quality of photoplays through the forced lowering of production costs could be obviated by a concerted action for more efficient production methods.

An appeal has been issued by the new guild to the independent theatre owners of the United States to set aside the week of February 18 for the simultaneous presentation throughout the country of the latest big photoplays of the independent stars and producers. The members of the organization have pledged themselves to appear in person in as many of the theatres of the country as possible for the purpose of "appearing before our friends and express the gratitude that is ours for the manner in which the kindly world has received our humble efforts."

Immediately following the meeting formulation of plans was begun, with the object of making the week of February 18 a huge success and of interesting the exhibitors throughout the country in the association.

The charter members of the guild will extend invitations to other independent stars and producers to join the organization as soon as it completes its future plans.

At the initial meeting in the Guild Hall of the Ambassador Hotel the following producers, stars, directors and other persons prominently identified with the motion picture industry were present:

Producers: Joseph M. Schenck, Thomas H. Ince, Mack Sennett, J. L. Frothingham, Allen Holubar, J. Parker Read, Jr., Maurice Tourneur, Jack Coogan, Sr., Marshall Neilan R. A. Walsh, Louis B. Mayer, John M. Stahl, Col. William N. Selig, Sol Lesser, Al and Charles Christie, Sam Rork, Richard Walton Tully, King Vidor, B. P. Shulberg, H. O. Davis and Gus Ingliss.

Stars: Norma and Constance Talmadge, Charles Chaplin, Katherine MacDonald, Anita Stewart, Dorothy Phillips, Jackie Coogan, Buster Keaton, Miriam Cooper, Florence Vidor, Carter De Haven, Flora Parker De Haven, Colleen More, Mabel Normand, Marcia Manon and Phyllis Haver.

Directors: James Young, Sidney Franklin and Hobart Henley.

Some of the other prominent invited guests were Al Lichtman, Mrs. Margaret Talmadge, Natalie Talmadge Keaton, Rudolph Cameron, Jack Morrell, M. C. Levee, John McCormick, E. V. Richards, Julian Saenger, Lou Anger, Motley H. Flint, vice-president of the Los Angeles Trust and Savings Bank, and J. D. Williams.

The purposes and aims of the Guild are explained in the following proclamation proposed by Mr. Schenck and unanimously adopted at the meeting:

"Be it known by these presents, that we, independent producers, directors and stars of that mystic realm of filmland, do hereby issue to the great American public our most hearty Christmas greetings and best wishes for a Happy New Year.

"Furthermore, by this proclamation we desire to inform all good patrons of the new art of the cinema of our earnest desire to provide for them during the coming new year, amusement feasts greater than any they have ever enjoyed before.

"There be those among us who wear cap and bells; there be those who seek to entertain while they instruct. Others there are who sit at the feet of the mighty and are known to the far corners of the earth. One and all we bespeak the kindly attention and consideration of the public during the coming year 1922.

"In the court of the arts of painting, sculpture, music, literature and drama, we of the cinema are comparative newcomers. We seek to usurp none of the older arts, but to call them to our aid in order that the public may profit. The great public which has succored the older arts can aid our newer art, too.

"We appeal to the public to continue their patronage of this new art so that it may progress and not retrograde. We appeal that the worthy may survive. That the photoplay of moral theme and artistic merit may reach greater heights.

"In return, we, independent producers, directors and stars, on this fifteenth day of December, in the year of Our Lord nineteen hundred and twenty-one, have formed an organization which shall be known as the Independent Screen Artists' Guild, whose purpose shall be an undying effort to please the public and justify the confidence which has been reposed in us.

"Let all be appraised that it shall be the sincere endeavor of the Independent Screen Artists' Guild to make bigger and better photoplays during the coming twelve months, and to aspire in all we do to surpass that which we already have done, to the end that our public shall benefit thereby.

"As evidence of the desire of the Independent Screen Artists' Guild to give of its best, its members therefore do propose to the Independent Theatres of America the national, co-operative exhibition of Guild's finest motion pictures.

"It is the Independent Theatre Owner in every city who makes it possible for us to further advance the art of the cinema by allowing us to produce our photoplays in our own studies, unhampered by any restriction. It is our public which makes it possible at the box office for theatre owners to so support the producers, stars and directors.

"We wish by our direct relations with the theatre owners to eliminate the profit of the middleman and Wall street, with the result we may be able to put our entire effort into making finer pictures with a saving to the public at the box office.

"The Independent Screen Artists' Guild, therefore, proposes as a tribute to the Independent Exhibitors and our public who have so nobly fostered our desire to advance the art of the screen, that the week of February 16 be set aside for the purpose of presenting simultaneously throughout the United States our greatest screen efforts, upon which we have toiled unceasingly many months.

"The Independent Screen Artists' Guild announces to its public that it has accepted the offer of co-operation extended by J. D. Williams, manager of Associated First National Pictures, Inc., an organization composed of thirty-five hundred independent exhibitors, which, since its inception, has faithfully and successfully

(*Continued on page 232*)

Anti-Blue Law War Is Waxing in Force

Springfield, Mo., Will Decide Sunday Issue by Ballot—Big Battle Shaping in Kansas

ACCORDING to advices from various sections of the United States and Canada the fight against the blue-law movement is steadily growing in intensity. With two victories already won in Missouri for the Sunday opening cause, the interest of the trade is now centered on Springfield, where on December 27th a referendum will be held to decide whether or not motion pictures are to be permitted on Sundays. In Kansas the exhibitors' state organization is preparing to carry their offensive against the advocates of Sunday closing and censorship to the United States Supreme Court. In Montreal, the aldermanic executive council has canceled its order to close all theatres except those presenting straight picture programs, and a permanent modification of the original drastic arrangement is looked for.

A real fight between Missouri exhibitors and "Sunless Sunday" advocates is on at Springfield, a town of 60,000 population. It is an expensive battle for the exhibitors, who are leaving no stone unturned in an effort to forever wipe out the radicalism now prevailing. The eyes of every exhibitor in Missouri are turned toward Springfield as a victory there means the third consecutive triumph of the theatre owners in the last two months. Misrepresentations and false viewpoints of the Sabbath, outlined from the pulpit, are being combatted by the exhibitors through an extensive advertising campaign in the newspapers. A referendum will be held December 27 to determine whether or not motion picture houses shall remain open on Sunday.

The outlook for Missouri exhibitors, relative to blue-law agitation and censorship, never was brighter than at the present time. What had the appearance of strong factors of opposition only a few weeks ago now has dwindled to virtually nothing. Charles D. Morris, editor and publisher of the St. Joseph (Mo.) *Gazette*, a strong supporter of the exhibitors, has been nominated as one of the fifteen delegates-at-large to the Missouri Constitutional convention at which a new state charter will be written.

This fact in itself is insignificant enough, but, with self-appointed reformers making a desperate effort to obtain sufficient representation to "put over" a state censorship the importance of Mr. Morris' presence at the convention cannot be overestimated. It is the delegates-at-large who will virtually control the convention. The other fourteen, selected with Mr. Morris, are believed by exhibitors to be broad-minded men too interested in the welfare of the state to be bothered with the whims of an obscure few. An editorial published by Mr. Morris on censorship recently attracted state-wide attention in exhibitor as well as reformer circles.

If necessary, the Motion Picture Theatre Owners of Kansas will carry their fight against advocates of Sunday closing, under the Kansas labor law, to the United States Supreme Court according to Mr. Van Praag, president of the Kansas exhibitors' organization. In several instances exhibitors have been arrested for showing on Sunday, but are continuing to operate their theatres on Sunday, pending a hearing in their cases. All alleged violations of the labor law will be consolidated in one case Mr. Van Praag believes.

"The labor law, passed in 1886, when there were no motion picture houses, does not apply to the theares today," said Mr. Van Praag. It states that no person shall work or cause any persons to work, except in cases of necessity, on Sunday. It is an antique law and does not apply to the modern motion picture house. If it does, the law would affect street cars and other industries which are necessary to operate on Sunday. No date for a hearing on the case, which probably will be before a jury, has yet been set, but the Kansas exhibitors plan to throw their entire strength into the fight and feel confident of victory."

The aldermanic executive council of the Montreal civic administration has reconsidered its order to close all theatres on Sundays with the exception of those presenting straight moving picture programs, with the result that the order has been entirely canceled. The civic officials held several conferences with local theatre managers, after which it was decided on December 15 to pry the lid off once more, the only provision being that the theatres were to be careful not to offer any vaudeville specialty or film production that might offend the feelings of Sunday theatregoerss. The situation was cleared, it is understood, by the voluntary offer of the Gayety Theatre management to discontinue burlesque performances on Sundays, and the managers of moving picture and vaudeville theatres also gave their promise that they would not offer anything "noisy" or of a burlesque type in the Sunday performances.

Voices Brighter Outlook for Export Business

John Cecil Graham Discusses Effects of the Washington Conference on Film Exports

IMPROVEMENT in European exchange rates already made and further development which is contingent upon the successful solution of some of the important problems now before the Disarmament Conference at Washington promise much for the future of the film industry, not only in Great Britain but on the Continent as well, in the opinion of John Cecil Graham, General Foreign Representative of the Famous Players-Lasky Corporation, who reached New York Friday, December 9th, on his annual business trip. He will spend several weeks at the home office of the Famous Players-Lasky Corporation, in a series of conferences on the European film situation with E. E. Shauer, director of the foreign department.

"While there is no immediate promse of speedy improvemen' in the European film industry as it affects the American export business, there is a promise of better things to come within the next two years," said Mr. Graham. "Inasmuch as the depressed condition of the various European money values has served as a big handicap to American exporters, the rapid improvement in British, French and other European exchange should be accepted as an encouraging sign for the future. Should the Washington conference be successful in relieving European and other governments of some of their great armament burdens, business undoubtedly will be stimulated and the exchange of those countries hardest hit by deflation undoubtedly will make more rapid strides toward recovery.

"Physical changes in the British industry have not been numerous. Except for the completion of those theatres for which licenses are obtained before the war, there has been little theatre building. I do not believe the problems brought about by the shortage of theatres will be solved in fewer than three to five years. This applies also to France, Germany and other European countries.

"The British exhibitor is confronted with about the same problem as that facing the American exhibitor. Indiscriminate booking of pictures during the wild scramble for pictures during the last few years has brought him face to face with the necessity of supplying better entertainment for a more discriminating public.

"The advance booking problem is not so acute as it was a year or more ago, due in a large measure to the fact that the peak of the great film load which poured in upon Great Britain was passed some

(*Continued on page 232*)

"Foolish Wives" Opens in New York Jan. 8th

Will Not Be Road-Showed; Arrangements Under Way for Openings in 33 Big Cities

"FOOLISH WIVES" will open at the Central Theatre, New York City, on January 8th. The release date of January 15th has been set by Universal Film as the official one. The picture will not be "road-showed," and arrangements are now being negotiated in thirty-three cities for first-run showing of the picture in the regular motion picture houses. Following these runs, the picture will be offered to the smaller houses. Except for the showing at the Central Theatre, New York, the picture will not be exploited further. Universal executives are convinced that the production has already received an unusual measure of exploitation and that further efforts along these lines would simply retard the submission of the picture to the country's exhibitors.

Carl Laemmle, in a statement issued this week from the Universal headquarters, declares that Universal will stand by its promise made last August to the exhibitors of the country through Vice-President R. H. Cochrane that "Foolish Wives" will not be "road-showed," but will be offered to exhibitors as direct and as soon as possible. Mr. Laemmle says:

"I have determined to renew and confirm the promise made by Mr. R. H. Cochrane and for reasons that have seemed good to hundreds of very big exhibitors, who have both told me personally and written to me, I have decided to forego the pleasure of exploiting "Foolish Wives" ourselves except in the one instance of the Central Theatre in New York City. The lease of this theatre was secured for the express purpose of showing this super-jewel picture, and it has been thought wise to follow out our own original plan in this case.

"In regard to all the other cities, we have determined to give the biggest exhibitors in each city the opportunity to book "Foolish Wives" in preference to giving it to legitimate houses, where it might be played for longer runs and be kept away from the great body of exhibitors for months and months.

"We have selected thirty-three cities in the United States in which to offer the first showing of "Foolish Wives" in picture houses. Not until the run is over there will it be shown in the lesser theatres. We have a special corps of men who will call on all the first run exhibitors in these cities at once and arrange dates and exhibition problems. We have virtually accepted several offers where the dates were satisfactory to us.

"Foolish Wives" in its final form will be in fourteen reels. We have tried various other lengths and since we have waited so long for the picture we have not been in a mood to take any chances on a cutting which did not preserve all the virility and smoothness of the wonderful story and atmosphere. The picture I have just seen is so rippingly smooth in its development, so gorgeously exquisite in its artistry, so powerful in its character analysis, so gripplingly full of suspense and so smashing in its climaxes that I take the utmost pride in offering it as the best answer to those carping critics who recently declared moving pictures to be a failure as a vehicle of artistic expression.

"The release date of January 15th has been set as the official one but the picture will be shown at the Central Theatre on January 8th.

The determination not to exploit "Foolish Wives" any further except in the case of the Central Theatre showing is said to have been reached as the result of arguments against further exploitation by a number of prominent exhibitors. These men have all been against having the Universal exploit the picture before they had it. They argue that "Foolish Wives" has exploited itself for almost two years. There is scarcely a man, woman, or child who does not know about it, they declared. Since Universal has promised to give "Foolish Wives" direct to exhibitors, they argued, why not give it without any strings at all? As it is universally admitted that exhibitors are making money today only on big productions, why not let them have an unembarrassed opportunity to make this exploitation money in addition, even though it is necessary to charge more for the picture?"

These personal arguments and the many letters he has received have had the effect of convincing Mr. Laemmle that "Foolish Wives" has actually had all the exploitation that is necessary and that there is therefore no reason why exhibitors should not get "Foolish Wives" as direct and as soon as possible.

Wire Briefs from Coast

ELLIOTT HOWE, who completed work as co-director of "Wildfire" for Ben Hampton, died of heart failure last Saturday night.

Ferdinand Earle has sent notice to exhibitors that he owns the copyright on "The Rubaiyat" and that he has brought suit to enjoin the Rubaiyat, Incorporated, from releasing, distributing, or exhibiting a motion-picture of that name.

J. D. Williams left Los Angeles for New York on Friday of last week.

Realart has been merged with Famous Players-Lasky, according to telegram to H. G. Ballance, sales-manager of the Famous Players-Lasky organization. Mr. Ballance was called East, making it necessary for him to abandon his tour of the country at this time.

Producers and artists affiliated with First National met on December 15 at the Hotel Ambassador, Los Angeles, and made tentative plans for the organization of an indepenedent screen artists' guild. The purpose of the new association is declared to be to bring the producer, exhibitor, artist, and public closer together. Joseph Schenck acted as chairman of the meeting. Tentative plans are being made for the holding of an Exhibition Week during the week of February 18.

R. J. Tobin, vice-president and general-manager of the Robertson-Cole studios on the Coast, left for New York on Monday of this week. Mr. Tobin before his departure stated that production activities at the R-C plant will be increased during January, when Pauline Frederick, Sessue Hayakawa, Doris May, and two all-star companies will begin production of new subjects.

Heavy rain Saturday night, Sunday, and Monday did severe damage to sets all ready for the start of production work.

Realart-F.P.-Lasky Consolidation Going Forward

Consolidation of Realart with Famous Players-Lasky, begun last week, is expected to be completed by the end of the month. All of the Realart sales staff, except the managers, have been released, and most of the sixty men are reported already to have re-established themselves.

Famous Players-Lasky has assumed charge of sales and contracts, and the booking records of Realart are now being incorporated with those of the parent organization.

Several of the home-office departments, including those of the supervisor of contracts, the purchasing agent, the advertising manager and sales statistics, have been moved from 469 to 485 Fifth avenue. Some of the employees also having been temporarily transferred.

One of the managers, Walter R. Scates of Boston, has been given a place in the Famous Players-Lasky organization. He will have the Boston office. Messrs. Levine and Bullwinkle, his oldest salesmen, have entered the employ of First National in Boston territory.

President Morris Kohn is delaying development of his future plans until after the transfer of Realart has been completed.

Report has it that J. S. Woody, general manager, is contemplating the formation of a partnership, the details of which will be announced after the first of the year.

Dario L. Faralla, assistant treasurer, expects to be busy for some time closing the Realart books and will not do his planning for the future until that work is finished.

Jay A. Gove, assistant general manager, says exhibitors are co-operating enthusiastically with January bookings which are expected to make next month's rentals among the largest in the history of Realart.

John N. MacMeekin, special representative, is reported to have signed up for special work in connection with the sale of "Foolish Wives."

A Fan Critic Says

(Continued from page 218)

names are not mentioned in the electric lights. Typical examples are, Lon Chaney, Richard Dix, Wallace Beery, George Fawcett, Theodore Roberts, Raymond Hatton, James Kirkwood, Joseph King, Theodore Kosloff, T. Roy Barnes, William Mong, Marguerite de la Motte, Nigel de Brulier, Helene Chadwick, John Bowers, Cullen Landis, Harry Myers and Leatrice Joy.

The directors who have been responsible for exceptional productions are Rex Ingram (who ranks first for 1921), Marshall Neilan, Thomas Ince, Cecil de Mille, John Robertson, Emmet Flynn, Robert Vignola, Hugo Ballin, George Fitzmaurice, J. Gordon Edwards, Penrhyn Stanlaws, Maurice Tourneur and Fred Niblo. D. W. Griffith fell down terribly on his one offering, " Dream Street." Other directors who deserve citations are, Messrs. Barker, Brenon, Webb, Withey, David Smith, Baker, Leonard, W. deMille, Sennett, Browning, Beaudine, Melford, Forman, Walsh, Roach, Trimble and Hopper.

The leading figures in the comedy field in my opinion, are Buster Keaton and the bespectacled Harold Lloyd, both of whom have done consistently fine work throughout the season. Others who are not far behind are Clyde Cook, Larry Semon, Eddie Barry, Bobbie Vernon, Ben Turpin, Al St. John, Neal Burns, Lloyd Hamilton, Johnny Hines and Snub Pollard.

The literary celebrities include Rupert Hughes, Rita Weiman, June Mathis, Gouverneur Morris, Edward Knoblock, Gertrude Atherton, Mr. and Mrs. George Randolph Chester and, of course, John Emerson and Anita Loos. The last two have successfully maintained their position as the greatest scenario writers in the movies.

There is no doubt that the most important and the most interesting feature of the year has been the sudden influx of foreign films. Regardless of their commercial value, these pictures have exercised a profound influence on our producers, and they have materially affected the quality of the more recent American productions. They have taught us a great deal about composition, emotional acting, costuming and, particularly, the handling of mob scenes.

Of all the European nations, Germany has shown the most complete mastery of the art of motion picture making. " Passion," " Deception," " Gypsy Blood," " All for a Woman " and " One Arabian Night " have possessed a pictorial beauty that is all too rare in our native films. Two other German pictures, " The Cabinet of Dr. Caligari " and " The Golem " —both of them harsh, brutal dramas—introduce a new dimension to the screen, and open up a train of possibilities that is well nigh limitless.

Sweden has given us an excellent production, " Our Mutual Friend," and another not nearly so good, " You and I." Denmark's contribution consists of one ambitious film, " Hamlet," which possesses certain great merits, and certain grave defects. The same may be said of " I Accuse," which comes from France.

Italy has been more fortunate. " Theodora," a sumptuously spectacular production which bears a strong resemblance to " Quo Vadis " and " Cabiria," is one of the most successful pictures of the year.

England has shown very little to date, but " Carnival " and " The Bonnie Briar Bush " give promise of better things to come from this source.

China has not been heard from as yet, but reports are expected at any moment.

The European actors who have established reputations for themselves on this side of the Atlantic are, Pola Negri, Emil Jannings, Werner Krauss, Ernest Lubitsch and Paul Wegener, all in German productions; Asta Nielsen in the Danish " Hamlet "; Catherine Reese in " Our Mutual Friend "; Romuald Joubé and Séverin-Mars in " I Accuse "; and Mary Glynne in several of the Famous Players British films.

The ultimate conclusion is that 1921 has seen three photoplays which, in my opinion, are the best that have ever been produced—namely, " The Kid," " The Four Horsemen of the Apocalypse " and " The Three Musketeers "; it has seen at least thirty more that rank well above the average; and it has seen a number of foreign importations of undeniable merit.

So that the fans have no kick coming.

Let us hope that, in 1922, the producers themselves will be similarly fortunate.

Allied Laboratories Will Hold Ball December 31

THE Grand Ball and Entertainment of the Allied Film Laboratories Association, Inc., will be held New Year's Eve, December 31, at the 12th Regiment Armory, Columbus Avenue, 61st Street, New York City. A special feature of the program will be a beauty contest, the winners of which will be given an opportunity in pictures through the courtesy of the Warner Bros. The "movie" stars in the metropolitan district are expected in force. "A good time for all," is the advance word sent out in heralding the function.

Ernest Lubitsch Arrives with New Spectacle

Ernest Lubitsch, director of " Passion " and " Deception," arrived in New York from Europe this week. He was accompanied by Paul Davidson, whose theatrical holdings extend throughout Germany, Italy, France, and Holland.

Both Mr. Lubitsch and Mr. Davidson are coming to America under the auspices of the Hamilton Theatrical Corporation to study American production methods. They brought with them a new Lubitsch production titled " Pharaoh's Wife." Some of the scenes are said to have 126,000 persons in them.

Better Export Outlook

(Continued from page 230)

months ago. Beginning next September British releases will be practically stabilized on a basis of a twelve months interval between trade show and release dates. During the period of the excess film supply this interval has been as long as eighteen months or more.

" Conditions in Germany are still in a chaotic state as the result of the collapse of the mark. No one seems to know just what will happen next. At the present very few American pictures are finding their way into Germany as the result of the embargo. There is the possibility that the German government will take some action next spring to remove this embargo, along the lines of reciprocity in commercial dealings.

" The recently organized French Paramount company, known as Societe Anonyme Francaise des Films Paramount, is making splendid progress. Since the first release on October 21st, Paramount bookings have increased four hundred per cent. An extensive advertising and exploitation campaign was used to launch the beginning of releasing activities. Central offices are maintained in splendid quarters in Paris at 63 Champs Elysees and a Belgian branch has been opened at Brussels. Later offices will be opened at Lille, Lyon, Marseilles and Bordeaux."

Screen Guild Formed

(Continued from page 229)

fostered the efforts of the independent producer, director and star.

" Besides these thirty-five hundred theatres, welded in First National's great chain, we invite every independent theatre owner in the United States to assist us to join personally with them in the desire to simultaneously lift its burden from a careworn world.

" We the Independent Screen Artists' Guild, do hereby pledge ourselves to devote the week of February 16th to our public, and throughout the United States we will appear before our friends and express the gratitude that is ours for the manner in which the kindly world has received our humble efforts."

Will Prevent Juggling of Censors' Serial Numbers

In watching out that exchanges do not attach a serial number of some film which has been passed by the New York State Motion Picture Commission to some old film, on which a permit was not sought, Ansel W. Brown, head of the Albany bureau of the commission, is checking up every film which he sees presented on his trips of inspection about the state these days. Duplicate records of all films passed by the Commission in New York have been sent on to Albany.

Explains How to Win Over Church-Going Movie Fan

At the weekly luncheon of the Associated Motion Picture Advertisers held at the Cafe Boulevard in New York recently, an interesting talk was given by the Reverend Dr. William Carter, of the Throop Avenue Presbyterian Church in Brooklyn. Dr. Carter endeavored to point out how to put motion pictures over among church people. He explained that more than half of the population of the United States were church-goers.

Dr. Carter declared there were two factors which should be followed to win the confidence of the church-goer. The first, he stated, would be to take higher classical literature and capitalize upon it. Dr. Carter also impressed the fact upon his hearers that a producer should be true to the great basic thing in a story and not insult the public's intelligence by changing it to suit a star or to inject clap-trap situations to cause sensationalism.

Joint Arbitration Board of Buffalo Completed

Archie W. Moses, manager of the R-C Pictures Corporation exchange in Buffalo, has been appointed chairman of the new joint arbitration committee of the F. I. L. M. Club of Buffalo.

The other exchange men on the new committee, which was named at the meeting in the Hotel Iroquois last Monday, are: Henry W. Kahn, Metro; George Hickey, Goldwyn, and Fred Myers, Jr., Fox.

The exhibitor members are Howard J. Smith, manager of the Palace, Buffalo, and president of the Western New York unit of the M. P. T. O. A.; J. H. Michael, manager of the Regent in Buffalo, and a member of the executive committee of the state exhibitors' league, and Judge John W. Schatt of the Opera House in Gowanda, N. Y.

The club ratified the working agreement entered into in New York city recently between the F. I. L. M. Clubs and the M. P. T. O. A.

Manitoba Exhibitors Re-Elect President

At the luncheon of the Motion Picture Exhibitors' Association of Manitoba, in the Manitoba Hall, Winnipeg, on Thursday, December 15, Mr. R. Kershaw, a veteran exhibitor of Winnipeg, was re-elected president of the organization for the coming year, his selection being unanimous. W. S. Jones of Winnipeg, manager of the local branch of the Associated First National, was the unanimous choice for the vice-presidency, replacing Milton Milligan, who had retired. F. R. Hyde was re-elected treasurer of the association.

The exhibitors decided to hold the general convention for 1922 on February 22, this being one date during the annual winter carnival in Winnipeg. This assembly will be held for the purpose of discussing business developments and also for enter-



A photograph of the guests who attended the farewell dinner tendered George E. Kann, export manager for Universal, by the Universal home office force. Mr. Kann resigned from Universal to head Goldwyn's foreign department

N. Y. Federation of Labor Protests Censorship

THE following protest against motion picture censorship was adopted at a recent meeting of the Executive Council of the New York State Federation of Labor:

"Whereas, Despite the protests of organized labor of this State and liberty-loving citizens generally, the Legislature of 1921 enacted a law creating a board of State censors and empowering them and their subordinates to approve and disapprove motion picture films and printed and other advertising connected therewith; thus defying the constitutional provisions guaranteeing freedom of press and publication of fact and opinion and thereby menacing the liberties of the people by establishing tyrannical control of the means of communication; therefore be it

"Resolved, By the Executive Council of the New York State Federation of Labor in annual meeting Tuesday, December 13, 1921, at Albany, that a bill be introduced and supported in the Legislature of 1922 repealing the Motion Picture Censorship law of 1921."

Buffalo House Manager Is Killed in Accident

Charles Lodge, house manager at Shea's Hippodrome, Buffalo, was killed in an automobile accident in that city Saturday evening, December 17. Mr. Lodge was promoted to assistant to Harold B. Franklin from a house detectiveship at the big Buffalo theatre.

Few New Incorporations in New York State

While seven companies incorporated in the motion picture business in New York state during the past week, the records in the Secretary of State's office at Albany show that the capitalization in each instance was so low that the aggregate amount reached only $37,500.

Batavia Theatre Corporation, Batavia, $500, H. H. Chapin, J. R. Osborne, Nikitas Dipson, Batavia; Seiden Industrial and Educational Film Corporation, $10,000, Joseph and Jack Seiden, Samuel V. Heimberger, New York; Roamax Films, Incorporated, $500, New York, Lillian Ward, Dorothy Chappell, New York; Charles Stebbins, Cambridge, Mass.; Circle Dramatics, Incorporated, $1,000, R. T. Lingsley, M. P. Breen, R. S. Mazzola, New York; E. H. C. Amusement Corporation, $5,000, Emanuel H. Cansor, Walter Herzbrun, Grace B. Wiley, New York; Singer Pictures Corporation, $500, Harriet C. Lindgren, Rhea Finn, Anna Rosenthal, New York city; Castleton Theatre Company, New York, $20,000, Ole T. Koenvik, Alfred and C. V. Huttar.

The Motion Picture News extends to all its readers and friends its best wishes for a Merry Christmas and a prosperous New Year.

The Trade Critic Says—

(Continued from page 219)

What of the snug home sermon which is treated dramatically in "No Woman Knows," "Why Girls Leave Home" and "A Man's Home," and satirically in "Dangerous Curve Ahead?" What of the character sketches—"Disraeli," "The Devil" and "The Ten Dollar Raise"?

What of these fine melodramas—"The City of Silent Men," "Reputation" and "Conflict"? What of the ornamental pictures—"The Gilded Lily," "Queen of Sheba" and "Forbidden Fruit"? What of the dramatic novelties—"Deception," "The Golem," "The Lotus Eater," "The Journey's End," and "Dinty"? What of the quaint studies—"Our Mutual Friend," "Lavender and Old Lace," "Jane Eyre," "The Old Oaken Bucket," "Scrap Iron," "Rip Van Winkle," and "The Old Swimmin' Hole"? What of the comedy novelties—"Doubling for Romeo," "His Nibs," "Little Eva Ascends," "Seven Years Bad Luck," and "Molly O"? What of the light romances—"Ducks and Drakes," "Oh, Lady! Lady!" and "The Love Special"? What of Chaplin's masterpiece—"The Kid"? What of the fantastic novelties—"A Connecticut Yankee" and "One Arabian Night"? What of that giant among pictures—"The Four Horsemen"? What of "The Three Musketeers"? What about these pictures for entertainment? What of that wonderfully human document—"The Conquering Power?" What of the Harold Lloyd, Buster Keaton and Clyde Cook comedies?

Some of these attractions possess better box-office values than others—some are highly artistic. All of them have been produced with the utmost sincerity to accomplish something worth while. Indeed, the year of 1921 in picture production has CARRIED ON exceedingly well. There have been dozens of mediocrities to support them. This was to be expected. The American producers need have no fear from the German or Swedish entries with such a list. We cannot be surpassed in technical equipment—lighting, photography, settings and other essential details. However, we can learn much from Sweden. In that far-off country are assembled a group of realists and idealists. It may be that they have already discovered the ART of the motion picture. They believe in simple truths. The Germans and Scandinavians will teach us pantomime. Their players simulate life because they are deeply in earnest—and they are highly talented. They seldom employ dissolves to display emotion. No scene is cut for the effect of showing some previous episode which brought sorrow or pathos in its wake. The actor portrays it all and the imagination is stimulated.

The modern story and the modern treatment of it will belong to America. We are play-children and possess a sense of humor. And there is a place for the light domestic comedies, the snug little studies of romance and sentiment. The screen is

(Continued in last column)

MOTION PICTURE NEWS

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Nat'l Ass'n Issues Fire Prevention Booklet

The Fire Prevention Committee of the National Association of the Motion Picture Industry has forwarded to exchange managers' associations throughout the country a bulletin containing ten fundamental rules for preventing exchange fires. Managers have been requested to read the rules to all employees and to post them conspicuously as a constant reminder that good exchange housekeeping is the only kind of insurance that really insures against destruction by fire.

The ten rules for fire prevention contained in the bulletin are:

1—Keep plenty of water handy. 2—Keep film in containers when not actually in use. 3—Throw film scraps into self-closing metal cans, never into open waste basket. 4—Keep the cutting rooms, etc., well swept. 5—Have a professional electrician do all your wiring, in accordance with every city ordinance. 6—Box your radiators and steam pipes. 7—Enforce the "no smoking" rule. 8—Banish the "strike anywhere" match. 9—Keep only enough cement, gasoline and collodion on hand for the day's work. 10—Appoint one man or woman as fire monitor.

To Enforce Clause on Purchase of Lithos, etc.

BEGINNING the first of the new year, Los Angeles exchanges will enforce the clause of the rental contract providing that all lithos, photographs, slides, accessories be purchased of the exchange renting the film. According to the resolution adopted by the members of the Film Exchange Board of Trade, all exhibitors not adhering to this clause will be placed on an undesirable list.

An Exhibitor Says—

(Continued from page 220)

There is yet another phase—the presentation of motion pictures in legitimate theatres and making them accessible at legitimate theatre admission prices. Frankly, I believe that this method is overdone, especially since some of the pictures presented in this fashion are no better in quality or otherwise than the average. There is such a thing as attempting departures, making them and overdoing the idea. We have attempted it, so much to our credit; we have done it successfully, for which we deserve so much praise. Let us not overdo the thing, for there is absolutely nothing in store for us other than unnecessary competition, dissension and disaster. In the first place, legitimate theatres are not adapted to picture presentation; they cannot accommodate large audiences as spaciously as the picture palaces, and most of the seats are not ideally located for the movie-going patron. Rather, they are better suited for the ear than for the vision. This is a handicap that will go a long way toward influencing the spectator. Then, too, the patron realizes as well as the exhibitor that he is paying an exhorbitant price for a commonplace production which is not presented above the average style.

Nevertheless, the producer has still a greater prize in view by his legitimate theatre presentation. His object is to place a greater valuation on his picture on the strength of its "run," whether protracted or shortlived.

It may almost be considered bromidic to reiterate that the film industry is still in its infancy, but it is sophistry to assert that it is very far beyond that stage. But I firmly believe that the year 1922 must decide whether it shall remain in its infancy or whether it shall take its place as the greatest asset in the amusement world. True, we appreciate the producer's efforts and realize that no producer wants to make a poor picture. If the best motive is there theoretically, why can it not be the same way practically? We must progress.

The destiny of the motion picture is in the hands of the producers, and it is entirely dependent upon them whether there shall be a famine in our field or whether the harvest shall be greater than ever before. Their opportunities are unending.

going forward. At present it is trying to find itself. It must furnish all kinds of stories to please a public of widely varied tastes. That public demands youth and beauty, romance and sentiment, in preference to a school of drama expressing unstinted realism. We have not suffered yet as a race to absorb the foreign ideas. What is the matter with the motion picture? Nothing that we can see. It has a definite place in the scheme of entertainment. At present it is an industry. Some day it may be an art. That day will come when, taking a tip from Secretary Hughes, we scrap the superfluous elements—and create a demand for real expression not tainted with the muck called gold.

Pictures Suitable for the Christmas Season

(As Listed by the National Board of Review)

RELIGIOUS

Behold the Man—6 reels, Pathe Exchange, Inc.
From the Manger to the Cross—7 reels, Vitagraph Company of America.
Eternal Light, The—multiple, Catholic Arts Society, New York City.
Star of Bethlehem, The—3 reels, Atlas Educational Film Corporation, Chicago.
Birth of Our Saviour, The—1 reel, Atlas Educational Film Corporation, Chicago.
First Christmas, The—1 reel, Atlas Educational Film Corporation, Chicago.
Holy Night—1 reel, National Non-Theatrical Motion Pictures, New York City.
Holy Land and Jerusalem Scenics—1 reel each, Famous Players-Lasky Corporation, Educational Film Corporation, Kineto Co. of America, National Non-Theatrical Motion Pictures, Inc.

DRAMAS POSSESSING CHRISTMAS SPIRIT

Homespun Folks—6 reels, Associated Producers.
Sign of the Cross, The—4 reels, Famous Players-Lasky.
Bluebird, The—6 reels, Famous Players-Lasky.
Humoresque—6 reels, Famous Players-Lasky.
Cinderella—4 reels, Famous Players-Lasky.
Seven Swans, The—5 reels, Famous Players-Lasky.
Servant in the House, The—8 reels, Film Booking.
Jack Knife Man, The—6 reels, First National.
Kid, The—6 reels, First National.
Passing of the Third Floor Back, The—6 reels, First National.
Over the Hill—11 reels, Fox.
Cinderella Man, The—5 reels, Goldwyn.
Rip Van Winkle—7 reels, Hodkinson.
Spender, The—5 reels, Metro.
Little Orphant Annie—6 reels, Robertson-Cole.
Nobody's Kid—5 reels, Robertson-Cole.
Everybody's Sweetheart, 5 reels, Select.
Right to Be Happy, The—5 reels, Universal.

War Tax on Express Shipments Revoked Jan. 1

The public will save approximately $1,500,000 a month as a result of the elimination of the war tax on express shipments according to George C. Taylor president of the American Railway Express Company. The "Revenue Act of 1921" eliminates the war tax of one cent on every twenty cents and fractions thereof in transportation charges on all express shipments. The elimination of the tax will virtually amount to a decrease in rates of a little over five per cent.

Inasmuch as the Revenue Act becomes effective January 1st 1922, the tax on all shipments forwarded "prepaid" on or before December 31st, will be collected. On shipments forwarded "collect" and arriving on or after January 1st the tax will not be assessed.

Brenon and Wm. Farnum Address Students

At Columbia University on Monday night of last week Herbert Brenon, director for William Fox, delivered a lecture on "The Art of Motion Picture Directing" before the students of the class in Motion Picture Production. William Farnum also talked to the class and gave some interesting experiences of his career on the stage and screen. Columbia inaugurated the course this fall in connection with the class on Scenario Writing.

Watch 'Em!

"Enclose you check for renewal of our subscription and Booking Guide, "Is the picture suited to my audience?" and "No more booking in the dark." Watch the subscriptions pour in from the little fellows who are unable to get to the exchanges and see the new releases run off."

Truly yours,
H. S. RUSSELL,
Crescent Theatre, N. Chelmsford, Mass.

Police Say Man Arrested Is Head of Film Crooks

William Pearson, one of the owners of the Washington Light Company 186 West Lake Street, Chicago, and declared by the police to be the brains of the gang of international film thieves, which they hold responsible for the theft of millions of dollars worth of motion picture films, was arrested by agents of the W. J. Burns Detective Agency, and Chicago detectives in Chicago this week.

Pearson is wanted in Buffalo, where there is a warrant out for him, and former Governor Edward F. Dunne, representing motion picture interests, has applied for extradition papers.

Pearson, according to police officials, has been named in a confession made at Buffalo last week by Morris Taitus, formerly of 1739 Washburn Avenue, Chicago, who was arrested at Sweet Water, Texas, and brought back to Buffalo.

Others under arrest, and said to be involved in the international operations of the gang, include T. Shima, owner of a film exchange in San Francisco, and Joe Kubey, arrested in Honolulu as he was about to sail for Japan with prints of "The Three Musketeers."

Government, state and private agencies are said to have trailed members of the alleged international film thieves for six months, and the stories of their operations form an amazing swindle tale, it is declared.

Movies to Supplant Sunday Evening Sermons

The Rev. Wellington C. Holmes, pastor of the Universal church at Logansport, Ind., has announced that he will show motion pictures of a religious nature instead of preaching sermons on Sunday evenings throughout the winter. He tried the plan last winter and filled his church with it.

Texas Exhibitors Conduct Enthusiastic Meeting

The most enthusiastic gathering of exhibitors in the history of exhibitor organization in Texas was held at the Oriental Hotel, Dallas, Texas, December 13th and 14th. Mr. E. T. Peter, Executive Committee Member of the Motion Picture Theatre Owners of America, and former president of the Texas organization, presided at the meeting.

The Texas organization was originally known as the "Texas Exhibitors' Circuit,"

Resolutions were unanimously adopted at the convention, endorsing "Official Urban Movie Chats," and pledging every exhibitor member of the Texas organization to run them.

Resolution was adopted to contribute the first two weeks' film rental tax in January, in consideration of the repeal of the Five Per Cent Film Rental Tax.

The following officers were elected:

C. J. Musselman, Paris, president; J. A. Holton, Port Arthur, first vice-president; J. J. Hegman, Austin, second vice-president; Ed Foy, Dallas, treasurer, and Joe Philips, Fort Worth, secretary.

Herbert Kerman Engaged

The engagement of Miss Ruth Weiss, daughter of Mr. and Mrs. M. Weiss, of New York to Herbert Kerman was announced recently. Mr. Kerman is well known throughout the trade and holds an important post in the Alexander Film Corporation.

Value Recognized

"Kindly find enclosed 50 cents in stamps for copy of Booking Guide. I want this Guide as often as it is issued.

"Very truly yours,
"W. H. HAIN,
"Box 393, Cleveland, Tenn."

"European Films Are a Boon to Independent"

Chester Beecroft, in Survey, Declares They Will Increase Business

"IMPORTED Films will be the salvation of the Independent Distributor during the current season, and will do more to revive the flagging interest of the picture fans throughout the country than anything that is likely to be done by our habit-bound producers in this country."

This statement, which is likely to stir up comment and stimulate some thought, was made by Chester Beecroft of 501 Fifth Avenue, in an interview with a Motion Picture News reporter recently.

What Mr. Beecroft says merits serious consideration, for he has had broad experience and enjoys high standing in the trade. During the war he was one of the largest independent exporters of American films to Europe, and since then has brought over some of the best European productions which have been shown here. Back of all that he knows the picture game thoroughly, having been prominently identified with it since 1909, through such mediums as the then all powerful Motion Picture Patents Company. The General Film Company, Chaplin-Mutual Company, the halcyon days of David Horsley, and Famous Players-Lasky.

For the last five years he has specialized in export and import and is personally as well known to the important people of the film trade in the various Capitols of Europe as he is in America. It was Chester Beecroft who, more than two years ago, published double page advertisements in the motion picture papers warning the industry here that unless certain definite things were done it would lose its marvelously lucrative foreign business in which, during the war, it had gained a virtual monopoly. His warning was not heeded, but his prophesy has been borne out with disastrous exactness.

Mr. Beecroft went on to say:—"The sure fire value of the imported film has already been definitely established by such powerful distributors as Famous Players-Lasky (Deception) First National (Passion—Gypsy Blood—Quo Vadis—All for a woman—Caberia, Goldwyn (Calagary—Theodora) United Artists (Carnival) so that the Independent now realizes that they are the safest form of investment.

Every picture man knows that there must be a deeper underlying cause for continual bad business than financial depression. Heat, which was the cause generally ascribed during the summer, no longer answers for any of the empty seats. Commercial conditions seem to be generally on the mend, or at least the populace is becoming used to it and is attempting to readjust itself. Why then doesn't business in the picture houses come back to normal?

Circulate among those who used to be habitual fans and ask that question. Never mind New York—that's never a safe gauge for the amusement business—but go to Stamford, to Paterson, to Worcester, to Dayton, to Dowagiac, to Salt Lake, or to the thousand other live towns that form the real backbone of the business and you will find that the fans don't go back every Tuesday or Thursday or whatever their regular picture night used to be, because the *habit* has been broken; they will tell you that they are 'sick of the same old thing'—the society drama—the formula made productions—the pretty star and poor company—the horrible sameness that has bored them stiff for the last two years. These folks used to go religiously on certain nights to their favorite local theatre. Now they go irregularly and only when some special appeal is made and their interest in some particular thing has been aroused.

Right here is where the foreign film comes in. It has novelty or appeal to rouse and attract them and novelty of expression when they see it. It gives them a fresh and a new view point. It breathes life and so stimulates a business that is poor and uncertain only because it has grown stale. It gives to the regular who has grown pessimistic and cold, hope and promise and will do more to revive the movie habit than any move the exhibitor can make at this time! New trade comes with it as a natural course, but what the exhibitor needs is his old dependable community trade, the regulars—the repeaters."

Asked whether there was any danger of the foreign film crowding out or hurting the home product, Mr. Beecroft was most emphatic in his statement of a contrary belief.

"I cannot imagine a more helpful influence," he said. "The tendency of these 'different' European pictures, is to rouse up the American producer and pull him out of the fatal rut he has gotten into. We have more great directors here than they have in all the rest of the world, but they have gone a little stale. The foreign film will be like medicine to them. They'll come back strong, but for the next season or two they will have to be content with second place. As to crowding out the home product, that's foolish. Out of every 1000 films produced abroad there are but two or three of the magic kind. Tons of trash are sent over and peddled around that will never, and should never, find a market. Furthermore, there are but three or four concerns in all Europe capable of turning out high-class stuff. But when they do make a good one, man dear! It looms up like the sun over the horizon.

"Last year I looked at over 300 films which were highly recommended to me in various parts of Europe. I selected five. One of them was Our Mutual Friend, which has just been released by Wid Gunning. It is clean, beautiful and inspiring. It took the jaded critics by storm and is certain to be the biggest money making success of the year, foreign or domestic.

"And right here I would like to correct the erroneous impression that Germany is the great producing center of Europe. It is not. I say this only after the most careful study, made on the ground, and with a full knowledge of producing conditions in all countries:—Our Mutual Friend and other scheduled events of the current season will prove beyond question that the finest pictures, with the most consistent quality and sustained high standard, are made by the Nordisk Films Kompagni of Copenhagen, Denmark. I have now in hand five of these photographic gems which will soon be on the market, and with which, while proving my point, I hope to do my share toward winning back the wayward fan and to help the exhibitor to restore his old time continuously profitable week in, week out business. That will mean prosperity for the Distributor, the Producer—Everyone."

IMPORTS AND EXPORTS OF MOTION PICTURE FILMS.
10 MONTHS ENDING WITH OCTOBER, 1919, 1920, 1921.

IMPORTS

	1919		1920		1921	
	Feet	Dollars	Feet	Dollars	Feet	Dollars
Sensitized, but not exposed.	11,184,000	241,000	71,559,000	1,275,000	146,803,000	2,735,000
Negatives	711,000	328,000	1,580,000	577,000	2,741,000	864,000
Positives	1,522,000	88,000	3,527,000	162,000	10,397,000	2,274,000
EXPORTS						
Not exposed..	104,321,000	2,321,000	56,108,000	1,474,000	34,268,000	941,000
Exposed	110,414,000	6,376,000	143,723,000	6,580,000	121,796,000	5,574,000

EXPORTS OF EXPOSED FILM TO PRINCIPAL COUNTRIES
10 MONTHS OF 1921

	Feet
Great Britain	15,886,000
Australia	14,909,000
Canada	14,264,000
Argentina	11,479,000
France	6,195,000
Japan	5,947,000
British East Indies	5,339,000
Cuba	4,506,000

(The above figures are presented through courtesy of the National City Bank of New York and O. P. Austin, statistician of that institution).

During 1922 *Motion Picture News* Will, From Time to Time, Carry Special Articles and Other Data of Timely Interest, on Film Conditions Abroad as They Affect the American Producer.

PROGRAMS FOR THE WEEK OF DEC. 18TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Novelty — Creation — Sacred Pictures, Inc.
Instrumental — "The Spirit of Christmas," rendered by the Capitol Orchestra.
Special—Christmas Greeting, presented by Miss Aida Armond.
Current Events—Capitol News.
Special — "Moszkowskiana," presented by the Capitol Orchetra, a company of vocalists solo dancers and ballet.
Feature — A Man's Home — Selznick.
Ballet—Dutch dance, presented by Mlle. Gambarelli, Alexander Oumansky, Doris Niles and Thalia Zanou.
Novelty—Such Is Life in Volendam—Hy Mayer Travelaugh.
Organ — "Christmas Evening in Sicily," from "Sicilian Suite."

Mark Strand Theatre—
Overture—"Sixth Hungarian Rhapsody," with czimbolom cadenza, by Bela Nyary.
Novelty — Trailing the Coyote — Bob and Bill Series.
Current Events—Strand Tropical Review.
Feature — Vendetta — David P. Howells. Presented with prologue under the title of "Mattinata," with Richard Bold, tenor soloist, and Joseph Martel, with special stage setting.
Vocal — "While You're Away," sung by Estelle Carey, soprano.
Comedy — The Bell Hop — Larry Semon.
Next Week—My Boy.

Central Theatre—
Current Events — International News and selected strips from other weeklies.
Comedy — The Straphanger — Lee Moran.
Feature—The Fox—Harry Carey. Presented with a prologue adapted from "The Chocolate Soldier," with the Weber Quartette, Misses Emira Sessions and May Walker, appearing.

Rivoli Theatre—
Overture—La Forza del Destino.
Current Events—Rivoli Pictorial.
Vocal—To a Wild Rose.
Duet by Betty Anderson, soprano, and Fred Jagel tenor.
Feature—Miss Lulu Bett—Famous Players-Lasky.
Instrumental—Serenade.
Violin solo by Willy Stahl.
Comedy — The Bell Hop — Vitagraph.
Next Week—The Little Minister.

Rialto Theatre—
Novelty—A Movie Trip Through Film Land.
Ballet—Dutch Dance.
Presented by Myrtle Immel and Felicie Sorel.
Special—The Bashful Suitor—Triart Productions.
Musical—Ampico Reproducing Piano, rendering "Concerto," first movement, with orchestra accompaniment.
Feature—Don't Tell Everything—Famous Players.
Vocal—Visions of Spring.
Rendered by Grace Hoffman, soprano.
Comedy — Snooky's Fresh Heir — Chester.
Next Week—Rent Free.

Criterion Theatre—
Fool's Paradise (continued).

Astor Theatre—
Theodora (continued).

LOS ANGELES

Symphony Theatre—
Novelty—The Cibit Cat—Bob and Bill Series—Pathe.
Comedy—The Chauffeur—Fox.
Dramatic—The Honor of Ramerez—Pathe.
Comedy—I Do—Harold Lloyd.
Next Week—Trailing.

Superba Theatre—
Second week of The Fox.

Tally's Theatre—
Current Events—Fox News.
Comedy—The Monkey Bell Hop—Joe Martin.
Feature—False Kisses—Universal.

Clune's Theatre—
Scenic—Through the Adirondacks.
Current Events—Kinograms.
Educational—Ford Weekly.
Special — Child singer in special numbers.
Feature—Morals—May McAvoy.

California Theatre—
Current Events — Fox and local events.
Novelty—Sport Review—Goldwyn.
Musical—Concert by orchestra, with Il Guarany, A Song of India, Selections from Sweethearts and Bimini Bay rendered.
Feature — A Poor Relation — Will Rogers.
Novelty — Topics of the Day — Pathe.
Comedy — Edgar, the Detective — Goldwyn.
Next Week—Theodora.

Kinema Theatre—
Overture—If I Were King.
Current Events — Kinograms and International.
Novelty — Topics of the Day — Pathe.
Special—Community singing.
Cartoon—The Wolf and the Kid—Æsop's Fables—Pathe.
Vocal—Trio sings selections from Rigoletto.
Feature—The Wonderful Thing—Norma Talmadge.
Comedy—The Adviser—Hamilton-White.
Next Week—My Boy.

Grauman's Theatre—
Current Events—Pathe Weekly.
Organ—April Showers.
Special—Four girls in a whistling act.
Educational — Petrograd of Today—Pathe.
Instrumental — Jans Rubini, violinist.
Special—A Christmas week number, with 25 children made up as dolls, is presented.
(Two sets are used, one a street and the other an interior.)
Feature—The Little Minister—Paramount.
Next week—The Call of the North.

Grauman's Rialto Theatre—
Current Events—Pathe News.
Organ—I Want My Mammy.
Rendered with voice accompaniment.
Educational Pathe Review.
Instrumental—Cornet duo.
Novelty—Novagraph Strip—Pathe.
Vocal — Tenor soloist, singing I Hear You Calling Me and On the Road to Mandalay.
Feature—Get Rich Quick Wallingford—Paramount

Mission Theatre—
Third week of Molly O

Loew's State Theatre—
Five acts of vaudeville and The Foolish Age

SEATTLE

Coliseum Theatre—
Overture—Selections from "The Pink Lady."
Current Events—From Pathe and Kinograms.
Scenic—As Old as the Hills.
Comedy—The Adviser.
Feature—Her Social Value—Wanda Hawley.
Next Week—Tol'able David.

Clemmer Theatre—
Overture—Selections from "Chu Chin Chow" and "I Just Want You."
Current Events — International News.
Scenic—Some Speed to Surygua.
Comedy—A Monkey Bell Hop.
Feature—A Parisian Scandal.
Next Week—Cheated Hearts.

Strand Theatre—
Overture—"The Glow Worm."
Current Events—Kinograms.
Comedy—Pure and Simple.
Vocal—"Song of the Province" and "Mighty Lak a Rose," Soloist, Vivian Hart.
Feature—Don't Tell Everything.
Next Week—Same bill.

Blue Mouse Theatre—
Overture—"The Firefly."
Current Events—Fox News.
Educational—Pathe Review.
Comedy—A Perfect Villain.
Feature—The Foolish Age.
Next Week—Morals.

Liberty Theatre—
Current Events—Liberty News.
Comedy—Free and Easy.
Vocal—Deacon Jones Harmony Four in selected songs.
Feature—Fightin' Mad.
Next Week—A Sailor Made Man.

Winter Garden Theatre—
Scenic—Land of Pardons.
Comedy—An International Sneak.
Feature—Cappy Ricks.

CLEVELAND

State—
Overture — Excerpts from "The Fortune Teller," by Victor Herbert.
Current Events — Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff in "Getting Ahead."
Feature—"The Branded Woman"—Norma Talmadge.
Attraction Extraordinary — Pallay Anna, international premiere danseuse, in Rose, Butterfly and Whirlwind dances and in a descriptive Gypsy dance to the accompaniment of Brahms Nos. 4, 5, 6. Assisted by Ballet Ensemble of 15 from Ohio School of Arts.
Next Week—"The Little Minister," with Betty Compton.

Allen—
Overture — "Russland and Ludmila," by Glinka.
Current Events — Allenette—selections from various news reels.
Prelude—Allen ensemble of thirty voices with soloists, with "Eli-Eli" as main theme.
Soprano Solo—Leonara Sparkes, member Metropolitan Opera Company, of New York., three concerts daily.
Feature—"No Woman Knows."
Next Week—"School Days."

Stillman—
Overture—A Scotch Fantasy.
Comedy—"The Stork's Mistake."
Feature—"Man-Woman-Marriage" second week.
Next Week—"Little Lord Fauntleroy."

Park—
Overture—"Fling of the Highlanders" with violin arias by Musical director Maurice Spitalny. Scotch Dancers featured.
Current Events—Fox News.
Comedy—Chester Conklin in "The Perfect Villain."
Feature—"Courage."
Next Week — "Tol'able David," with Richard Barthelmess.

Circle—
Overture—"Apple Blossoms."
Current Events—Pathe News.
Comedy—"Beach Nuts"—The Hall Room Boys.
Feature—"A Pair of Silk Stockings"—Constance Talmadge.
Added Attraction—De Lando and his company of mystics. Special mind reading sessions, and legerdemain exhibitions.
Next Week—"Molly O."

Standard—
Current Events — International News.
Comedy — "A Family Affair"—Century Comedy.
Feature — "The Fox" — Harry Carey—Second week.
Next Week—"A Parisian Scandal," with Marie Prevost.

CHICAGO

Roosevelt Theatre—
Overture—Selections from "The Fortune Teller."
Review—"Speed."
Topics of the Day.
Specialty—Lindsey McPhail playing "Kitten on the Keys."
Specialty—Louis Gilbert, lyric soprano, singing, "Don't You Remember the Time," and opera selection.
Pathe News.
Feature—"A Prince There Was."
Coming feature—"The Iron Trail."

Woodlawn Theatre—
Organ selection—"Maiden American March."
Screen Travelogue—"In Old Granada."
Woodlawn Pictorial Review.
Comedy—"Saving Sister Susie."
Overture—"Il Guarany."
Feature—"What Do Men Want?"
Intermission—"Crystal Gazing."
Coming feature—Mary Pickford in "Little Lord Fauntleroy."

Ziegfeld Theatre—
Pathe News.
Literary Digest.
Comedy—"Sink or Swim."
Feature—Bert Lytell in "The Idle Rich."
Coming feature—"The Little Minister."

Barbee's Theatre—
Feature—The Dempsey Carpentier Fight. Sixth week.

Randolph Theatre—
Organ selections.
Feature—"Way Down East." Fifth week.
Coming feature—"Over the Hill."

Woods Theatre—
"The Queen of Sheba." Fifth week.

MILWAUKEE

Merrill Theatre—
Weekly—International.
Scenic—Sunset Buird.
Comedy—Mack Sennett Love Taps and Hard Knocks.
Feature—A Man's Home.

Butterfly Theatre—
Feature—Arnold Daly The Man Without a Country, American Legion Benefit for the entire week.



Three column ten inch ad on "R.S.V.P." used by the Rivoli theatre, Baltimore

Strand Theatre—
Feature—Why Girls Leave Home—Second week.

Alhambra Theatre—
Overture—Alhambra Orchestra.
Weekly—Pathe News—Literary Digest.
Topics—Educational.
Comedy—Larry Semon The Fall Guy.
Feature—Corinne Griffith The Track.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms and Circlette.
Novelty—Literary Digest Topics.
Comedy—Free and Easy—Mermaid.
Special Feature—Alla Axiom—Psychist.
Feature—The Invisible Fear.
Next Week—The Beautiful Liar.

Colonial Theatre—
Current Events—Selznick News.
Comedy—Sink or Swim—Pollard.
Special Music—American Harmonists and Liberty Entertainers.
Feature—Chivalrous Charlie.
Next Week—All's Fair in Love.

Loew's State Theatre—
Current Events—Pathe News.
Comedy—Fresh from the Farm—Chester.
Soloist—Elsie Cole, soprano.
Feature—Ladies Must Live.
Next Week—Disraeli.

Ohio Theatre—
Current Events—International News.
Comedy—Saving Sister Susie—Christie. (Second week).
Special Feature—Brown's Saxaphone Six.
Feature—The Sheik. (Third week)
Next Week—The Call of the North.

CINCINNATI

Walnut—
Current Events—99.
Topics of the Day—Literary Digest.
Two-reel Feature—The Policeman and the Baby—Paramount.
Feature—A Prince There Was.
Next Week—Don't Tell Everything.

Strand—
Current Events—Pathe 100.
Two-reel Feature—The Ne'er to Return Road—Paramount.
Feature—My Lady Friends.
Next Week—The Little Minister.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—The Bonnie Brier Bush.
Next Week—Rip Van Winkle.

Gifts—
Current Events—Fox News.
Feature—Molly O'.
Next Week—Same.

Capitol—
Overture—Intermezzo from "Jewels of the Madonna."
Atmospheric Prologue to Feature—Group of songs by John Barnes Wells: a. Wishin' and Fishin'. b. Kitty. c. Crow's Eggs. d. Lightning Bug.
Feature—Little Lord Fauntleroy.

NEW ORLEANS

Strand Theatre—
Feature—Ladies Must Live—All star.
Educational Comedy—The Stork's Mistake.
Prizma—Garden of Normandy.
Pathe News.

Liberty Theatre—
Feature—After the Show—De Mille.
Keaton Comedy—Hard Luck.
Pathe Review.
International News.

Trianon Theatre—
Feature—Her Winning Way—Mary Miles Minter.
Stolen Magic.
Pathe Review.

Globe Theatre—
Feature—Home Stuff—Viola Dana.
Comedy.
Pathe News.

Tudor Theatre—
Feature—The Swamp—Sessue Hayakawa.
Comedy—Put and Take—Sid Smith

BROOKLYN

Mark Strand Theatre—
Overture—"Orpheus (Offenbach)
Sport Pictorial—"Form."
Musical Stage Picture—"Believe Me If All Those Endearing Young Charms" (Moore), by Eldora Stanford, soprano. Garden set with arbor with singer in crinoline grown.
Mark Strand Topical Review.
Tony Sarg Almanac—"The First Vamp."
Solo—"Maria-Mari" (Russo-di Capua), Edorado Albano, baritone.
Musical Shadowgraphy—White cyke. House lights down. Two amber and two magneta spots from back throwing forms of Venetian String Quartette in shadow. Quartette played Tschaikowsky's "Andante Cantabile."
Pola Negri in "Vendetta."
Comedy—"Robinson-Crusoe, Ltd." (Mermaid.)
Organ Solo—"Pilgrims' Chorus" from "Tannhauser" (Wagner). John Hammond and George Crook, organist.
Next Week—Jackie Coogan in "My Boy."

DETROIT

Adams—
Overture—Excerpts from the "Messiah," by Handel.
Current Events—Pathe News and Topics of the Day.
Special—Emmons and Colvin in popular songs.
Feature—What Do Men Want—Wid Gunning.
Comedy—A Pair of Sixes, with Bobby Vernon—Educational.

Broadway-Strand—
Current Events—Kinograms and Topics of the Day.
Comedy—The Love Egg—Educational.
Special—Sunshine Kiddies in Melodyland.
Feature—The Call of the North—Paramount.

Fox-Washington—
Overture—"Hungarian Fantasia," by Tobain.
Current Events—Fox News and Fox Newsetts.
Comedy—The Toreador, with Clyde Cook.
Feature—Trailin', with Tom Mix.
Educational—Eccentricities of a Wasp and Bee.
Cartoon Comedy—Getting Ahead, with Mutt and Jeff.

Madison—
Overture—"Kamenoi Ostrow," Cloister scene, by Rubenstein.
Current Events—Pathe News and Topics of the Day.
Special—Ogden and Benson in songs.
Special—Rex Beach in person.
Feature—The Iron Trail—United Artists.

OMAHA

Strand Theatre—
Overture—"Pique Dame."
Comedy—No Parking.
Feature—Ladies Must Live.

Sun Theatre—
Overture—Orchestral selections.
Comedy—Edgar's Feast Day.
Feature—The Love Charm.

Rialto Theatre—
Overture—"Masaniello."
Organ—"Somewhere in Naples."
Novelty—Picturized demonstration of Annette Kellermann diving.
Comedy—Fresh from the Farm.
Feature—The Call of the North.

Moon Theatre—
Overture—"Scene de Ballet."
Comedy—Stars and Stripes.
Feature—Riding with Death.

BUFFALO

Shea's Hippodrome—
Overture—"The Evolution of Broadway."
Vocal—"Macushla"—Rowe. Song by Edmund Northrup.
Feature—Get Rich Quick Wallingford.
Comedy—By Heck—Mack Sennett.
Current Events—Hippodrome Review.
Next Week—The Little Minister.

Shea's Criterion—
Overture—"The Rainbow Girl"—Hirsch.
Vocal—Selections by Herman Gahwe.
Feature—The Bride's Play—Marion Davies.
Comedy—Love and War—Sunshine.
Current Events—Criterion Pictorial.
Next Week—Over the Hill.



Novelty ad on "Miss Lulu Bett," the work of the New theatre, Baltimore

Loew's State—
Feature — The Rough Diamond — Tom Mix.
Current Events—Loew News, made up of excerpts from the leading news releases, including views of Doraldina in Buffalo. A new Federated comedy and a Mutt and Jeff cartoon subject close the film bill.

Mark-Strand—
Overture—"The O'Brien Girl."
Current Events — Latest Pathe News.
Feature — The Speed Girl — Bebe Daniels.
Comedy — In and Out — Monty Banks.
Special—Screen Snap Shots.
Next Week—Little Lord Fauntleroy—Mary Pickford.

Palace—
Feature — Everything for Sale — May McAvoy.

Olympic—
This house put on an all-comedy week, including Chaplin in The Idle Class, Lloyd in Never Weaken, and a Snub Pollard subject.

Shea's North Park—
Feature—Get Rich Quick Wallingford.
Comedy—By Heck—Mack Sennett.

KANSAS CITY

Liberty Theatre—
Overture—Voice of Caruso singing "Largo"—Handel.
News—Pathe.
Comedy—"Country Chickens" and "Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Pilgrims of the Night," all star cast.
Next Week — "For Those We Love"—Betty Compson.

Doric Theatre—
News—International.
Comedy—"Shake 'Em Up"—Snub Pollard, and "Joys and Glooms."
Special Number—"Scenes of Old Prague," atmospheric prologue with male quartet singing, "Kol Nidre," "Eli, Eli."
Organ Selections—P. E. Stevens, organist.
Feature — "The Golem" — Second week.



Combination display for "A Sailor Made Man" and "Enchantment," used by the Century theatre, Baltimore.

Next Week—"Rip Van Winkle"—Thomas Jefferson.

Newman Theatre—
Overture—Selections.
Current Events — Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number — Sherry Louise Marshall, vocal solo.
Feature—"Ladies Must Live"—Betty Compson.
Next Week—"Little Lord Fauntleroy"—Mary Pickford.

Royal Theatre—
Overture—"Stars," a musical novelty, by Royal orchestra.
News—Royal Screen Magazine.
Comedy—"The Custard Nine."
Organ Selections—Milo T. Harte, organist.
Feature—"Her Social Value"—Katherine MacDonald.
Next Week—"Get Rich Quick Wallingford"—Special cast.

Twelfth Street Theatre—
Overture — Popular selections—Webb's orchestra.
News—Screen Magazine.
Comedy—"The Vagrant"—Lloyd Hamilton.
Feature—"The Call of the North"—Jack Holt.
Next Week—"The Iron Trail"—All star.

BALTIMORE

Rivoli—
Overture — "Il Trovatore," by Verdi.
Current Events—Rivoli News.
Specialty—Literary Topics of the Day, accompanied on the organ by Ernie Cooper and Henry Boehme.
Vocal—Mlle. Sonia Rozano, lyric soprano.
Feature—R. S. V. P.—Charles Ray.
Comedy—The Boat—Buster Keaton.
Next Week—Molly O—Mabel Normand.

Century—
Overture—"Martha," by Flowtow.
Current Events—Century News.
Vocal—Caesar Nesi.
Feature — Enchantment — Marion Davies.
Comedy — A Sailor-made Man—Harold Lloyd

Parkway—
Overture—Medley of Popular Airs.
Current Events—Parkway News and Special Review.
Specialty—Prizma.
Feature—The White Mouse.
Comedy — A Sailor-made Man—Harold Lloyd.

New—
Overture—"Sally," by Kern.
Current Events—Pathe News.
Specialty — The Four Seasons—Kineto.
Feature — Miss Lulu Bett—Lois Wilson.
Organ Solo—Roy L. Frazee.
(a) Quartet from Rigoletto.

Strand—
Overture—Classic.
Feature — Camille — Nazimova and Valentino.
Specialty—The Madcap—Jane and Katherine Lee.

New Wizard—
Overture—Operatic Airs.
Current Events—Kinograms.
Specialty—Screen Snaps.
Feature—The Invisible Power—House Peters.

ATLANTA

Howard—
Overture—"Martha."
Howard News and Views.
Comedy—To be selected.
Violin Solo — "Meditation from 'Thais'" (Massenet) played by Charles Gesser, of the Howard Orchestra.
Feature—Get-Rich-Quick Wallingford.

Metropolitan—
Overture—"Mlle. Modiste."
Kineto Review.
Kinograms.
Comedy—Saving Sister Susie.
Violin Solo—Drdla's "Souvenir," played by Lloyd Bemus.
Feature—Charles Ray in "R. S. V. P."
Extra Added Attraction—Personal appearance of Mr. Ray on Thursday evening.

Criterion—
Kineto Review.
Kinograms.
Comedy—Saving Sister Susie.
Feature—James Kirkwood in Allan Dwan's "The Scoffer."

Rialto—
Overture—"Jazz and More Jazz," played by Rialto Orchestra, conducted by Frank Turner.
Selznick News.
Burton Holmes Travelogue.
Comedy—Bride and Gloom.
Feature—Ethel Clayton in "Exit—the Vamp."

MINNEAPOLIS

State Theatre—
Overture—"Plantation Melodies," by Al Hays.
Weekly—State Digest composed of Pathe and International news strips.
Comedy—Buster Keaton in "The Boat."
Musical Novelty—The La Valle Four, vocal and instrumental quartette in repertoire.
Feature—Richard Barthelmess in "Tol'able David."
Organ Solo—Played by E. J. Dunstreater.
Organ Recital Played by R. M. Hix.
Next Week—Norma Talmadge in "The Wonderful Thing."

New Garrick—
Feature—Charles Ray in "R. S. V. P."
Comedy—"The Skipper's Last Resort," a Toonerville comedy with Dan Mason.
Weekly—Kinogram News.

PHILADELPHIA

Stanley—
Comedy—Fresh from the Farm—Christy
News—Pathe News—Pathe.
News—Fox.
Topics of the Day—Literary Digest Pathe.
Screen Snapshots No. 15—Masterpiece.
Scenic—Wilderness—Masterpiece.
Feature—A Man's Home—Select.
Dancing Feature—Desiree Lubovska and her company.
Next Week—A Prince There Was—Paramount.

Stanton—
Feature—Queen of Sheba—Fox.
Next Week—A Connecticut Yankee in King Arthur's Court—Fox.

Aldine—
Feature—Little Lord Fauntleroy.
Next Week—Disraeli.

Arcadia—
News—Pathe News—Pathe.
Travel — Burton Holmes — Paramount.
Comedy — Kiss and Make Up — Electric.
Feature—Beside the Bonnie Brier Bush—British-Paramount.
Next Week—Exit the Vamp—Paramount.

Regent—
Comedy — The Corner Pocket — Pathe.
Feature—The Infamous Miss Revell—Metro.
Next Week—Garments of Truth—Metro.

Karlton—
Feature — A Fool's Paradise — De Mille.
Next Week—Peter Ibbetson—De Mille.

Palace—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Cartoon — Getting Ahead — Mutt and Jeff—Fox.
Scenic—Sacred City of the Desert—Masterpiece.
Feature—The Sheik—Paramount.
Next Week—The White Oak—Paramount.

Victoria—
News—Pathe News—Pathe.
Comedy—The Playhouse—Peerless.
Screen Snapshots No. 14—Masterpiece.
Feature—Intrigue—Goldwyn.
Next Week—The Midnight Bell—Peerless.

Capitol—
Comedy—The Happy Pest—Fox.
Kinograms—Electric.
Scenic—Let's Go to the South Seas—Electric.
Feature—The Mysterious Rider—Hodkinson.
Next Week—From the Ground Up—Goldwyn.

PITTSBURG

Olympic Theatre—
Current Events—Kinograms.
Cartoon—Aesops Fables.
Specialty—Cowboys Jazz.
Novelty—Pathe Review.
Feature—Second week of "Don't Tell Everything.
Comedy—Back to the Woods.
Next Week—The Little Minister.

Liberty Theatre—
Current Events — International News.
Feature—The Lotus Eater.
Comedy—The Skippers Bosom Friend.
Next Week—The Invisible Fear.

Regent Theatre—
Current Events—Fox News.
Feature—Shame.
Comedy—A Rural Cinderella.
Next Week—The Call of the North.

Savoy Theatre—
Current Events—Fox News.
Feature—Shame.
Comedy—Torchy's Promotion.
Next Week—Rough Diamond.

Grand Theatre—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Lotus Eater.
Comedy—A Rural Cinderella.
(*Continued on following page*)

EXHIBITORS' REPORTS ON NEW RELEASE

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATER

FAMOUS PLAYERS

Don't Tell Everything—

An extraordinary picture which did splendid business throughout week. (Middle West.)

Business only fair, in spite of added personal appearance of a well known star.

Those that did see the picture, however, liked it. (East.)

Good enough to hold over for a second week. Very pleasing. (East.)

Exit the Vamp—

Failed to draw them in. Stiff competition and personal appearances of stars at other houses, the cause. (East.)

Miss Lulu Bett—

The play of the same name appeared on the legitimate stage during the week of the picture, and as the former received favorable press comment the picture profited. A good week's business. (Middle West.)

The Golem—

A strong appeal was made to the Jewish population and the picture drew the largest attendance in several weeks. (Middle West.)

A Prince There Was—

Enjoyed very well. Receipts pleasing. (East.)

Forever—

The kind of a picture that appeals to a higher mentality. May go over in the larger theatres. Small theatre will not do good. (East.)

The Sheik—

Played three weeks to good business. (West.)

Third week held up so good that we think we made a mistake in not holding it on for the fourth week. (Middle West.)

The Affairs of Anatol—

Business was fair though it was a real nice picture. (West.)

Ladies Must Live—

Very poor picture and business only fair. (East.)

Poor business. Not up to Paramount standard.. (Middle West.)

ASSOCIATED FIRST NATIONAL

Tol'ble David—

Best picture in months, with extremely good business. Held audience in suspense. (East.)

Playthings of Destiny—

Picture and business only fair. (East.)

Bits of Life—

Interesting picture but only fair business. (East.)

All for a Woman—

Fair entertainment. Average business. (West.)

The Silent Call—

An average picture with business about as usual. (West.)

The Lotus Eaters—

Went across pretty fair. Criticised for too much exaggeration and not enough of technique. Receipts fair. (East.)

A very entertaining picture with plenty of laughs. Good box office value. (Middle West.)

The Invisible Fear—

Good for only three days; business just ordinary. (Middle West.)

Fair business and a fair picture. (Middle West.)

Molly O—

A big hit which is drawing throngs. (Middle West.)

The Child Thou Gavest Me—

Fine picture, but it didn't do any business for me. Too near Xmas for anything to go over. (Middle West.)

Man-Woman-Marriage—

Very good picture. Interesting always. Pretty good business for the week before Xmas. (Middle West.)

Her Social Value—

Not much of an attraction, but it did fairly well. Katherine MacDonald has a following here. (Middle West.)

FOX

The Night Horseman—

Tom Mix has a certain following here which supports him well. The picture drew a good attendance for the week. (Middle West.)

A Virgin Paradise—

Didn't appeal to the higher class of patrons; business better than fair. (Middle West.)

Thunderclap—

A dandy picture, full of interest. Had fine business on it. (West.)

Shame—

Mediocre picture and business only fair. (East.)

Queenie—

Pretty good picture. Better than the average. Business only medium. Lay this to the season. (Middle West.)

GOLDWYN

The Grim Comedian—

A good picture with an interesting twist at the end. Holt does good work as the star. (Middle West.)

Made in Heaven—

Fairly enjoyable photoplay and business kept up to about the average. (South.)

Poverty of Riches—

Couldn't hold up for a full week; too much drama. (Middle West.)

WID GUNNING

The Blot—

Very good production and good business. Audience very much enthused. (East.)

What Do Men Want?—

A fair picture. Not so good as heralded. Business fairly good for the time of year. (Middle West.)

UNIVERSAL

The Fox—

Just as good as it's cracked up to be. Live stuff. Something doing all the time. Big business. Had to put barriers up in the lobby to keep crowds lined up for the opening performance. (Middle West.)

False Kisses—

A fair picture which drew fairly good business. (West.)

REALART

Dawn of the East—

Alice Brady is popular here and the picture did a good business for the week. (Middle West.)

Everything for Sale—

Picture was right good. Nothing extra, but business good probably on account of holiday season. (South.)

METRO

Passion Fruit—

Jammed them in because of the personal appearance of Doraldina, the star. (East.)

Camille—

Fair picture. Reputation of Nazimova did much to put it over. (South.)

VITAGRAPH

The Son of Wallingford—

Not a box office title. Pleased few who saw it. (East.)

GRIFFITH

The Fall of Babylon—

Fair as regards receipts and show. (East.)

UNITED ARTISTS

Disraeli—

The personal appearance of Victor Herbert along with this picture greatly aided in attracting good houses all week. (Middle West.)

Fair. Makes strong appeal to Jewish element of our fans. Audiences were mostly of Jewish faith and it is believed most of our Jews saw and thoroughly enjoyed "Disraeli." Also, made appeal to lovers of history and biography. (South.)

The Iron Trail—

Title and material much against success. Receipts terribly punk. (East.)

Way Down East—

A wonderful production and a sure fire box office attraction. Pleased greatly. (West.)

SELZNICK

The Way of a Maid —

Very little to this picture. The best thing on the bill was Buster Keaton in "The Boat." This was one of the funniest comedies seen here in months. (Middle West.)

HODKINSON

Light in the Clearing—

Extremely good entertainment. Theatre used this picture to real capacity business. (East.)

STATE RIGHTS

Why Girls Leave Home—

Held over after a seven-day run, this picture came back with excellent box office figures, for the added four days. (East.)

Desert Blossoms—

Mediocre picture and business fair. (East.)

First Run Houses

(*Continued from preceeding page*)

Next Week—Double Bill—A Sailor Made Man and The Invisible Fear.

Loew's Lyceum Theatre—

Current Events — International News.
Feature—First Love.
Next Week—There Are No Villains.

Duquesne Theatre—

Current Events—Selznick News.
Feature—Camille.
Next Week—Little Lord Fauntleroy.

Blackstone Theatre—

Current Events — International News.
Feature—Exit the Vamp.
Novelty—Jules of the River.
Cartoon—Aesops Fables.
Next Week—Not announced.

Minerva Theatre—

Double Bill—Morals and Light of Western Skies.



EXPLANATORY: The Honor Roll is a list of exhibitors whose deeds of exploitation have been related in the Exhibitors' Service Bureau of Motion Picture News during the year 1921. It has been compiled with two major purposes in view.

First, to give credit where credit is due and to express our appreciation to the showmen who have made possible the publication of some 2000 different exploitation stories during the year.

Second, as a service to be used by producers, distributors, exploitation men and all those who are interested in the selling of pictures.

These 700 exhibitors are live wires. They have sold their attractions to the public in 1921 and can therefore be expected to continue doing things during 1922. They ought to have the preference when bookings are made and contracts submitted. The exploitation department that doesn't make use of this list is neglecting one of its opportunities.

Alabama

A. B. HOOPER, JR. — Princess Theatre, Albertville
JOHN B. SNEIDER — Grand Theatre, Bessemer
G. M. PHILLIPS — Strand Theatre, Birmingham
FRANK WARFEL — Majestic Theatre, Florence
J. A. KENNEDY — Galax Theatre, Birmingham
C. A. SNELL — Imperial Theatre, Gadsden
E. J. CREW — Lyric Theatre, Huntsville
C. M. WATSON — Diamond Theatre, Tuscaloosa

Arkansas

O. C. HAUBER — Hauber Theatre, Camden
MRS. EVA VERNON — Grand Theatre, Texarkana
C. B. WOODS — Palace Theatre, Fort Smith
J. FRANK SHEA — Palace Theatre, Little Rock
J. C. HAUBER — Hauber Theatre, Pine Bluff

Arizona

RICHARD AND NACE — Rialto Theatre, Tucson
JAMES ALEXANDER — Lyric Theatre, Yuma

California

DOUGLAS JARMOUTH — West Coast Theatres, Inc., Bakersfield
SYLVIA GROGG, Pub. Dir — California Theatre, Bakersfield
GEORGE F. SHARPE — Liberty Theatre, Fresno
F. VESEY — Lodi Theatre, Lodi, Calif.
MR. STRAIN — Liberty Theatre, Long Beach
FRED A. MILLER — California Theatre, Los Angeles
E. R. JARMUTH — Alhambra Theatre, Los Angeles
ROBERT E. WELLS — Mission Theatre, Los Angeles
FRANK L. BROWNE — Clune's Broadway Theatre, Los Angeles
H. S. MASSEY — Symphony Theatre, Los Angeles
ED. SMITH — Kinema Theatre, Los Angeles
W. L. NEWBERY — Alhambra Theatre, Los Angeles
RALPH WINDSOR — Superba Theatre, Los Angeles
J. A. HAAS — Clune's Broadway Theatre, Los Angeles
CLEM POPE — Symphony Theatre, Los Angeles
NAT HOLT — Loew's State Theatre, Los Angeles
SID GRAUMAN — Grauman's and Grauman's Rialto Theatre, Los Angeles
HARRY DAVID — Mission Theatre, Los Angeles
T. L. HARRY — Tally's Theatre, Los Angeles
ROY MILLER — Miller's Theatre, Los Angeles
EUGENE INGE — Ambassador Theatre, Los Angeles
JAMES FOGARTY — Rosemary Theatre, Ocean Park
W. W. WALKER — Bell Theatre, Pasco Robles
Clint Pedrick — Belvedere Theatre, Pomona
JACK RETLAW — West Coast Theatres, Pomona
J. W. DE STASSIO — Liberty Theatre, Sacramento
J. G. KNAPP — Strand Theatre, San Bernardino
J. B. MASON — California Theatre, San Diego
DWIGHT L. HILL — Pickwick Theatre, San Diego
NICK AYER — Pub. Dir. Roth & Partington Theatres, San Francisco
L. M. STUART — Tivoli Theatre, San Francisco
MERWYN W. JACKSON — Pub. Dir. Strand Theatre, San Francisco
E. G. BERG — Rialto Theatre, San Francisco
ROBERT F. ABRAHAM — Frolic Theatre, San Francisco
FRANK COSTELLO — Tivoli Theatre, San Francisco
EUGENE N. ROTH — California Theatre, San Francisco
J. A. PARTINGTON — Imperial Theatre, San Francisco
J. F. CHURCHILL — California Theatre, Santa Barbara
HARRY T. BROWNE — T. & D. Theatre, San Jose
G. H. NUTTER — Kinema Theatre, Scotia
CARL MARQUARD — California Theatre, Venice
J. W. DAVIS — Virginia Theatre, Vallejo

Colorado

KOHN & FAIRCHILD — Curran's Theatre, Boulder
J. E. TOMPKINS — Liberty Theatre, Colorado Springs
PAT ARGUST — Princess Theatre, Colorado Springs
H. E. ELLISON — Rialto Theatre, Denver
WM. BROUN — Rivoli Theatre, Denver
L. K. SIDNEY — Strand Theatre, Denver
AL. BIRCH — Princess Theatre, Denver
OLE NELSON — Majestic Theatre, Grand Junction
E. M. QUIBELL — America Theatre, Longmont
ED. MARQUAND — Isis Theatre, Longmont
CHAS. H. ERNEST — Palm Theatre, Pueblo
R. C. M'CONNELL — American Theatre, Sterling

Connecticut

JAMES ROURKE — Empire Theatre, Bridgeport
JACK SANSON — Bristol Theatre, Bristol
W. A. MOORE — Poli's Theatre, Meriden
B. G. SALVINI — Lyceum Theatre, New Britain
O. C. EDWARDS — Palace Theatre, New Haven
W. E. SPRAGG — Olympia Theatre, New Haven
JACOB ALPERT — Victory Theatre, Putnam
FRANK QUINLAN — Rialto Theatre, Waterbury

Delaware

OSCAR GINNS — Majestic Theatre, Wilmington
ELIAS WETSTEIN, Pub. Dir — Majestic Theatre, Wilmington

District of Columbia

HARRY CRANDALL — Metropolitan Theatre, Washington
TOM MOORE — Rialto Theatre, Washington
JOHN MITCHELL — Strand Theatre, Washington
SIDNEY B. LUST — Leader Theatre, Washington
FALLAS BROCHE — Metropolitan Theatre, Washington
ROBERT LONG — Rialto Theatre, Washington
EMANUEL J. STUTZ — Columbia Theatre, Washington
LAWRENCE BEATUS — Palace Theatre, Washington

Florida

CLARENCE ROLLINS — Capitol Theatre, Clearwater
HENRY M. TITUS — Lyric and Crystal Theatres, Daytona
PHIL GERSDORF — Arcade Theatre, Jacksonville
FRANK BURNS, Pub. Dir. — Phillips Theatre, Orlando
N. R. JONES — Bonita Theatre, Pensacola
MR. JONES — Isis Theatre, Pensacola
C. E. DAFFIN — Daffin Theatre, Tallahassee

Georgia

WILLARD C. PATTERSON — Criterion and Metropolitan Theatres, Atlanta
FRANK HAMMOND — Forsyth Theatre, Atlanta
RALPH DE BRULER — Rialto Theatre, Atlanta
JACK KALISKA — Vaudette Theatre, Atlanta
MR. DARLEY — New Alpha Theatre, Atlanta
JAMES F. JACKSON — Tudor Theatre, Atlanta
GEORGE SCHMIDT — Alamo No. 2 Theatre, Atlanta
N. C. DARLEY, SR. — Savoy Theatre, Atlanta
FRANK MILLER — New Modjesko, Rialto, Imperial Theatres, Augusta
MR. SHIELDS — Rialto Theatre, Augusta
A. J. WOOD — Grand Opera House, Brunswick
F. L. GRIFFIN — Strand Theatre, Carrolton
ARNETTE M. AIKEN — Colonial Theatre, Commerce
A. H. COBB — Rialto Theatre, Griffin
JOE BURTON — Star Theatre, Tocco
W. G. SCHAEFER — Vaudette Theatre, West Point

Idaho

W. A. MENDENHALL — Pinney Theatre, Boise
J. B. GARDNER — Gem Theatre, Sand Point

Illinois

M. M'CLAINE — Star Theatre, Barry
G. W. MARTIN — Irwin Theatre, Bloomington
L. J. JONES — Randolph Theatre, Chicago
R. E. HARMEYER — Ziegfeld Theatre, Chicago
ANDREW KARZAS — Woodlawn Theatre, Chicago
JOHN BALABAN — Tivoli Theatre, Chicago
HARRY MARX — Chicago Theatre, Chicago
EMMA COHEN — Casino Theatre, Chicago
WM. S. BARBEE — Barbee's Loop Theatre, Chicago
A. L. CRISTY — Elmo Theatre, Chicago
CHARLES H. RYAN — Garfield Theatre, Chicago
MRS. O. WERNICKE — La Salle Theatre, Chicago
WILL MORRISON — Adv. Mgr. Pantheon Theatre, Chicago
SCHWARTZ AND RICE — Riviera Theatre, Chicago
R. C. M'MULLEN — Roosevelt Theatre, Chicago
FRANK FORD — Roosevelt Theatre, Chicago
MAX FLOTT — Stratford Theatre, Chicago
H. G. REDMON — Majestic Theatre, East St. Louis
ELMER RAMSEY — Central Theatre, Fairbury
MARVEL HOMER — Rex Theatre, Fairfield
G. F. BORDERS — Airdome Theatre, Flora

Seven Hundred Live Wire Exhibitors

J. F. DITTMAN.....Strand and Majestic Theatres, Freeport
JOHN MARLOW .....Hippodrome, Herrin
M. A. FISCHER.....La Salle Theatre, La Salle
VERNER HICKS .....Family Theatre, Marion
JOSEPH RICKLI.....Eagle Theatre, Pana
WALTER FLUEGEL .....Empire Theatre, Pekin
DEE ROBINSON.....Madison Theatre, Peoria
HERBER D. M'NALLY.....Edison Theatre, Peoria
J. J. HOFFER.....Victory Theatre, Peotone
HAL OPPERMAN.....Crescent Theatre, Pontiac
J. C. HEWITT.....Strand Theatre, Robinson
EVERIT E. CUMMINGS.....Fort Armstrong Theatre, Rock Island
BRADFORD BRAYTON .....Majestic Theatre, Streator
M. M. SPARR.....Village Theatre, Wilmette
JOSEPH LYMAN .....Princess Theatre, White Hall

Indiana

FRANK HELLER .....Starland Theatre, Anderson
A. W. FORREST.....Forrest Theatre, Boonville
HARRY KORNBLUM.....Criterion Theatre, Evansville
B. F. BRENTLINGER.....Victory Theatre, Evansville
W. C. QUIMBY.....Jefferson and Strand, Fort Wayne
CHAS. C. DAVIS.....Why-Not Theatre, Greenfield
RALPH LIEBER .....Circle Theatre, Indianapolis
LEMWOOD AMUSEMENT CO.....Rialto Theatre, Indianapolis
JOS. D. KENNEDY.....Isis Theatre, Indianapolis
FRANK KOCH.....Ohio Theatre, Indianapolis
CIRCLE THEATRE CO.....Mister Smith's Theatre, Indianapolis
VALENTINE CO.....English Opera House, Indianapolis
FRANK REMBRUSCH .....Ohio Theatre, Indianapolis
MRS. CHAS. DU WAN.....Colonial Theatre, Kendallville
M. F. GRUENEWALD.....Victory Theatre, Kokomo
HERB JENNINGS.....Luna Theatre, Lafayette
A. LEAVITT .....Arc Theatre, Lafayette
HERBERT H. JOHNSON.....Luna Theatre, Lafayette
A. E. BENNETT.....Strand Theatre, Muncie
WALTER CURL .....Kerrigan Theatre, New Albany
W. C. MELOY.....Strand Theatre, Shelbyville

Iowa

ARTHUR E. WELD.....Strand Theatre, Cedar Rapids
O. E. WELLS.....Lincoln Theatre, Charitan
S. O'HARE .....Armory Theatre, Clarinda
D. J. SMITH.....A-Muse-U Theatre, Clinton
PAUL GOSSMAN.....Family Theatre, Clinton
BEN HARDING.....Liberty Theatre, Council Bluffs
E. Metzgar .....Strand Theatre, Creston
HARRY BLANCHARD .....Capitol Theatre, Davenport
GEORGE CLARKE.....Sherman Theatre, Des Moines
DAN BURGUM .....Garden Theatre, Des Moines
A. G. STOLTE.....Des Moines Theatre, Des Moines
E. H. HELMTS.....Rialto Theatre, Des Moines
JESS DAY.....Palace Theatre, Des Moines
F. L. MC NAMEE.....Majestic Theatre, Dubuque
FRANK BURLINGAME .....Strand Theatre, Dubuque
C. J. LATTA.....Lyric Theatre, Harlan
THOS. A. BROWN.....Strand Theatre, Iowa City
WEST & DAVIS.....Grand Theatre, Knoxville
JOS. J. JACOBY.....Strand, Marshalltown
TOM ARTHUR .....Cecil Theatre, Mason City
B. W. SHEPARD.....Strand Theatre, Pomeroy
E. P. WILSON.....Auditorium, Mt. Pleasant
PAULINE BECKWITH .....Auditorium Theatre, Mount Pleasant
JOHN J. FRIED.....Royal Theatre, Sioux City
WALTER F. DAVIS.....Crystal Theatre, Waterloo
ARTHUR WOLD .....Strand Theatre, Waterloo
A. J. DIEBOLD.....Strand Theatre, Waterloo

Kansas

Howard G. Ramsey.....Royal Theatre, Eldorado
W. R. Rowell.....Gem Theatre, Eldorado
W. C. Robertson.....Royal Theatre, Hutchinson
M. B. Shanberg.....Midland Theatre, Hutchinson
Varren & Broun.....Hippodrome Theatre, Leavenworth
Miss Hazel Woody.....Brinkley Theatre, Moran
H. J. Thacher.....Strand Theatre, Salina
Harriet Ruth Wright.....Cozy Theatre, Topeka
J. H. Cooper.....Wichita Theatre, Wichita
Stanley Chambers.....Palace Theatre, Wichita
O. K. Mason.....Regent Theatre, Wichita

Kentucky

R. S. Masters.....Capitol and Princess Theatres, Bowling Green
C. M. Setter.....Diamond Theatre, Bowling Green
S. B. Sparks, Publicity Director.....Ben Ali Theatre, Lexington
George A. Maur.....Strand Theatre, Louisville
R. P. Keith.....Keith's Mary Anderson Theatre, Louisville
Mr. Firnkoess.....Majestic Theatre, Louisville
Edwin Forrest Young, Publicity Director..Rialto and Majestic Theatres, Louisville
A. E. Bamberger.....Bleich Theatre, Owensboro

Louisiana

Bill Jones.....Saenger & Strand Theatres, Alexander
Maurice Barr.....Saenger's Theatres, New Orleans
A. Leopold.....Pantages Louisiana Theatre, New Orleans
Thomas B. Morant.....Saenger's Trianon Theatre, New Orleans
Elmore M. Ryan.....Liberty Theatre, New Orleans
Aubrey E. Chadwick.....Strand Theatre, New Orleans
Marion Ferrera.....Trianon Theatre, New Orleans
Frederick W. Clapp.....Tudor Theatre, New Orleans
Dominick Olister.....Globe Theatre, New Orleans
Ehrlich Bros.....Majestic Theatre, Shreveport
W. L. Swain.....Saenger Theatre, Shreveport

Maine

E. J. Clifford.....Colonial Theatre, Belfast

Massachusetts

Mr. Morris.....Loew's Orpheum Theatre, Boston
N. H. Gordon.....Majestic Theatre, Boston
Samuel Pinaski.....Park Theatre, Boston
Frank Broscketti.....Broadway Theatre, Lawrence
Andrew J. Cobe.....Rialto Theatre, Lawrence
Thomas D. Sororio.....Strand Theatre, Lowell
James Dineen.....Modern Theatre, Lawrence
Kelton T. Miller.....Majestic Theatre, Pittsfield
J. A. Cooney.....Union Square Theatre, Pittsfield
Arthur L. McCory.....Opera House, East Weymouth
J. D. Hutchinson.....Stoneham Theatre, Stoneham
J. W. McDonald.....Fox's Nelson Theatre, Springfield
Charles R. Black.....Quincy Theatre, Quincy

Maryland

G. L. Wonders.....Rivoli Theatre, Baltimore
Louis A. De Hoff.....Century Theatre, Baltimore
H. S. Jefferson.....Parkaway Theatre, Baltimore
W. E. Stump, Jr.....New Theatre, Baltimore
Bernard Depkin, Jr.....Strand Theatre, Baltimore
L. Schichter.....Bridge Theatre, Baltimore
Benjamin Caplon.....Clover Theatre, Baltimore
Bernard A. Depkin, Jr.....Ford's Theatre, Baltimore
Thomas D. Goldberg.....Garden Theatre, Baltimore
Martin J. Porter, Publicity Director.....Hippodrome, Baltimore
Guy L. Wonders.....Rivoli Theatre, Baltimore
Mark Bryant.....Palace Theatre, Denton

Michigan

Boggett and Bowne.....Majestic Theatre, Battle Creek
G. A. Cross.....Post Theatre, Battle Creek
Mr. Schreiber.....Blackstone Theatre, Detroit
Francis A. Mangan.....Broadway Strand Detroit
H. R. Pfeifle.....Priscilla Theatre, Detroit
M. D. Shafer.....Washington Theatre, Detroit
Sid Laurence.....Grand Circus Theatre, Detroit
Thomas D. Moule.....Madison Theatre, Detroit
Phil Gleichman.....Broadway Strand Theatre, Detroit
Clyde Wixom.....Adams Theatre, Detroit
J. W. Goodspeed.....Isis Theatre, Grand Rapids
Consolidated Theatres Co.....Powers Theatre, Grand Rapids
Charles L. Davis.....Rivoli Theatre, Grand Rapids
W. G. Mitchell.....Majestic Gardens Theatre, Kalamazoo
Claude E. Cady.....Gladmer Theatre, Lansing
Walter Hoffman.....Fuller Theatre, Kalamazoo
W. S. Butterfield.....Strand Theatre, Lansing
Roy Tillson.....Strand Theatre, Lansing
Charles H. Cowles.....Neptune Theatre, Port Austin

Minnesota

P. F. Schwie .....New Lyric Theatre, Duluth
P. F. Schwie.....New Garrick Theatre, Duluth
J. B. McCauley.....McCauley Opera House, Glenwood
L. L. Devereaux.....Loyalty Theatre, International Falls
J. D. Johnson.....Auditorium Theatre, Minneapolis
Howe and Silberman.....Blue Mouse Theatre, Minneapolis
William Koch.....Garden Theatre, Minneapolis
G. C. Johnston.....New Lyndale Theatre, Minneapolis
John Prescott.....New Lyric Theatre, Minneapolis
James A. Keough.....Strand Theatre, Minneapolis
Charles C. Perry.....Lyric Theatre, Minneapolis
B. C. Ferniss, Publicity Director.....Finklestein and Ruben, Minneapolis
C. P. Murphy.....New Garrick Theatre, Minneapolis
E. Iwerks.....Grand Theatre, New Ulm
H. N. Tunner.....Family Theatre, Pine City
Lowell W. Calvert.....Capitol Theatre, St. Paul
J. M. McClure.....Astor Theatre, St. Paul
Colonial Amusement Co.....Opera House, Winona

Montana

Arthur Hile.....Ansonia Theatre, Butte
H. A. Albright.....America Theatre, Butte
A. H. West.....Babcock Theatre, Billings
Otto Schmidt.....Ellen Theatre, Bozeman
L. V. Johnson.....Alcazar Theatre, Great Falls
Will Steege.....Capitol & Sexton Theatres, Great Falls
C. B. Hartwig.....Antlers Theatre, Helena
O. W. Lambert.....Orpheum Theatre, Roundup

Missouri

Tom Wrigler.....Park Theatre, Hannibal
H. E. Jameson.....Doric Theatre, Kansas City
Samuel Harding.....Liberty, Doric, World Theatres, Kansas City
Charles Travis.....Lyric Theatre, Liberal
Frank L. Newman.....Newman Theatres, Kansas City
G. E. Eyssell.....Newman Theatre, Kansas City
A. M. Eisner.....Palace Theatre, Kansas City
R. R. Richard.....Royal Theatre, Kansas City
A. Karf.....Twelfth Street Theatre, Kansas City
M. W. Reinke.....Orpheum Theatre, St. Joseph
George T. Myers.....Capitol Theatre, St. Louis
James L. Sweeney.....Central Theatre, St. Louis
Hector Pasmezoglu.....Delmar & Congress Theatres, St. Louis
Seymour Wheat.....Delmonte Theatre, St. Louis
William Goldman.....Del Monte Theatre, St. Louis
Walter D. Shafer.....Liberty Theatre, St. Louis
Robert T. Smith.....New Grand Central Theatre, St. Louis
Skouras Bros.....New Grand Central and Lyric Theatres, St. Louis
William Goldman.....Missouri Theatre, St. Louis
Barney Fagan.....Odeon Theatre, St. Louis
Louri Cleveland.....West End Lyric Theatre, St. Louis

Mississippi

G. F. McCormick.....Saenger Greenwood Theatre, Greenwood
O. L. Anderson.....Strand Theatre, Hattiesburg
D. W. Wolverstein.....Majestic Theatre, Jackson
A. B. Cook.....Istrione Theatre, Jackson

Tribute to Those Who Know Their Job

Nebraska

A. L. Hepp & Co. — Idylhour Theatre, Greeley
R. E. Falkenburg — Majestic Theatre, Lexington
Edgar E. Duncan — Colonial Theatre, Lincoln
R. A. Graman — Keith's Theatre, North Platte
J. K. Brandies — Brandies Theatre, Omaha
John Loveridge — Rialto Theatre, Omaha
Julius K. Johnson — Rialto Theatre, Omaha
Harry Watts — Strand Theatre, Omaha
Harry Goldberg — Sun, Moon, Muse Theatres, Omaha
Ralph Moon — Sun Theatre, Omaha
W. H. Ostenburg, Jr. — Orpheum Theatre, Scottsbluff
L. D. Halstead — Tecumseh High School, Tecumseh

New Hampshire

L. L. Willey — Colonial Theatre, Rochester

New Jersey

Mortimer Leurs — Bijou Theatre, Atlantic City
Karl A. Suelke — Liberty Theatre, Cape May
Joe Cox — Palace Theatre, Cape May
R. F. Woodhull — Baker Theatre, Dover
Thomas K. Lancaster — Apollo Theatre, Gloucester
D. J. Shepard — Branford Theatre, Newark
Jacob Fabian — New Branford Theatre, Newark
Sidney Ascher — Halsey Theatre, Newark
Sid Lawrence — Newark Theatre, Newark
F. L. Smith — Rialto Theatre, Newark
Mr. Drake — Strand Theatre, Newark
Aaron Shusterman — Strand & Empire Theatres, New Brunswick
Jack Allen — Strand Theatre, Perth Amboy
George W. Lederer — Rialto Theatre, Passaic
A. W. Sobler, Publicity Director — U. S. Theatre, Paterson
Harry B. Sheridan — Proctor's Theatre, Plainfield
Joseph Stern — Rivoli Theatre, Roseville
Mr. Blumenthal — Lincoln Theatre, Union Hill

New York

Uly S. Hill — Mark Strand Theatre, Albany
Fred Elliott — Clinton Square Theatre, Albany
De Witt Mott — Rialto Theatre, Amsterdam
John J. Breslin — Jefferson Theatre, Auburn
Joseph D. Swartz — Universal Theatre, Auburn
March Burns — Family Theatre, Batavia
Fred Gillen — Strand Theatre, Binghamton
David Schaefer — Manor Theatre, Brooklyn
Joseph E. Brown — Electra Theatre, Brooklyn
Edward L. Hyman — Mark Strand Theatre, Brooklyn
David Schaefer — Fifth Avenue Theatre, Brooklyn
Harold B. Franklin — Shea's Hippodrome, Buffalo
Howard Smith — Palace Theatre, Buffalo
Arthur L. Skinner — Victoria Theatre, Buffalo
E. O. Weinberg — Mark Strand Theatre, Buffalo
Harry Dixon — Rivoli Theatre, Buffalo
Bruce Fowler — Elmwood Theatre, Buffalo
William J. MacFarlane — Liberty Theatre, Canandaigua
John Maloney — Regent Theatre, Corning
H. L. Walter — Amusu Theatre, Elmira
George Tooker — Regent Theatre, Elmira
C. H. Landers — Opera House, Fredonia
Ross A. McVoy — Temple Theatre, Geneva
Charles Sesonsche — Glove Theatre, Gloversville
Mrs. Marie Cummings — Gowanda Opera House, Gowanda
Robert C. Harming — Shea's Opera House, Jamestown
Robert B. Albert — Albert Theatre, Lancaster
Robert Kane — Hi-Art Theatre, Lockport
D. H. Finke — Bellevue Theatre, Niagara Falls
Howard Caroll — International Theatre, Niagara Falls
Alba W. Root — Haven Theatre, Olean
Claire Meechum — Grand Theatre, Rochester
Clifford A. Carroll — Carroll Theatre, Rome
Bill Shirley — Palace Theatre, Schenectady
Charles Goulding — Proctor's Schenectady Theatre, Schenectady
Fred Fout — Plaza Theatre, Syracuse
Phil Smith — Crescent Theatre, Syracuse
J. M. Griswold — Savoy Theatre, Syracuse
Emmett Cornell — Eckel Theatre, Syracuse
L. G. Barger — Avondale Theatre, Tonawanda
Harry Hall — Rand's Theatre, Troy
N. Robbins — Avon Theatre, Utica
Fred Hathaway, Publicity Director — Alhambra Theatre, Utica
J. P. Papeyanakos — Olympic Theatre, Watertown
Mr. Cole — Broadway Theatre, Yonkers
Hugo Riesenfeld — Criterion, Rialto, Rivoli Theatres, New York
Joseph Plunkett — Mark Strand Theatre, New York
Samuel Rothafel — Capitol Theatre, New York
Andrew J. Cobe — Central Theatre, New York
Al. Harslen — Regun Theatre, New York
M. A. Gilbert — Regent Theatre, New York
D. N. Robinson — Proctor's 125th Street Theatre, New York
M. Jacobson — Pastime Theatre, New York
H. H. Frazee — Lyric Theatre, New York
H. Dolinsky — Loew's Avenue B Theatre, New York
Ben Boyer — Long Acre Theatre, New York
Ben H. Jackson — Fox Audubon Theatre, New York
C. B. McDonald, Publicity Director — B. S. Moss Broadway Theatre, New York
[illegible] — Crotona Theatre, New York

New Mexico

C. N. Williamson — Ideal Theatre, Albuquerque
C. G. Salter — Liberty Theatre, Roswell
Max Kohn — Coronado Theatre, Las Vegas

North Dakota

Goldsman & Bronde — Strand Theatre, Fargo
F. M. McCarthy — Metropolitan Theatre, Grand Forks
J. C. Snyder — New Grand Theatre, Williston

North Carolina

A. B. Cooper — Majestic Theatre, Asheville
R. F. Newton — Imperial Theatre, Charlotte
H. Somerville — Broadway Theatre, Charlotte
R. D. Craver — Broadway Theatre, Charlotte
Mr. Nichols — Paris Theatre, Durham
R. A. Boone — Bijou Theatre, Greensboro
Ernest G. Stellings — Grand Theatre, Wilmington
S. S. Stevenson — Henderson

Ohio

Feiber and Shea — Waldorf Theatre, Akron
A. T. Simmons — Allen Theatre, Akron
Arthur L. Fish — Pastime Theatre, Akron
R. L. Hertzer — Southern Theatre, Bucyrus
A. Bernower — Alhambra Theatre, Canton
J. D. Kessler — Strand Theatre, Canton
F. Reed Hass — McKinley Theatre, Canton
M. Bainaiver — Alhambra Theatre, Canton
Myers Brothers — Majestic Theatre, Chillicothe
McMahon & Jackson — Lyric Theatre, Cincinnati
I. Libson — Walnut Theatre, Cincinnati
Eugene Quigley — Capitol Theatre, Cincinnati
Phil Honeyman — Gift's Theatre, Cincinnati
L. H. Beattie — Palace Theatre, Cincinnati
Mrs. Emma Shakespeare — National Theatre, Cincinnati
J. F. Carle — Metropolitan Theatre, Circleville
C. L. Taylor — Doan Theatre, Cleveland
Fred E. Walters, Publicity Director — Loew's Cleveland Theatre, Cleveland
William Freedman — Metropolitan Theatre, Cleveland
Tom Carroll — Standard Theatre, Cleveland
S. Barret McCormick — Allen Theatre, Cleveland
George Dumond — Loew's State Theatre, Cleveland
Jack Kuhn — Loew's Stillman Theatre, Cleveland
William Smith — Loew's Park Theatre, Cleveland
George Ryder — Circle Theatre, Cleveland
John Gusdanovic — Strand Theatre, Cleveland
Norman Pyle — Standard Theatre, Cleveland
William James — James Theatre, Columbus
J. W. Swain — Pastime Theatre, Columbus
Will D. Harris — Grand Theatre, Columbus
Howard Frankel — Majestic Theatre, Columbus
H. M. Rouda — Auditorium, Dayton
Arthur E. Smith — Loew's Theatre, Dayton
W. A. Thomas — New Valentine Theatre, Defiance
H. E. Mickey — Majestic Theatre, Fostoria
Carl F. Miller — Strand Theatre, Fremont
S. G. Horn — Jewel Theatre, Fremont
A. J. Paul — Royal Theatre, Galion
Nick McMahon — Marlow Theatre, Hamilton
Fred S. Meyer — Palace Theatre, Hamilton
George A. Rea — Forum Theatre, Hillsboro
Nick McMahon — Marlow Theatre, Irontown
C. C. Deardourff — Sigma Theatre, Lima
R. M. Emig — Regent Theatre, Lima
H. F. McGovern — Lyric Theatre, Lima
C. B. Davis — Norwood Theatre, Norwood
Foster & Sharples — Orpheum Theatre, Marion
W. E. & E. A. Keen — Oxford Theatre, Oxford
Fred M. Tynes — Columbia Theatre, Portsmouth
George Schade — Schade Theatre, Sandusky
Nat Chakeres — Majestic Theatre, Springfield
H. T. Lederer — Utopia Theatre, Painesville
Eddie Zorn — Temple Theatre, Toledo
Nat Charnas — Strand Theatre, Toledo
Christian Phister — Jewel Theatre, Troy
H. C. Horator — Alhambra Theatre, Toledo
Harold F. Wendt, Publicity Director — Rivoli Theatre, Toledo
C. W. Diebel — Liberty Theatre, Youngstown

Oklahoma

B. S. Galisha — Electric Theatre, Coyle
Ollie Bronlee — Palace Theatre, Muskogee
Tom H. Boland — Empress Theatre, Oklahoma City
William Jacobs — Criterion Theatre, Oklahoma City
Jones & Camack — Cozy Theatre, Shawnee

Oregon

S. Danz — Star Theatre, Astoria
Steve Willitt — Liberty Theatre, Astoria
Thomas C. Grindley — Liberty Theatre, Astoria
K. L. Burk — Baker Theatre, Baker
W. H. Poole — Liberty Theatre, Klamath Falls
A. C. Raleigh — Columbia Theatre, Portland
Paul Noble — Liberty Theatre, Portland
Frank Lacey — Majestic Theatre, Portland
A. A. Bruce — Peoples Theatre, Portland
F. W. Teufel — Peoples Theatre, Portland
Gus Metzgar — Rivoli Theatre, Portland
Milton Grostein — Star Theatre, Portland
Ralph Winsor — Star Theatre, Portland
Frank Bligh — Liberty Theatre, Salem
Clarence Hill — Antlers Theatre, Rosenburg

Pennsylvania

A. N. Natopoulos — Capitol Theatre, Altoona
J. C. Michler — Michler Theatre, Altoona
M. H. Russell — Strand Theatre, Altoona
J. F. Dunmore — Majestic Theatre, Butler
F. P. Hilt — Carlisle Opera House, Carlisle
Thomas Proffit — William Penn Theatre, Chester
Joseph Heim — Luna Theatre, Danville
C. D. Buss — Strand Theatre
Harlan E. Woerhle — Third Street Theatre, Easton
H. A. Schuermann & Son — Plaza Theatre, East Stroudsburg
R. Jennings — Grand Theatre, Greensburg
Floyd Hopkins — Colonial Theatre, Harrisburg

This List Is Worthy of Careful Filing

O. B. Feldser....Colonial Theatre, Harrisburg
Mr. Hopkins....Victoria Theatre, Harrisburg
H. A. Gilbert....Elite Theatre, Homestead
L. W. Barclay....Nemo Theatre, Johnstown
George Krupa....Hamilton Theatre, Lancaster
Charles Eggers....Lyric Theatre, McKeesport
Harry E. Davis....Bijou Dream, Milton
George Gravenstine....Carman Theatre, Philadelphia
Louis Hirsch....Forrest Theatre, Philadelphia
Ray C. Brown....Locust Theatre, Philadelphia
Jack Feasel....Arcadia Theatre, Philadelphia
Martin Wolf....Victoria Theatre, Philadelphia
J. Mastbaum....Palace Theatre, Philadelphia
Joseph Martin....Regent Theatre, Philadelphia
Jack Feasel....Capitol Theatre, Philadelphia
A. G. Forbes....Stanley Theatre, Philadelphia
Frank Buhler....Stanton Theatre, Philadelphia
Fred D. and M. E. Felt....Aldine and Ambassador Theatres, Philadelphia
Thomas E. Brown....Duquesne Theatre, Pittsburgh
J. Smith....Savoy Theatre, Pittsburgh
Thomas J. Schroeder....Olympic Theatre, Pittsburgh
William Mason....Grand Theatre, Pittsburgh
Sam De Fazio....Blackstone Theatre, Pittsburgh
Peter Demas....Minerva Theatre, Pittsburgh
John Donovan....Regent Theatre, Pittsburgh
Nathan Friedberg....Alhambra Theatre, Pittsburgh
H. B. Kester....Cameraphone Theatre, Pittsburgh
William Mason....Lyric Theatre, Pittsburgh
Charles Hausmann....Hippodrome Theatre, Pottsville
J. Clyde Fisher....Temple Theatre, St. Marys
W. Larned....Victoria Theatre, Tamaqua
William Woodin....Keystone Opera House, Towanda
George Bubb....Majestic Theatre, Williamsport
J. W. Kelly....Wizard Theatre, York
C. H. McCloskey....Penn Theatre, Union Town

Rhode Island

E. G. McGuire....Thornton's Theatre, Riverpoint
W. M. Strong, Publicity Director....Rialto Theatre, Providence

South Carolina

P. C. Osteen....Anderson Theatre, Anderson
P. C. Olson....Strand Theatre, Anderson
R. Glen Ray, Advertising Manager....Opera House, Abbeville
L. T. Lester....Rialto Theatre, Columbia
L. T. Lester....Rivoli Theatre, Columbia
Phelps Sassen....Lyric Theatre, Easley
Mr. Kistler....Strand Theatre, Gaffney
J. R. Hannon....Liberty Theatre, Greenwood
J. H. Ziegler....Bluebird Theatre, Orangeburg
C. L. Henry....Rex Theatre, Spartanburg

South Dakota

S. A. Goethal....Lyric Theatre, Huron
M. A. Pay....Colonial Theatre, Sioux Falls

Tennessee

E. R. Rogers....Rialto and Tivoli Theatres, Chattanooga
W. H. Stevenson....Moneta Theatre, Cleveland
W. E. Drumbar....Riveria Theatre, Knoxville
G. E. Brown....Loew's Palace Theatre, Memphis
Paul Evers....Majestic Theatre, Memphis
J. B. Amis....Majestic Theatre, Memphis
G. E. Brown, Publicity Director....Memphis Enterprises, Inc., Memphis
Bert Jordan....Princess Theatre, Memphis
Charles A. McElroy....Princess Theatre, Memphis
Crescent Amusement Co....Elite Theatre, Nashville
Tony Sudekum....Knickerbocker Theatre, Nashville
J. C. Bradley....Strand Theatre, Nashville
J. H. Adams....Strand Theatre, Nashville

Texas

Sullivan and Levy....Fair Theatre, Amarillo
W. E. Paschell....Majestic Theatre, Austin
Hal Whitfield....Liberty Theatre, Beaumont
M. A. Barr....Peoples Theatre, Beaumont
L. E. Franseen....Tivoli Theatre, Beaumont
Joe Doherty....Palace Theatre, Cleburn
Mr. Musselman....Grand Theatre, Corsicana
Charles R. Mitchell....Queen Theatre, Dallas
Eddie Foy....Foy's Theatres, Dallas
Hershall Stuart....Palace Theatre, Dallas
Mgrs. Lewis & Andrea....Grecian Theatre, El Paso
Henry J. Gould....Hippodrome, Fort Worth
Barry Burke....Palace Theatre, Fort Worth
E. J. Barnette....Tremont Theatre, Galveston
Southern Enterprises....Queen Theatre, Galveston
G. G. De Wolfe....Dixie Theatre, Goldthwaite
E. H. Collins....Grand Opera House, Greenville
J. D. Hughes....Queen Theatre, Hillsboro
Ed. A. Greenblatt....Isis Theatre, Houston
E. M. McDavit....Key Theatre, Houston
J. Frank Shea....Shea's Theatres, Houston
H. A. Brownlee....Queen Theatre, Houston
Hudson B. Scollard....Queen Theatre, Houston
H. A. Daniels....Rialto Theatre, Laredo
Willis Adams....Palace Theatre, McAlester
Hugo Plath....Gem Theatre, Palestine
Robert France, Publicity Director....Pearce Theatre, Port Arthur
Ernest Weldon....Jewel Theatre, Rusk
R. P. Whitfield....Lyric Theatre, San Angelo
N. G. Tinney....Grand Theatre, San Antonio
Vernon....Saenger Theatre, Texarkana
Abe Levy....Strand Theatre, Waco
F. M. Ferguson....Hippodrome Theatre, Wolfe City
Robert Sparks, Publicity Director....Palace Theatre, Wichita Falls
W. D. Harwell....Empress Theatre, Wichita Falls

Utah

Noble Peterson....Lincoln Theatre, Delta
B. G. Thatcher....Lyric Theatre, Logan
H. E. Skinner....Alhambra Theatre, Ogden
H. W. Perry....Ogden Theatre, Ogden
J. B. Ashton....Columbia Theatre, Provo City
Mr. Stallings....Kinema Theatre, Richfield
George Mayne....American Theatre, Salt Lake City
George E. Carpenter....Paramount-Empress Theatre, Salt Lake City
William Cutts....Kinema Theatre, Salt Lake City
Cort & Pyher....Salt Lake Theatre, Salt Lake City

Vermont

Peter Latchis....Latchis Theatre, Brattleboro

Virginia

Guy Barrett....Isis Theatre, Lynchburg
———....Olympic Theatre, Portsmouth
Jake Wells....Isis Theatre, Richmond
Otto Wells....Lyric Theatre, Richmond
Mrs. Caraco....New Park Theatre, Roanoke

Washington

F. B. Walton....American Theatre, Bellingham
Ed. Taylor....Rialto Theatre, Bremerton
George W. Turner....Everett Theatre, Everett
Edwin S. James....Wintergarden Theatre, Seattle
J. W. Sayre, Advertising Manager....Jensen-Von Herberg, Seattle
H. B. Wright....Strand Theatre, Seattle
Claude Odem....Clemmer Theatre, Seattle
John Hamrick....Blue Mouse Theatre, Seattle
William Cutts....Clemmer Theatre, Seattle
Leroy V. Johnson....Liberty Theatre, Seattle
James Q. Clemmer....Winter Garden Theatre, Seattle
Ray Grombacher....Liberty Theatre, Spokane
Charles F. McManus....Colonial Theatre, Tacoma
C. C. Pratt....Strand Theatre, Tacoma

West Virginia

J. & E. Carrier....Kearse Theatre, Charleston
George Kyros....Virginia Theatre, Charleston
C. G. Beecker....Virginian Theatre, Charleston
E. Kochert....Colonial Theatre, Wheeling

Wisconsin

J. Disch....New Majestic Theatre, Cudahy
M. O'Klare....O'Klare Theatre, Eau Claire
F. R. Smith....Bijou Theatre, Fond du Lac
F. L. Koppelberger....La Crosse Theatre, La Crosse
William Friese....New Majestic Theatre, La Crosse
F. J. McWilliams....Grand Theatre, Madison
Louis St. Pierre....Majestic Theatre, Madison
H. M. Rouda....Ascher's Merrill Theatre, Milwaukee
Leo A. Landau....Alhambra Theatre, Milwaukee
Ralph Wettstein....Merrill Theatre, Milwaukee
Charles Hart....Butterfly Theatre, Milwaukee
Leo Landau....Butterfly Theatre, Milwaukee
Mr. Perlowitz....Rialto Theatre, Milwaukee
Edward J. Weisfeldt....Saxe's Strand Theatre, Milwaukee
O. L. Meister....Whitehouse Theatre, Milwaukee
H. Buchanan....People's Theatre, Superior
L. G. Rosener....Colonial Theatre, Winona

Wyoming

G. R. Stewart....American Theatre, Casper
G. R. Stewart....Casper Theatre, Casper
Rae Barnes....Hub Theatre, Casper
M. H. Todd....Princess Theatre, Cheyenne

Canada

———....Allen Theatre, Calgary
J. C. Belmont....Empress Theatre, Calgary
Ralph Ruffner....Capitol Theatre, Vancouver
———....Dominion Theatre, Vancouver
G. C. Brooker....Opera House, Neepawa
—— McClure....Allen Theatre, Winnipeg
———....Dominion Theatre, Winnipeg
Oral D. Cloakey....Lyceum Theatre, Winnipeg
Eddie Benson....Walker Theatre, Winnipeg
R. S. Miller....Starland Theatre, Winnipeg
E. Maule....Temple Theatre, Brantford
S. W. Candy....Regent Theatre, Edmonton
John Minhinnick....Grand Opera House, London
J. A. Morrison....Star Theatre, Medford
J. T. Moxley....Allen's Regent Theatre, Ottawa
Harry Brouse....Imperial Theatre, Ottawa
J. D. Elms....Loew Theatre, Ottawa
M. Rosenthal....Allen Theatre, St. Catherine
R. M. Howe....Griffin's Theatre, Thorold
A. J. Small....Grand Opera House, Toronto
N. K. Miller....Pantages Theatre, Toronto
Regal Films, Ltd....Regent Theatre, Toronto
M. C. Robson....Strand Theatre, Toronto
H. A. Bercovich....Allen Theatre, Regina
Francis A. Mangan....Allen Theatre, Montreal
Mr. Rotsky....New Grand Theatre, Montreal
Louis Garand....Holman Theatre, Montreal

Australia

William Howe....New South Wales Olympic Theatre, Bondi Junction, Sydney
———....Britannia Theatre, New Zealand



EDITOR'S NOTE: This summary of Motion Picture News' "With First Run Theatres" department is published principally for the benefit of the small town exhibitor who wishes to play only assured box office attractions and distrusts his own judgment for one reason or another.

Listed in the following twelve pages are the pictures that, during the last year, have played in the leading theatres in the larger cities for one week or more.

The reader is advised that no theatre's attractions are given in full for the reason that copy for this department often arrived too late for publication and that in certain cities we unavoidably have been without correspondents over a varying period.

How the big pictures of the year or at least the pictures which the theatres which set the pace for the industry have played are all represented.

—NEW YORK CITY—

RIVOLI—To Please One Woman, The Charm School, The Passionate Pilgrim, Polly with a Past, Paying the Piper, Forbidden Fruit (2 weeks), O'Malley of the Mounted, The Easy Road, Straight Is the Way, What Every Woman Knows, The Gilded Lily, Beau Revel, The Love Special, Ducks and Drakes, The City of Silent Men, The Woman God Changed, A Wise Fool, Too Much Speed, A Private Scandal, Life, The Bronze Bell, The Conquering Power, The Conquest of Canaan, Little Italy, The Great Moment (2 weeks), Experience (2 weeks), The Hell Diggers, Room and Board, Beyond, The Affairs of Anatol (2 weeks), Three Word Brand, Footlights (2 weeks), Camille (2 weeks), Enchantment, The Sheik, A Prince There Was, Ladies Must Live, The Bonnie Brier Bush, Get-Rich-Quick Wallingford, Don't Tell Everything.

RIALTO—Oh, Lady, The Rookies Return, The Bait, The Frontier of the Stars, Something Different, Brewster's Millions, The Kentuckians, Forbidden Fruit (2 weeks), The Inside of the Cup, She Couldn't Help It, The Witching Hour, Chickens, The Plaything of Broadway, The Dollar a Year Man, The Whistle, The Little Clown, Two Weeks with Pay, The Woman God Changed, One a Minute, A Kiss in Time, Appearances, Wealth, Behind Masks, The Conquering Power, The Conquest of Canaan, The Mystery Road, Crazy to Marry, The End of the World, Cappy Ricks (2 weeks), Passing Thru, The Affairs of Anatol (2 weeks), The Great Impersonation, After the Show, The Case of Becky, Under the Lash (2 weeks), White Oak, The Sheik (2 weeks), Fightin' Mad, La Tosca, Get-Rich-Quick Wallingford, Peter Ibbetson.

STRAND—Isobel, or the Trail's End, Nineteen and Phyllis, The Last of the Mohicans, The Great Adventure, The Devil, Mamma's Affair, The First Born, The Kid (2 weeks), Black Beauty, The Old Swimmin' Hole, The Nut, My Lady's Latch Key, Jim the Penman, Man, Woman, Marriage, The Passion Flower, Scrambled Wives, Scrap Iron, Lessons in Love, Dream Street, Sowing the Wind, Salvation Nell, Cabiria, The Golden Snare, The Sign on the Door, Nobody, Mother o' Mine, A Midnight Bell, Wedding Bells, Disraeli (2 weeks), Serenade. Way Down East, Idle Class, One Arabian Night, I Accuse, Woman's Place, Two Minutes To Go, The Iron Trail, The Wonderful Thing, Little Lord Fauntleroy, Three Musketeers (2 weeks), All For a Woman, R. S. V. P.

CAPITOL—Passion (2 weeks), Why Girls Leave Home, Bunty Pulls the String, The Love Light, Prisoners of Love, Hold Your Horses, Godless Men, Just Out of College, The Saphead, The Concert, Guile of Women, Lying Lips, A Tale of Two Worlds, Without Limit, Roads of Destiny, The Cabinet of Dr. Caligari, Snow Blind, The Black Panther's Cub, Voice in the Dark, Ten Dollar Raise, Without Benefit of Clergy, Carnival, The Northern Trail, An Unwilling Hero, The Journey's End, Don't Neglect Your Wife, Where Lights Are Low, Connecticut Yankee in King Arthur's Court, A Virgin Paradise, The Old Nest, Charge It, Beating the Game, I Do, The Queen of Sheba, The Invisible Power, Dangerous Curve Ahead, From the Ground Up, Peter Ibbetson, Doubling for Romeo, Shame, The Ropin' Fool, Perjury, The Poverty of Riches, The Lotus Eater (2 weeks), Footfalls.

CRITERION — (Indefinite engagements) —The Inside of the Cup, Buried Treasure, The Faith Healer, Sentimental Tommy, The Lost Romance, White and Unmarried, The Golem, Peter Ibbetson.

LYRIC—(Indefinite engagements) — The Four Horsement of the Apocalypse, Shame, The Old Nest, The Three Musketeers, What Do Men Want? Our Mutual Friend.

SELWYN — (Indefinite engagements) — A Connecticut Yankee in King Arthur's Court.

ASTOR — (Indefinite engagements)—The Old Nest, Theodora.

CENTURY — (Indefinite engagements)— Thunderclap, No Woman Knows.

PARK — (Indefinite engagements) — The Virgin Paradise, Perjury, Footfalls.

APOLLO—(Indefinite engagement)—Little Lord Fauntleroy.

CENTRAL — (Indefinite engagements) — Moonlight Follies, The Rage of Paris, Conflict, Molly O.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horaiver, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chatanooga, Tenn.

C. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Harold Wendt, Pub. Dir., Rivoli theatre, Toledo, O.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco
Sidney Grauman, Grauman's theatre, Los Angeles
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.

—LOS ANGELES—

KINEMA THEATRE—Twin Beds, Love, Honor and Behave, The Furnace, Dangerous Business, Nineteen and Phyllis, The Devil's Garden, My Lady's Latch Key, The Truth About Husbands, Passion (3 weeks), The Kid (4 weeks), Mamma's Affair, The Old Swimmin' Hole, Trust Your Wife, Not Guilty, The Passion Flower, Sowing the Wind, One Man in a Million, Peck's Bad Boy (2 weeks), Man, Woman Marriage (2 weeks), Lessons in Love, The Sky Pilot, The Golden Snare, Bob Hampton of Placer, The Oath, The Girl in the Taxi, Scrap Iron, Mother O'Mine, God's Country and the Law, The Sign on the Door, The Black Panther's Cub, The Child Thou Gavest Me, Wedding Bells, Way Down East, The Son of Wallingford, The Speed Girl, Bing, Bang, Boom, Serenade, Playthings of Destiny, Bits of Life, One Arabian Night (2 weeks), Wife Against Wife.

GRAUMAN'S—The Charm School, Idols of Clay, Flying Pat, Brewster's Millions, The Rookies Return, The Jucklins, The Frontier of the Stars, Paying the Piper, What's Worth While, The Passionate Pilgrim, O'Malley of the Mounted, Chickens, The Kentuckians, The Easy Road, The Love Special, The Dollar a Year Man, Straight is the Way, The Witching Hour, What Every Woman Knows, The Home Stretch, The City of Silent Men, The Traveling Salesman, Sentimental Tommy, Two Wise Wives, The Wild Goose, Sham, White and Unmarried, Too Much Speed, Beau Revel, One a Minute, The Bronze Bell, Life, Crazy to Marry, The Conquest of Canaan, The Hell Diggers, At the End of the World, Footlights, Gasoline Gus, The Great Impersonation, Cappy Ricks, Passing Thru, After the Show, Three Word Brand, Under the Lash, Ladies Must Live, Dangerous Lies, Miss Lulu Bett, Enchantment, White Oak, A Prince There Was.

CALIFORNIA—What Happened to Rosa, The Guile of Women, Prisoners of Love, Blind Wives, Bunty Pulls the String, The Love Light (2 weeks), Hold Your Horses, Roads of Destiny, The Greatest Love, Boys Will Be Boys, Billions, The Nut, The Concert, Tale of Two Worlds, The Mistress of Shenstone, The Spenders, Don't Neglect Your Wife, Kazan, The Little Fool, An Unwilling Hero, The Education of Elizabeth, Wet Gold, Salvage, Made in Heaven, Snowblind, Pardon My French, Cold Steel, Proxies, The Ten Dollar Raise, I Am Guilty, A Wise Fool, The Sting of the Lash, For Those We Love, Beating the Game, The Old Nest (3 weeks), The Invisible Power, Dangerous Curve Ahead, Ace of Hearts, From the Ground Up, Camille (3 weeks), The Grim Comedian, The Man from Lost River, The Lure of Jade, Poverty of Riches, What Do Men Want.

MILLER'S—Godless Men (2 weeks), A Yankee in King Arthur's Court (10 weeks), The Nut (3 weeks), The Killer, Straight from Paris (2 weeks), Behold the Man (2 weeks), The Money Changers (2 weeks), A Certain Rich Man (2 weeks), Man of the Forest (2 weeks), Down Home (2 weeks), Pardon My French (2 weeks), Shoulder Arms, and Haunted Spooks (2 weeks), A Connecticut Yankee in King Arthur's Court, Dempsey-Carpentier (4 weeks), Doubling for Romeo (3 weeks), The Cabinet of Dr. Caligari (3 weeks), Thunderclap.

Los Angeles Leads in First Runs

EVEN a casual inspection of this page will convince the reader that Los Angeles is truly the home of motion pictures, not only so far as production is concerned but in the number of big theatres.

It is here naturally that occur many of the premieres and perhaps what is more important, many of the notable extended runs. There is food for thought in the facts this list of pictures discloses. The first run copy for Los Angeles is furnished by West Coast Representative J. C. Jessen.

AUDITORIUM—Way Down East, Over the Hill (8 weeks), Queen of Sheba (6 weeks).

GRAUMAN'S RIALTO—Heliotrope (4 weeks), Midsummer Madness (4 weeks), Inside of the 'Cup (5 weeks), Forbidden Fruit (2 weeks), Four Horsemen of the Apocalypse (4 weeks), The Faith Healer (2 weeks), The Gilded Lily (3 weeks), Buried Treasure (2 weeks), The City of Silent Men (2 weeks), The Woman God Changed (5 weeks), The Whistle (3 weeks), The Great Moment (5 weeks), Experience (2 weeks), The Affairs of Anatol (5 weeks), The Sheik (4 weeks), Don't Tell Every Thing (3 weeks).

MISSION—The Mark of Zorro (7 weeks), Small Town Idol (4 weeks), The Woman in His House, Polly with a Past, The Four Horsemen of Apocalypse (9 weeks), The Devil (2 weeks), The Kid (4 weeks), Through the Back Door (4 weeks), Heartbalm (2 weeks), Dream Street (4 weeks), The Conquering Power (4 weeks), The Three Musketeers (8 weeks), Dempsey-Carpentier, Little Lord Fauntleroy (5 weeks), Molly O (2 weeks).

TALLY'S—The Misleading Lady, The Jack Knife Man, Passion Fruit, Kismet (6 weeks), Cinderella's Twin, The Marriage of William Ashe, The Stealers, The Greater Claim, Message from Mars, The Off-Shore Pirate, The Devil, Lessons in Love, Extravagance, Uncharted Seas, Black Beauty (2 weeks), Hearts Are Trumps, Puppets of Fate, The Last Card, Over the Wire, Some One in the House, Sacred and Profane Love (2 weeks), Lavander and Old Lace (2 weeks), Home Stuff, Wealth, The Golden Trail, The Fighter, The Lone Wolf, Moonlight Follies, Poppy, The Rage of Paris, Who Am I, Gypsy Blood (3 weeks), Deception (2 weeks), Heedless Moths (3 weeks).

CLUNE'S BROADWAY—Little Miss Rebellion, Oh, Lady, Lady, The Furnace, Her Beloved Villain, Blackbirds, The Sins of Rasanne, Eyes of the Heart, The Law of the Yukon, The Daughter Pays, Her First Elopement, The Romantic Adventuress, She Couldn't Help It, All Soul's Eve, The Snob, The Plaything, of Broadway, Out of the Chorus, Ducks and Drakes, The Little Clown, The Outside Woman, The Magic Cup, Two Weeks with Pay, Don't Call Me Little Girl, The House that Jazz Built, Sheltered Daughters, The Land of Hope, A Private Scandal, Such a Little Queen, A Kiss in Time, The March Hare, Moonlight and Honeysuckle, Little Italy, Keeping Up with Lizzie, The Scarab Ring, Her Sturdy Oak, One Wild Week, Girl from God's Country (3 weeks), The Blot (2 weeks), Quo Vadis (2 weeks), Our Mutual Friend, Blind Hearts, The Old Oaken Bucket, Clay Dollars, Everything for Sale, The Love Charm, Exit the Vamp, The Face of the World.

—LOS ANGELES—

SYMPHONY — The Scuttlers, Prairie Trails (2 weeks), The Riddle Woman, Hush (2 weeks), Isobel (2 weeks), Up In Mary's Attic, Lying Lips (5 weeks), The Forbidden Thing, The Road Demon, The Last of the Mohicans (3 weeks), Love, A Thousand to One, A Perfect Crime, Without Limit, The Cheater Reformed, Hands Off, Seven Year's Bad Luck, A Daughter's Strange Inheritance, Foolish Matrons (2 weeks), Ridin' Romeo, A Dangerous Pastime, For Husbands Only, Miracles of the Jungle, Without Benefit of Clergy (2 weeks), Charge It (2 weeks), The Night Horsemen, Headin' Home, Never Weaken (6 weeks), The Rough Diamond, The Mysterious Rider (2 weeks), The Primal Law.

SUPERBA—Outside the Law (5 weeks), The Torrent, Tiger True, Rich Girl-Poor Girl, The Fire Cat, Colorado, The Mad Marriage, If Only Jim, Society Secrets All Dolled Up, The Magnificent Brute, The Unknown Wife, The Four Horsemen of the Apocalypse, Smart Set, Dangerous Moments, Reputation (4 weeks), The Wallop, Cheated Love, The Blazing Trail, The Man Tamer, The Wolves of the North, Desperate Trails, The Beautiful Gambler, The Fighting Lover, Thunder Island, The Man Trackers, Beating the Game, A Daughter of the Law, Luring Lips, Danger Ahead, Action, No Woman Knows (2 weeks), Go Straight, High Heels, Nobody's Fool, Red Courage, Conflict (2 weeks), The Millionaire, The Fox.

PANTAGE'S BROADWAY—One Shocking Night, Skyfire.

LOEW'S STATE—The Match Breaker, The Hole in the Wall, Garments of Truth.

NEW PANTAGE'S THEATRE—The Fatal Hour, See My Lawyer.

AMBASSADOR—The Woman in His House, The Kid, The First Born, Scrambled Wives, The Great Adventure, Not Guilty, Sowing the Wind, The Passion Flower.

ALHAMBRA—Unseen Forces, The First Born (2 weeks), Scrambled Wives, The Kid (7 weeks), Peck's Bad Boy (3 weeks), The Man Who, When Dawn Came, Courage.

TRINITY AUDITORIUM—When Dawn Came.

GARRICK — Madonnas and Men (3 weeks), The Chicken in the Case, The Traveling Salesman.

—BROOKLYN—

BROOKLYN STRAND—The Truth About Husbands, The Great Adventure, Passion, The Last of the Mohicans, Nineteen and Phyllis, Mamma's Affair, The First Born, Isobel or the Trail's End, Black Beauty, The Old Swimmin' Hole, My Lady's Latch Key, Jim the Penman, Lying Lips, Man, Woman, Marriage, The Passion Flower, The Oath, The Sky Pilot, Peck's Bad Boy, Bob Hampton of Placer, Gypsy Blood, Scrap Iron, Lessons in Love, Not Guilty, The Woman God Changed, Sowing the Wind, Salvation Nell, Cabiria, The Sign on the Door, Wedding Bells, Experience, The Hell Diggers, Disraeli, 'Way Down East, Serenade, The Child Thou Gavest Me, One Aragian Night, I Accuse, Woman's Place, Bits of Life, A Midnight Bell, Two Minutes to Go, The Wonderful Thing, Little Lord Fauntleroy, The Lotus Eater, All for a Woman.

—CLEVELAND—

STILLMAN THEATRE—The Life of the Party, Conrad in Quest of His Youth, Billions, The Misleading Lady, Oh, Lady, Lady, Heliotrope, Bunty Pulls the String, The Great Lover, The Frontier of the Stars, With Out Limit, She Couldn't Help It, The Concert, The Passionate Pilgrim, What Every Woman Knows (2 weeks), The Gilded Lily (2 weeks), Sentimental Tommy, The Witching Hour, Deception (2 weeks), Good Women, The Lost Romance, The Woman God Changed, A Wise Fool, A Divorce of Convenience, Sham, Over the Wire, The Man Who, The Wild Goose, Four Horsemen of the Apocalypse (6 weeks), The Three Musketeers (4 weeks), 'Way Down East (2 weeks), Over the Hill (4 weeks), Man, Woman, Marriage.

EUCLID—Idols of Clay, Kismet (3 weeks), Midsummer Madness (2 weeks), The Penalty (2 weeks), Inside the Cup, Forbidden Fruit (2 weeks), Madonnas and Men, The Mask, To Please One Woman, The Bait, The Lure of Youth, Keeping Up With Lizzie, The Golem (2 weeks), Experience, At the End of the World, Thunderclap, The Affairs of Anatol (2 weeks), After the Show, The Conquering Power, Perjury, Shame, A Virgin Paradise, The Last Trail.

STRAND—Old Dad, Dinty, Unseen Forces, Women Men Love, My Lady's Latch Key, The Devil, Isobel; or, the Trails End, One Man in a Million, Lying Lips, Hush, The County Fair, The Woman in his House, Not Guilty, His Own Law, The Man Who Had Everything, Trust Your Wife, Sowing the Wind (2 weeks), Jim the Penman, I Am Guilty, The Sky Pilot, The Oath, When Dawn Came, Bob Hampton of Placer, Mother o' Mine, The Girl in the Taxi, Love's Penalty, The Man from Funeral Range, The Hired Man, Stranger Than Fiction, The Cup of Life, The Moth, Greater Than Love, They Shall Pay, The Fighter, The Girl from God's Country, The Ten-Dollar Raise, Shams of Society, Cinderella of the Hills, Ever Since Eve, Why Girls Leave Home.

METROPOLITAN—Old Dad, Dinty, Unseen Forces, Women Men Love, My Lady's Latch Key, Isobel; or, the Trails End, Heliotrope, One Man in a Million, Lying Lips, Hush, County Fair, The Woman in His House, Not Guilty, His Own Law, The Man Who Had Everything, Trust Your Wife, Sowing the Wind (2 weeks), Jim the Penman, I Am Guilty, The Sky Pilot, The Oath, When Dawn Came, Bob Hampton of Placer, Mother o' Mine, The Girl in the Taxi, Love's Penalty, When a Man Sees Red, Stranger Than Fiction, The Night Horsemen, Playthings of Destiny, Remorseless Love, The Whistle, Salvation Nell, The Kid.

ALHAMBRA—Panthea, Blackbirds, The Mutiny of the Elsinore, Idols of Clay, Conrad in Quest of His Youth, the Misleading Lady, Cinderella's Twin, The Marriage of William Ashe, A Full House, Brewster's Millions, The Chicken in the Case, Her Husband's Friend, Worlds Apart, Her Winning Way, Miracle Man, Her Sturday Oak, The Hell Diggers.

KNICKERBOCKER—A Thousand to One, Honest Hutch, Love, Honor and Obey, Officer 666, When We Were Twenty-one, Daddy Long Legs, The Great Adventure, The Truth About Husbands, Big Happiness, A Perfect Crime, Its a Great Life, Scrambled Wives, The Inner Voice, The Passing of the Third Floor Back, Sitting on the World, Her Lord and Master, The Light Woman, Black Beauty, The Clodhopper, Sentimental Tommy, The Heart of Maryland, Rider of the Purple Sage.

HOFFMAN-PALACE — The Broadway Bubble, Money Changers, Heritage, A Beggar in Purple, Her Unwilling Husband, Dead Men Tell No Tales.

PARK—Burglar Proof, Hold Your Horses, Pleasure Seekers, The Rookies Return, The Mark of Zorro, The Greater Fame, The Song of the Soul, The Snob, Broadway and Home, The Price of Possession, Ducks and Drakes, Paying the Piper, The Mistress of Shenstone, The Stealers, The Little Clown, The Miracle of Manhattan, The House That Jazz Built, Two Weeks With Pay, The Home Stretch, Don't Call Me Little Girl, Poor Dear Margaret Kirby, The Idol of the North, Sheltered Daughters, Black Roses, One a Minute, A Kiss in Time, The Little Fool, Uncharted Seas, Little Italy, Live and Let Live, One Wild Week, Lessons in Love, Passing Through, A Trip to Paradise, Scrap Iron, The Kid, The Sting of the Lash, Passion, the Conquering Power, A Midnight Bell, Bits of Life, Charge It, Woman's Place, Two Minutes to Go, Gypsy Blood, The Great Impersonation, Her Social Value.

STATE—Polly With a Past, The Mark of Zorro, Always Audacious, The Love Light, Brewster's Millions, Prisoners of Love, Godless Men, The Nut, The Charm School, A Message from Mars, Kazan, The City of Silent Men, Sacred and Profane Love, The Ghost ofYesterday, Through the Back Door, The Love Special, The Easy Road, Salvage, Carnival, The Traveling Salesman, Up the Road With Sally, White and Unmarried, Too Much Speed, The Girl from Nowhere, The March Hare, Crazy to Marry, The Miracle Man, The Journey's End, The Great Moment, Burn 'Em Up Barnes, The Hell Diggers, The Sign on the Door, Footlights, The Kid, Dangerous Business, Disraeli (2 weeks), Peck's Bad Boy (2 weeks), The Wonderful Thing, Ladies Must Live, Don't Tell Everything,

Cleveland Boasts of Many Picture Palaces

OF all the big cities, Cleveland has shown the greatest gain of the year in the matter of picture palaces. It is an exacting fan indeed who can not find somewhere in the neighborhood of Euclid avenue's downtown section, the picture he especially desires to see. There are twelve houses in the city devoted to week-run programs, made up of pictures and elaborate musical numbers.

Practically every worth while feature produced during the year has been given a showing at one of the various houses, and perhaps no city represented in the "with first run theatres" department is so complete; for which the News is indebted to Elsie Loeb, our Cleveland correspondent.

Omaha Late Addition to First Run List

THE modest list of "First Runs" appearing above for Omaha is occasioned by the fact this city was not added to the department until late in the season.

J. W. Kennebec represents the News in Omaha.

—CLEVELAND—

The Sheik, A Prince There Was, The Child Thou Gavest Me.

ALLEN — The Greatest Love, Black Beauty, Blind Wives, A Small Town Idol, The Heart of Maryland, Reputation, Made in Heaven, Straight from Paris, Dream Street (2 weeks), The Road to London, Wet Gold, A Tale of Two Worlds, The Man of the Forest, An Unwilling Hero, The Right Way, A Private Scandal, The Foolish Matrons, The Cabinet of Dr. Caligari, The Rider of the King Log, Snowblind, Dangerous Toys, Black Panther's Cub, The Old Nest (2 weeks), Beating the Game, Dangerous Curve Ahead, The Blot, Why Girls Leave Home, The Invisible Power, Never Weaken, All's Fair in Love, The Son of Wallingford, Molly O (2 weeks), Doubling for Romeo, What Do Men Want.

STANDARD—Wolves of the North, Desperate Youth, The Wallop, Reputation, The Blazing Trail, The Man Tamer, Thunder Island, The Fighting Lover, The Kiss, Desperate Trails, Short Skirts, Man Trackers, The Danger Man, Danger Ahead, A Daughter of the Law, Open Shutters, The Shark Master, The Rowdy, Action, Moonlight Follies, Red Courage, Go Straight, High Heels, Dangerous Love, The Woman Who Waits, Sure Fire, Nobody's Fool, The Millionaire, False Kisses, Dr. Jim, The Fox.

CIRCLE—Cup of Life, The Moth, Greater Than Love, What Woman Will Do, They Shall Pay, The Fighter, Girl from God's Country, Ten-Dollar Raise, Shams of Society, Even Since Eve, Handcuffs or Kisses, Why Girls Leave Home, The Primal Law, After Midnight, Queenie.

—OMAHA—

RIALTO—Sacred and Profane Love, Beau Revel, The Idol of the North, One a Minute, Lessons in Love, The Witching Hour, Wedding Bells, The Golden Snare, The Whistle, A Midnight Bell, One Wild Week, Passing Thru, Cappy Ricks, Salvation Nell, Bits of Life, Two Minutes To Go, Three Word Brand, One Arabian Night, White and Unmarried, Under the Lash, The Invisible Fear.

STRAND—The City of Silent Men, What Every Woman Knows, Two Weeks with Pay, Too Much Speed, Peck's Bad Boy, The Woman God Changed, The Easy Road, Charge It, The Great Moment, The Child Thou Gavest Me, The Affairs of Anatol (2 weeks), Experience, The Lost Romance, Woman's Place, The Three Musketeers, The Sheik, The Wonderful Thing, The Sheik, Don't Tell Everything.

MOON — Kazan, Reputation, The Big Town Round Up, Wet Goods, The Silver Car, Straight from the Shoulder, The Invisible Fear, The Invisible Power, Parentage, The Old Nest, The Night Horsemen, One Man in a Million, The Primal Law, To a Finish, God's Country and the Law, The Rough Diamond, The Mysterious Rider, Bar Nothing, The Fox, Conflict, A Virgin Paradise.

SUN—The Offshore Pirate, Skirts, Boys Will Be Boys (2 weeks), Blind Wives, Puppets of Fate, The Moth, Life's Darn Funny, The Ace of Hearts, The Old Nest, For Those We Love, Dangerous Curve Ahead, Salvage, Mother O'Mine, The Speed Girl, The Son of Wallingford, The Grim Comedian, Ladyfingers, Over the Hill, Poverty of Riches.

—PHILADELPHIA—

STANTON—Conrad in Quest of His Youth, The Mark of Zorro, The Charm School, The Jucklins, The Branded Woman, Harriet and the Piper, The Penalty, A Perfect Woman, The Love Light, Curtain, Billions, Peaceful Valley, The Passionate Pilgrim, Brewster's Millions, Hush, Good References, The Witching Hour, Broadway and Home, Black Beauty, The Nut, The Misleading Lady, Prisoners of Love, Dinty, Sacred and Profane Love, The Devil's Garden, Dangerous Business, The Old Swimmin' Hole, A Private Scandal, Just Out of College, My Lady's Latch Key, Roads of Destiny, Over the Hill (3 weeks), Queen of Sheba.

ARCALIA—To Please One Woman (2 weeks), Midsummer Madness (3 weeks), Heliotrope (2 weeks), Paying the Piper (2 weeks), The Gilded Lily (3 weeks), Beau Revel, What's Worth While, The Faith Healer, Buried Treasure, Straight is the Way, Lying Lips, Ducks and Drakes, The Home Stretch, Too Wise Wives, Straight from Paris, Two Weeks with Pay, Sham, The Broken Doll, A Message from Mars, The Wise Fool, The House That Jazz Built, The Little Fool, The March Hare, The Great Lover, Wealth, The Bronze Bell, Moonlight and Honeysuckle, The Wild Goose, One Wild Week, The Snob, Footlights, The Truth About Husbands, Mamma's Affair, The Man Who, Scrambled Wives, Beyond, The Case of Becky, The Speed Girl, The Last Door, Bunty Pulls the String, Enchantment, Handcuffs or Kisses, Morals, Bits of Life, The Lure of Jade.

VICTORIA—The North Wind's Malice, A Slave of Vanity, Forty-five Minutes from Broadway, While New York Sleeps (4 weeks), The Sin That Was His, Idols of Clay (2 weeks), The Great Redeemer, The Greatest Love, The Kid, The Price of Redemption, Twin Beds, The Kentuckians, Earthbound, His Own Law, Man, Woman, Marriage, The Branding Iron, Outside the Law, The Star Rover, The Nut, A Small Town Idol, Not Guilty, The Wakefield Case, Gypsy Blood, Idols of the North, Salvage, Reputation, The Big Town Round Up, A Voice in the Dark, Love's Penalty, The Ten Dollar Raise, World's Apart, Wet Gold, After Your Own Heart, Tale of Two Worlds, The Great Impersonation, The Night Horsemen, Scrap Iron, The Primal Law, Jim the Penman, Nineteen and Phyllis, To a Finish, The Golden Snare, The Invisible Power, Out of the Dust, Why Girls Leave Home, The Rough Diamond, Thunderclap, Perjury, Shame.

PALACE—Always Audacious, The Testing Block, The Mark of Zorro, The Life of the Party, The Inside of the Cup (2 weeks), The Furnace, The Branded Woman, Forbidden Fruit, Passion, The Love Light, The Kid, Nomads of the North, Kismet, O'Malley of the Mounted, The Gilded Lily, The Love Special, The Plaything of Broadway, The Passion Flower, Godless Men, I Am Guilty, Straight from Paris, Hold Your Horses, The Traveling Salesman, The City of Silent Men, Dream Street, Deception, Too Much Speed, Peck's Bad Boy, Man of the Forest, White and Unmarried, Carnival, The Whistle, The Journey's End, Crazy to Marry, Conquest of Canaan, Charge It, At the End of the World, Footlights, The Old Nest, The Sky Pilot, Woman in His House, The Affairs of Anatol, Cappy Ricks, The Sign on the Door, Three Word Brand, Song of Souls, Why Girls Leave Home, What No Man Knows, The Cabinet of Dr. Caligari, Camille, Playthings of Destiny.

REGENT—The Amateur Devil, Flying Pat, Her Beloved Villain, The Bait, Passion's Playground, Something Different, Silk Hosiery, Love, Honor and Obey, So Long Letty, Milestones, A Splendid Hazard, The Education of Elizabeth, Are All Men Alike, The Ghost in the Garret, Some One in the House, It's a Great Life, Cinderella's Twin, Chickens, Officer 666, Extravagance, The Call of Youth (2 weeks), The Great Day, The Heart of Maryland, King, Queen-Joker, Puppets of Fate, Uncharted Seas, Dream Street, Guile of Women, Bucking the Tiger, The Silver Lining, Divorce of Convenience, Such a Little Queen, The Last Card, One a Minute, The Little Clown, Sheltered Daughters, My Cousin, Ever Since Eve, Don't Call Me Little Girl, Princess of New York, Passing Thru, The Scoffer, Her Winning Way, Habit, Courage, Dangerous Lies, The Lady from Longacre, Queenie, Love, Hate and a Woman, Why Girls Leave Home, Desert Blossoms.

CAPITOL—Stop Thief, Behold My Wife, Restless Sex, Conrad in Quest of his Youth, Eyes of the Heart, The Jack Knife Man, The Saphead, The Girl with the Jazz Heart, Body and Soul, Midsummer Madness, The Rookies Return, Heliotrope, The Stealers, Paying the Piper, The Price of Possession, The Marriage of William Ashe, The County Fair, The Devil, The Pleasure Seekers, The Off Shore Pirates, The Ghost of Yesterday, What Every Woman Knows, Bob Hampton of Placer, Proxies, Poor Dear Margaret Kirby, The Highest Bidder, Dream Street, Through the Back Door, Homestuff, The Lost Romance, Behind Masks, The Mystery Road, The Moth, Little Italy, Life, Made in Heaven, The Great Moment, Gilded Lies, Experience, Mamma's Affair, Every Thing for Sale, The Sting of the Lash, The Rider of the King Log, Dangerous Curve Ahead, Wedding Bells, Is Life Worth Living, After the Show, The Match Breaker, The Barricade, A Certain Rich Man, Don't Tell Everything.

STANLEY — Forbidden Fruit, Passion, The Frontier of the Stars, The Kid, Kismet, Polly with a Past, The Love Special, Man, Woman, Marriage, The Devil, The Easy Road, The Passion Flower, The Dollar a Year Man, What Every Woman Knows, Bob Hampton of Placer, The City of Silent Men, Sentimental Tommy, Peck's Bad Boy, Deception, Through the Back Door, Too Much Speed, The Lost Romance, White and Unmarried, The Concert, The Woman God Changed, The Great Adventure, Lessons in Love, The Conquest of Canaan, Don't Neglect Your Wife, The Great Moment, The Old Nest, Experience, The Affairs of Anatol (2 weeks), The Sign on the Door, Cappy Ricks, Dangerous Curve Ahead, The Case of Becky, The Hell Diggers, After the Show, One Arabian Night, Under the Lash, Camille, The Sheik (2 weeks), Ladies Must Live.

GARRICK—The Four Horsemen of the Apocalypse.

What Philadelphia and Atlanta Played

THE Philadelphia list appearing at the left is another record of faithful representation on the part of a correspondent. Miss Margaret Martin has beaten the dead line most of the time.

Miss Pearl Gaddis, correspondent at Atlanta has also come through with her "First Run" copy in a commendable way. A mailing point a long way from New York explains the reason that Atlanta is not more complete.

—ATLANTA—

HOWARD—So Long Letty, Forbidden Fruit, The North Wind's Malice, The Frontier of the Stars, If I Were King, Prisoners of Love, Hold Your Horses, The Devil, The Gilded Lily, Without Limit, the City of Silent Men, Straight from Paris, Madonnas and Men, The Mistress of Shenstone, Through the Back Door, Two Weeks with Pay, White and Unmarried, Deception, Dream Street, The Lost Romance, The Woman God Changed, The March Hare, The Ten Dollar Raise, Life's Darn Funny, The Great Moment, At the End of the World, Disraeli, The Hell Diggers, The Old Nest, Beyond, The Affairs of Anatol, Dangerous Curve Ahead, Experience, The Three Musketeers, Little Lord Fauntleroy, After the Show, Under the Lash, Cappy Ricks, The Speed Girl, The Sheik, Over the Hill, Don't Tell Everything.

CRITERION—Dinty, Dangerous Business, Lying Lips, Passion, Nineteen and Phyllis, The Offshore Pirate, Scrambled Wives, Forbidden Thing, Mamma's Affair, Man-Woman-Marriage, Peck's Bad Boy, Gypsy Blood, Trust Your Wife, The Truth About Husbands, Jim the Penman, The Golden Snare, Playthings of Destiny, The Road to London, A Midnight Bell, Habit, A Trip to Paradise, Salvation Nell, The Match Breaker, Serenade, The Night Horsemen, Garments of Truth, When Lights Are Low, The Invisible Fear, There Are No Villains, The Child Thou Gavest Me, Clay Dollars, The Mysterious Rider, Jane Eyre, Rip Van Winkle, Quo Vadis, Tol'able David.

FORSYTH—The Inner Voice, An Amateur Devil, Broadway at Home, Silk Hosiery, Blackbirds, All Soul's Eve, The Jucklins, The Passionate Pilgrim, The Ghost in the Garret, Playthings of Broadway, Her Beloved Villain, Pleasure Seekers, Too Wise Wives, Appearances, Little Italy, The Great Day, Good and Evil.

GRAND—Are All Men Alike, The Greatest Claim, The Romance Promoters, A Desperate Hero.

TUDOR—Outside the Law, The Fox.

RIALTO—The Sins of Rosanne, Cinderella's Twin, Inside the Cup, Idols of Clay, Skirts, O'Malley of the Mounted, Beau Revel, The House that Jazz Built, Home Stuff, Sham, Polly with a Past, Made in Heaven, A Kiss in Time, Kazan, The Golem, Her Winning Way, Ace of Hearts, Footlights, The Invisible Power, The Sting of the Lash, The Great Impersonation, Three Word Brand, The Night Rose, From the Ground Up, The Lure of Jade, Morals.

METROPOLITAN — Scrap Iron, Good Women, Foolish Matrons, Without Benefit of Clergy, The Sign on the Door, The Child Thou Gavest Me, The Match Breaker, Nobody, Bits of Life, One Arabian Night, Woman's Place, Two Minutes To Go, Why Girls Leave Home, Her Face Value, Camille, The Wonderful Thing, Lady Fingers, A Man's Home, Star Dust, Pilgrims of the Night.

—BUFFALO—

SHEA'S HIPPODROME — Conrad in Quest of His Youth, An Old-Fashioned Boy, The Mark of Zorro, The Love Light, The Testing Block, The Charm School, The Misleading Lady, Passion, The Penalty, Prisoners of Love, Cinderella's Twin, The Frontier of the Stars, The Nut, Hush, O'Malley of the Mounted, The Kid, The Love Special, Man, Woman, Marriage, The Easy Road, The Passion Flower, The Life of the Party, Through the Back Door, Polly with a Past, Gypsy Blood, The Woman in His House, The City of Silent Men, Too Much Speed, Straight from Paris, The Man Who, The Cabinet of Dr. Caligari, The Whistle, The Conquest of Canaan, The Hell Diggers, The Old Nest, Footlights, The Affairs of Anatol, Cappy Ricks, After the Show, The Three Musketeers, One Arabian Night, Two Minutes To Go, For Those We Love, The Wonderful Thing, Camille, The Sheik, Under the Lash, Don't Tell Everything.

SHEA'S CRITERION — Deep Waters, Midsummer Madness, The Devil (2 weeks), Forbidden Fruit (2 weeks), The Passionate Pilgrim, Bunty Pulls the String, Paying the Piper, The Inside of the Cup, Brewster's Millions, Straight is the Way, The Faith Healer, The Gilded Lily, What Every Woman Knows, Buried Treasure, The County Fair, Sentimental Tommy, What's Worth While, Proxies, Deception (2 weeks), The Lost Romance, The Idol of the North, The Woman God Changed, The Traveling Salesman, The Wild Goose, Four Horsemen of the Apocalypse (2 weeks), Experience, The Golem, At the End of the World, The Affairs of Anatol, The Great Impersonation, A Connecticut Yankee in King Arthur's Court, Charge It, The Sting of the Lash, A Wise Fool, Enchantment, White Oak, Miss Lulu Bett, The Bonnie Brier Bush, Exit the Vamp.

MARK—STRAND — The Wonderful Chance, Kismet, Harriet and the Piper, Dangerous Business, Prairie Trails, Nineteen and Phyllis, The Notorious Miss Lisle, Earthbound, Broadway and Home, Dinty, Hold Your Horses, Curtain, The Road Demon, Worlds Apart, Mamma's Affair, The Old Swimmin' Hole, My Lady's Latch Key, Black Beauty, The Oath, Hands Off, Gilded Lies, Lessons in Love, Her Lord and Master, Peck's Bad Boy, Bob Hampton of Placer, Trust Your Wife, Scrap Iron, Made in Heaven, The Last Door, Courage, The Big Town Round Up, Playthings of Destiny, The Midnight Bell, After Your Own Heart, Dream Street, Carnival, Dangerous Curve Ahead, Is Life Worth Living, The Ace of Hearts, Disraeli, The Fighter, The Girl from Nowhere, Bits of Life, Woman's Place, The Child Thou Gavest Me, Why Girls Leave Home (2 weeks).

PALACE—Food for Scandal, Something Different, Forbidden Fruit, Man's Plaything, Outside the Law (2 weeks), Whispering Devils, The Last of the Mohicans, Love, The Plaything of Broadway, Eyes of the Heart, Out of the Chorus, Down Home, Honor Bound, Lying Lips, Dead Men Tell No Tales, Small Town Idol, Without Limit, A Perfect Crime, I Am Guilty, Reputation, The Mistress of Shenstone, The Wallop, One Man in a Million, The Man of the Forest, Sheltered Daughters, Partners of the Tide, Blind Wives, Freeze Out, Magnificent Brute, The Journey's End, Keeping Up with Lizzie, No Woman Knows, Moonlight Follies, Uncharted Seas, One Wild Week, The Fox, The Girl from God's Country, Madonnas and Men, Remorseless Love, Conflict, The Inner Chamber, Her Winning Way.

EMPIRE—The Woman Untamed, She Played and Paid, Some Wild Oats, Dempsey-Brennan Pict, Cleopatra, Humoresque, Up in Mary's Attic, The Hoodlum.

LYRIC—A Full House, The Fourteenth Man, Dangerous Hours.

SHUBERT-TECK—A Connecticut Yankee in King Arthur's Court, The Kid.

OLYMPIC—Good Woman (2 weeks), The Kentuckians, The Stealers, It Isn't Being Done This Season, Beau Revel, Three Sevens, Just Out of College, The Charming Deceiver, Moral Fibre, Heart Lines, The Scarab Ring, The Silver Car, The Matrimonial Web, The Single Track.

SHEA'S NORTH PARK—Too Much Speed, The Conquest of Canaan, The Hell Diggers, Cappy Ricks, After the Show, The Three Musketeers, Enchantment, Camille, Don't Tell Everything.

LOEW'S STATE—Mother O'Mine, The Night Horsemen, The Black Panther's Cub, The Ten Dollar Raise, The Primal Law, The Silver Lining, The Cup of Life, Hearts Are Trumps, Passion Fruit.

—MONTREAL—

CAPITOL THEATRE—Sacred and Profane Love, The Gilded Lily, The Idol of the North.

ALLEN—Scrambled Wives, Man, Woman, Marriage (2 weeks), Made in Heaven, Earthbound, Trust Your Wife, Over the Hill (2 weeks), Dangerous Curve Ahead, Wedding Bells, The Queen of Sheba.

IMPERIAL—Billions, Small Town Idol, Heliotrope.

REGENT—Isobel, or the Trail's End.

—TORONTO—

ALLEN THEATRE—Not Guilty, Boys Will Be Boys, The Concert.

REGENT—Sacred and Profane Love, Polly with a Past.

Buffalo and San Francisco Page

THIS page contains the Buffalo and San Francisco "First Runs." The former is approximately a full year's record, thanks to the fact that the Buffalo News' representative, Charles B. Taylor, is always under the wire with his copy.

San Francisco has not been represented for a number of weeks, owing to the loss of a correspondent in the Golden Gate City. The record of pictures played is complete for the first weeks of the year.

—SAN FRANCISCO—

STRAND—A Child for Sale, The Untamed, The Last of the Mohicans, Drag Harlan, A Thousand to One, The Thief, The Texan, Love, Lying Lips (2 weeks), The Scuttlers, A Small Town Idol (2 weeks), A Perfect Crime, Blind Wives, The Nut (2 weeks), Prairie Trails, Skirts, I Am Guilty, The Mountain Woman, Through the Back Door (2 weeks), Madonnas and Men, Man of the Forest, Home Talent, The Road Demon, Foolish Matrons, Worlds Apart, Mother o' Mine, The Sacrifice.

CALIFORNIA—The Life of the Party, The Bait, Polly With a Past, The Charm School, Prisoners of Love, The Mark of Zorro, The Jucklins, Paying the Piper, The Frontier of the Stars, Brewster's Millions, Chickens, The Snob, Pleasure Seekers, The Easy Road, The Witching Hour, Straight is the Way, Straight from Paris, The Love Special, The Dollar a Year Man, Proxies, The City of Silent Men, Sacred and Profane Love, What's Worth While, Charge It, The Traveling Salesman, The Lost Romance, A Private Scandal, Billions, Salvage, Too Much Speed.

IMPERIAL—The County Fair, Idols of Clay (2 weeks), To Please One Woman, Midsummer Madness, The Inside of the Cup (2 weeks), The Passionate Pilgrim, O'Malley of the Mounted, What's Worth While, Beau Revel, Black Beauty, Forbidden Fruit (2 weeks), The Gilded Lily (2 weeks), The Faith Healer, What Every Woman Knows, Sentimental Tommy, Too Wise Wives, The Little Fool, Deception (2 weeks), The Wild Goose, White and Unmarried, Snowblind, The Ten-Dollar Raise, The Woman God Changed (2 weeks).

TIVOLI—The Heart of a Fool, Everybody's Sweetheart, Peaceful Valley, Nomads of the North, My Lady's Latch Key, Kismet, The Devil's Garden, Love, Honor and Behave, Dinty Outside the Law, The Kid (3 weeks), Passion (3 weeks), Nineteen and Phyllis, Mamma's Affair, Kazan, The Passion Flower, Proxies, The Woman in His House, Peck's Bad Boy (2 weeks), Man, Woman, Marriage, The Great Adventure, A Message from Mars, The Old Swimmin' Hole, God's Country and the Law, Sowing the Wind.

RIALTO—Out of the Snows, Bunty Pulls the String, The Guile of Women, The Misleading Lady (2 weeks), Passion, Hush, Girls Don't Gamble, Held in Trust, Isobel (2 weeks), Isobel, The Sin That Was His, Boys Will Be Boys, The Greatest Love, The Devil (2 weeks), The Offshore Pirate (2 weeks), The Servant in the House, Gilded Lies, What Women Will Do, East Lynne, The Mask, A Man There Was, Dangerous Pastime, A Tale of Two Worlds, The Golden Trail, The Mother Heart.

FROLIC—Beautifully Trimmed, Honor Bound, The Torrent, Two Kinds of Love, Hearts Up, Rich Girl, Poor Girl, Tiger True, The Fire Cat, If Only Jim, Society Secrets, Colorado, Outside the Law (2 weeks), All Dolled Up, The Smart Sex, The Freeze Out, The Magnificent Brute, The Big Adventure, Dangerous Youth, Reputation (2 weeks), The Blazing Trail, Cheated Love, The Wallop, Wolves of the North, The Fighting Lover, The Girl in the Saddle, The Beautiful Gambler, Desperate Trails.

MISSION—The Nut.

—CINCINNATI—

WALNUT—Behold My Wife (2 weeks), Dinty, Idols of Clay, Love, Honor and Behave, The Bait, While New York Sleeps (3 weeks), Passion (2 weeks), Earthbound, The Life of the Party, The Jucklins, The Charm School, Heliotrope, Kazan, Man, Woman, Marriage, Forbidden Fruit, The Passion Flower, Sowing the Wind, Paying the Piper, The Passionate Pilgrim, The Old Swimmin' Hole, The Love Special, Bob Hampton of Placer, The City of Silent Men, Lessons in Love, The Dollar a Year Man, Peck's Bad Boy, Too Much Speed, Scrap Iron, White and Unmarried, Among Those Present, Sentimental Tommy, Wedding Bells, The Journey's End, The Oath, The Great Moment, The Sign on the Door, The Lost Romance, The Hell Diggers, The Child Thou Gavest Me, One Arabian Night, Camille, Serenade, After the Show, The Wonderful Thing, Two Minutes to Go, Ladies Must Live, The Conquering Power, The Sheik (2 weeks), The Lotus Eater.

STRAND—Nomads of the North, Curtain, What Women Love, Dangerous Business, The Penalty, Conrad in Quest of His Youth, The Inside of the Cup, The Forbidden Thing, The Kid (2 weeks), Billions, Peaceful Valley, My Lady's Latch Key, The Frontier of the Stars, Now or Never, Nineteen and Phyllis, Brewster's Millions, Mamma's Affair, Straight is the Way, The Easy Road, The Truth About Husbands, The Greatest Love, The Witching Hour, Trust Your Wife, Hush, Two Weeks With Pay, Handcuffs or Kisses, Now or Never, The Golem, Woman's Place, At the End of the World, Bits of Life, Her Social Value, The Great Impersonation, The Invisible Fear, The Call of the North, The Way of a Maid.

GIFTS—Oh, Lady Lady, Ali Baba and the Forty Thieves, The Forbidden Thing, The Last of the Mohicans, Down on the Farm, The Mark of Zorro (2 weeks), Love, Lying Lips (4 weeks), The Love Light (2 weeks), The Furnace, The Man Who Had Everything, She Couldn't Help It, Once to Every Women, The Small Town Idol (2 weeks), The Love Flower (2 weeks), One Thousand to One, The Nut (2 weeks), Through the Back Door (2 weeks), Good Women, A Perfect Crime, The Barbarian, Made in Heaven, The North Wind's Malice (2 weeks), The Heart of Maryland, The White Moll, The Right Way (2 weeks), Godless Men, Devotion, Mother o' Mine (2 weeks), The Foolish Matrons, The Cup of Life (2 weeks), Over the Hill (7 weeks), Molly O.

PALACE—Children of Destiny, The Scuttler, The Sap Head, The Palace of Darkened Windows, The Great Redeemer, Scratch My Back (2 weeks), Dice of Destiny, Her Unwilling Husband, Old Dad, The Misleading Lady, Pleasure Seekers, Unseen Forces, The Road of Ambition, Chickens, Worlds Apart, If I Were King, Poor Dear Margaret Kirby, The Testing Block, Society Snobs, Message from Mars, Partners of the Tide, The First Born, The Girl in the Taxi, Remorseless Love, Passing Through, The Fighter, The March Hare, The Sting of the Lash, Her Sturdy Oak, Don't Call Me Little Girl, A Private Scandal, Charge It, The Foolish Age, Beyond, Ladyfingers, Without Benefit of Clergy, Everything for Sale, Nobody.

CAPITOL—Hold Your Horses, O'Malley of the Mounted, Kismet, Outside the Law, Prisoners of Love, What Every Woman Knows, The Gilded Lily, Boys Will Be Boys, Sacred and Profane Love, Wet Gold, Beau Revel, The Wild Goose, What Happened to Rosa, The Highest Bidder, Guile of Women, Bunty Pulls the String, Snowblind, Cabinet of Dr. Caligari, The Bronze Bell, For Those We Love, The Whistle, Footlights, The Old Nest, The Affairs of Anatol (2 weeks), Dangerous Curve Ahead, 'Way Down East (2 weeks), Doubling for Romeo, Experience, Beating the Game, The Three Musketeers (2 weeks), A Man's Home, Disraeli, The Grim Comedian.

GRAND—Midsummer Madness (2 weeks), What's Worth While, Isobel, Gypsy Blood, What Women Will Do, The County Fair, The Mask, Too Wise Wives, Without limit, The Traveling Salesman, The Man of the Forest, Deception, Burn 'EM Up, Barnes, Sky Pilot, The Golden Snare, The Conquest of Canaan, The Magic Cup.

KEITH'S—The Devil's Garden, Scrambled Wives, The Outside Woman, Ducks and Drakes.

Milwaukee, Indianapolis, Cincinnati and Des Moines

CINCINNATI'S list is a prize winner. L. C. Beutel and prior to his engagement, Correspondent Adams have enabled us to give this city almost a perfect score.

Our Des Moines representative, Miss Magdalene Phillips, has an intermittent movement. She runs all right for a while and then stops for a spell, all of which does not give Des Moines a very good showing.

Milwaukee has lately been added to the "First Runs," accounting for the abbreviated list given. J. W. Martin, Milwaukee correspondent, is always ahead of the deadline and his copy needs no blue pencil.

—MILWAUKEE—

ALHAMBRA—Oh, Lady, Lady, What's Worth While, Sham, White and Unmarried, Lost Romance, What's Your Reputation Worth, Experience, Wealth, The Conquest, At the End of the World, The March Hare, The Inner Chamber, Over the Hill (2 weeks), Perjury, Queen of Sheba (2 weeks), Miss Lulu Bett.

MERRILL — Wet Gold, The Scarab Ring, The Heart of Maryland, The Bronze Bell, The Old Nest, The Whistle, For Those We Love, Dangerous Curve Ahead, The Three Musketeers (3 weeks), Carnival, Beating the Game, Little Lord Fauntleroy (2 weeks), The Sheik (2 weeks).

STRAND—Playthings of Destiny, The Last Card, Gypsy Blood, Stranger Than Fiction, Salvation Nell, Camille, Ever Since Eve, The Affairs of Anatol (3 weeks), The Child Thou Gavest Me, Cappy Ricks, One Arabian Night, Two Minutes to Go, The Invisible Fear, Her Social Value, The Wonderful Thing, The Conquering Power, Why Girls Leave Home.

BUTTERFLY—The First Born, Keeping Up With Lizzie, Crazy to Marry, The Wild Goose, No Woman Knows, Two Weeks With Pay, The Foolish Matrons, The Great Impersonation, God's Country and the Law, After the Show, The Golem, The Swamp, Ladies Must Live, Conflict, What Do Men Want, The Lure of Jade, Get-Rich-Quick Wallingford.

—INDIANAPOLIS—

LOEW'S STATE THEATRE—White and Unmarried, Deception, Dean Street, Sacred and Profane Love, Carnival, His Greatest Sacrifice, Seven Years Bad Luck, Salvage, Black Roses, Uncharted Seas, The Mother Heart, The White Moll, Crazy to Marry, The Great Moment, 'Way Down East (2 weeks), Over the Hill (2 weeks), The Three Musketeers, Footlights, Queen of Sheba, Camills, Don't Tell Everything (2 weeks), The Conquering Power.

CIRCLE—Trust Your Wife, Man of the Forest, Wedding Bells, The Girl in the Taxi, Sowing the Wind, The Golden Snare, The Great Adventure, The Sky Pilot, Stranger Than Fiction, Nobody, The Midnight Bell, Playthings of Destiny, The Sign on the Door, Courage, The Child Thou Gavest Me, Woman's Place, Burn 'Em Up Barnes, The Idle Class, Cappy Ricks, Her Social Value, Two Minutes to Go, The Wonderful Thing, The Cup of Life, Tol'able David, The Lotus Eater.

COLONIAL—Bucking the Tiger, Miracle of Manhattan, The Last Door, A Divorce of Convenience, Dauntless Men, The Girl from Nowhere, Officer 666, Is Life Worth Living, A Message from Mars, The Fighter, Mid-Channel, Remorseless Love, Who Am I? The Man Who, Handcuffs or Kisses, After Midnight, Dangerous Curve Ahead, Fine Feathers, The Foolish Age, The Concert, Clay Dollars, A Man's Home, The Man of Stone, The Way of a Maid, A Wife's Awakening.

OHIO—The Woman God Changed, Sentimental Tommy, A Wise Fool, One a Minute, The Lost Romance, The Bronze Bell, The Mystery Road, Life, The Conquest of Canaan, I Do, Girl's Don't Gamble, Reputation, The Courtship of Miles Standish, Passing Through, At the End of the World, Greater Than Love, The Affairs of Anatol (2 weeks), Rip Van Winkle, The Great Impersonation, Son of Wallingford, The Black Panther's Cub, Under the Lash, The Sheik (2 weeks).

—DES MOINES—

DES MOINES THEATRE—The Old Nest, The Ace of Spades, One Arabian Night, Two Minutes To Go, Way Down East (2 weeks), The Wonderful Thing, Tol'able David, R. S. V. P.

STRAND—At the End of the World, Experience, The Three Musketeers, Cappy Ricks, After the Show, Serenade, Ladies Must Live, Over the Hill, Her Social Value, What Do Men Want.

PALACE—The Night Horseman, Some Wild Oats, The Girl from God's Country, Three Word Brand, The Mysterious Rider.

RIALTO—The Four Horsemen of the of the Apocalypse (2 weeks).

SHERMAN—The Sting of the Lash, Garments of Truth, Lady Fingers, The Swamp.

GARDEN — Beating the Game, No Woman Knows, The Virgin Paradise.

FOX—Don't Tell Everything.

—CHICAGO—

WOODLAWN THEATRE—To Please One Woman, North Wind's Malice, Squandered Lives, Mid-Channel, The Charm School, The Mark of Zorro, The Frontier of the Stars, Midsummer Madness, The Riddle Woman, Brewster's Millions, Lying Lips, The Passionate Pilgrim, What's Worth While, Straight is the Way, The Inside of the Cup, Her Lord and Master, Outside the Law, Hush, Kismet, Proxies, Forbidden Fruit, Black Beauty, The House that Jazz Built, Cheated Love, Through the Back Door, I Am Guilty, Wild Goose, The Bronze Bell, Sham, White and Unmarried, The Mask, Too Much Speed, Straight from Paris, The Conquest of Canaan, Crazy to Marry, The Blot, The Match Breaker, The Old Nest, Disraeli, No Woman Knows, Dream Street, Camille, There Are No Villains, The Bonnie Brier Bush, The Three Musketeers, The Call of the North, Ladies Must Live.

BARBEE'S LOOP—The Song of the Soul, The Great Lover, Godless Men, The Highest Bidder, The Spenders, The Guile of Women, Immortality, Lying Lips, The Servant in the House, Outside the Law (2 weeks), The Small Town Idol (2 weeks), The Hidden Light, The Devil (2 weeks), Black Beauty (2 weeks), The Big Adventure, What's Worth While, Some Wild Oats (10 weeks), The County Fair, The Wakefield Case, Headin' Home, The Blot, Without Benefit of Clergy, The Wandering Jew (2 weeks), The Journey's End, Moral Fibre, No Woman Knows, The Rider of the Old King Log, The Foolish Age, God's Country and the Law, The Swamp, Love, Hate and a Woman, Dempsey-Carpentier (5 weeks).

RIVIERA—Nomads of the North, Dinty, Habit, The Rookies Return, The Frontier of the Stars, Nineteen and Phyllis, Midsummer Madness, Dangerous Business, Isobel, The Old Swimmin' Hole, The Child Thou Gavest Me, The Affairs of Anatol.

ZIEGFELD—The Mark of Zorro (3 weeks), The Riddle Woman, The Greatest Love (3 weeks), Kismet (5 weeks), Hush (3 weeks), The Nut (3 weeks), East Lynne (2 weeks), Boys Will Be Boys (2 weeks), The Cabinet of Dr. Caligari (3 weeks), You'll Find It Everywhere, Salvage (3 weeks), Dream Street (13 weeks), Camille (4 weeks), Woman's Place, One Arabian Night (4 weeks), The Conquering Power (3 weeks).

RANDOLPH—Ireland in Revolt, The Charm School, Midsummer Madness, The Kid (7 weeks), The Inside of the Cup (2 weeks), Forbidden Fruit (2 weeks), The Love Special, Buried Treasure, The Passion Flower, The Gilded Lily, The City of Silent Men, Sentimental Tommy, The Idol of the North, What Every Woman Knows, White and Unmarried, Wedding Bells, One a Minute, Too Much Speed (2 weeks), The Woman God Changed, Peck's Bad Boy, The Foolish Matrons, The Conquest of Canaan, Crazy to Marry, The Ten Dollar Raise, The Three Musketeers (8 weeks), Little Lord Fauntleroy (3 weeks), 'Way Down East (4 weeks).

CENTRAL PARK—Isobel, The Passionate Pilgrim, The Easy Road.

PANTHEON—The Jucklins, The Branding Iron, The Furnace, The Mark of Zorro, The Snob, The Great Lover, Lying Lips, Paying the Piper, The Price of Possession, The Kentuckians, Outside the Law, The Inside of the Cup, Kismet, A Small Town Idol, The Home Stretch, A Message from Mars, The Devil, Good Women.

TIVOLI—Isobel, Not Guilty, One Man in a Million, The Kid, The Easy Road, Beau Revel, Old Swimmin Hole, Mamma's Affair, Love Special, Jim the Penman, The Passion Flower, Courage, The Gilded Lily, Bob Hampton of Placer, What Every Woman Knows, The City of Silent Men, Passion, Peck's Bad Boy, Wedding Bells, The Foolish Matrons, Mother O' Mine, Stranger than Fiction, Man, Woman, Marriage, Ten Dollar Raise, The Child Thou Gavest Me, Sowing the Wind, The Hell Diggers, The Cup of Life, Footlights, A Midnight Bell, The Sign on the Door, Woman's Place, Pilgrims of the Night, The Sheik, Enchantment.

ROOSEVELT — Prisoners of Love, Through the Back Door, Bob Hampton of Placer, Straight from Paris, Reputation, Snowblind, Scrap Iron (2 weeks), Wet Gold, Mother O' Mine, Carnival, The Affairs of Anatol (2 weeks), Beating the Game, The Old Nest (2 weeks), The Hell Diggers, The Invisible Power, Dangerous Curve Ahead, A Midnight Bell, Cappy Ricks, Doubling for Romeo, Experience, The Poverty of Riches, The Sheik (2 weeks), Don't Tell Everything (2 weeks).

CHICAGO THEATRE—Two Minutes To Go, After the Show, Under the Lash, Tol'able David, The Lotus Eater.

LA SALLE—Theodora (3 weeks).

WOOD'S—the Queen of Sheba (5 weeks).

What They Ran at Chicago and Seattle

TO L. H. Mason, in charge of the News, Chicago office, we are indebted for a representative list of the pictures which have played the Windy City's first run theatres.

The bills reported, however, have not all been for the same theatres and in consequence the list is variegated.

Seattle "First Run" wires from W. A. Prager are as regular as they are expensive. They arrive each week well in advance of the dead line and the list presented herewith admits of some interesting deductions, among which is that Seattle theatres are not following the lead of any other city in selecting attractions.

For instance, the inquisitive person will find missing from the Seattle list many pictures that Eastern exhibitors have considered real box office bets. Also that if any producer has a string on any of these theatres it is not apparent in the bookings. Famous Players-Lasky pictures play one house, one week and another the next. Ditto, First National.

—SEATTLE—

CLEMMER THEATRE — Occasionally Yours, The Mark of Zorro, The Misfit Wife, U. P. Trail, The Stealers, The Love Light, The Misleading Lady, Cinderella's Twin, The Whisper Market, Big Happiness, Polly with a Past, The Greater Claim, The Nut, The Magnificent Brute, All Dolled Up, The Saphead, The Off-Shore Pirate, Reputation, Cheated Love, The Man Tamer, Christmas Eve at Pilot Butte, Billions, The Fighting Lover, The Kiss, The Last Card, Short Skirts, Luring Lips, A Daughter of the Law, Opened Shutters, Extravagance, The Rowdy, No Woman Knows, The Silver Lining, Moonlight Follies, Camille (2 weeks), The Fox, The Rage of Paris, Nobody's Fool, Conflict (2 weeks), The Millionaire, False Kisses.

LIBERTY—An Old-Fashioned Boy, The Testing Block, Godless Men, The Charm School, Hold Your Horses, Brewster's Millions, The Kid (2 weeks) Silk Hosiery, The Fighting Schoolmaster, The Killer, Paying the piper, The Old Swimmin' Hole, Bunty Pulls the String, Kazan, The Easy Road, One Man in a Million, The Love Special, Proxies, Bob Hampton of Placer, The Home Stretch, Snow Blind, Scrap Iron, Lessons in Love, Too Much Speed, Sham, The Whistle, The Conquest of Canaan, Made in Heaven, Crazy to Marry, The Midnight Bell, The Hell Diggers, The Blot, Beating the Game, The Girl from God's Country, Passing Thru, The Idle Class (2 weeks), A Trip to Paradise, Pilgrims of the Night, The Great Impersonation, Two Minutes to Go, My Lady Friends, Woman's Place, The Son of Wallingford, The Silent Call.

COLISEUM—Dinty, The Gilded Lily, What Every Woman Knows, The Oath, The Passion Flower, The City of Silent Men, Gypsy Blood, The Sky Pilot, Hush, Trust Your Wife, Salvation Nell, The Great Moment, One a Minute, The Sign on the Door, A Daughter of the Law, At the End of the World, Nobody, Stranger Than Fiction, Cappy Ricks, Dangerous Curve Ahead, After the Show, One Arabian Night, Three Word Brand, Little Lord Fauntleroy, Footlights, Bits of Life, The Wonderful Thing, Wealth, The Invisible Fear, All for a Woman.

STRAND—The County Fair, Idols of Clay, Isobel, Midsummer Madness, The Truth About Husbands, Outside the Law, The Inside of the Cup, The Devil, The Greatest Love, The Passionate Pilgrim, The Affairs of Anatol (2 weeks), The Three Musketeers (2 weeks), Disraeli, 'Way Down East (2 weeks), Ladies Must Live, The Iron Trail, The Sheik (3 weeks).

WINTERGARDEN THEATRE — The Stealers, A Slave of Vanity, The Nut, The Price of Marriage, East Lynne, What Women Will Do, The Spenders, The Price of Possession, Dangerous Pastime, The Mask, Dream Street (2 weeks), The Girl from the Marshcroft, Through the Back Door, The Rider of the King Log, The Servant in the House, Dangerous Toys, The Red Demon, East Lynne, The Man Who, Over the Wire, Lavander and Old Lace, Quo Vadis, Life's Darn Funny, Hearts Are Trumps, After Your Own Heart, Over the Hill (2 weeks), The Case of Becky, Dream Street, Dempsey-Carpentier (2 weeks), Shams of Society, Beyond the Law, Her Winning Way, Where Lights Are Low, The Affairs of Anatol.

BLUE MOUSE—Lying Lips, Black Beauty (2 deeks), Without Limit, The Leopard Woman, Ducks and Drakes, The House That Jazz Built, Through the Back Door (2 weeks), Jerry, Mother o' Mine, Two Weeks With Pay, Foolish Matrons, A Private Scandal, The Outside Woman, The Ten-Dollar Raise (2 weeks), I Am Guilty, The Birth of a Nation, A Kiss in Time, One Wild Week, Four Horsemen of the Apocalypse (3 weeks), A Virgin Paradise, The Cup of Life, The Queen of Sheba (3 weeks), Queen of Sheba, Everything for Sale, The Man from Lost River, The Speed Girl, The Night Rose, Thunderclap.

(Continued in center column)

—PITTSBURG—

GRAND—Idols of Clay, The Master Mind, Hush, Good References, My Lady's Latch Key, Passion, Peaceful Valley, What's Worth While, The Nut, The Faith Healer, Man, Woman, Marriage, Isobel, Bob Hampton of Placer, The Old Swimmin' Hole, Lessons in Love, Sowing The Wind, Peck's Bad Boy, My Lady's Latch Key, Scrambled Wives, The Sky Pilot, Not Guilty, Courage, Scrap Iron, The Scoffer, The Devil's Garden, Stranger Than Fiction, In the Heart of a Fool, Mamma's Affair, Unseen Forces, The Woman in His House, The Sign on the Door, The Love Light, Playthings of Destiny, Habit, The Child Thou Gavest Me, Bits of Life, Serenade, Golden Snare, Wedding Bells, Cappy Ricks, The Wonderful Thing, Two Minutes To Go, Her Social Value, Tol'able David.

OLYMPIC—To Please One Woman, The Jucklins, Heliotrope, Forbidden Fruit (3 weeks), Inside of the Cup (2 weeks), Paying the Piper, Beau Revel, O'Malley of the Mounted, The Gilded Lily, The Witching Hour, What Every Woman Knows, The Home Stretch, Sentimental Tommy, Too Wise Wives, Buried Treasure, The Passionate Pilgrim, Sacred and Profane Love, Deception, Proxies, A Wise Fool, Woman God Changed, The Lost Romance, Behind Masks, Appearances, The Wild Goose, Life, The Whistle, The Great Moment (2 weeks), Princess of New York, Crazy to Marry, At the End of the World, Footlights, Affairs of Anatol (2 weeks), Experience, After the Show, Ladies Must Live, Three Word Brand, Under the Lash, Enchantment, The Sheik, Don't Tell Everything.

CAMERAPHONE—Something Different, A Child For Sale, All Soul's Eve, What Happened to Rosa, Godless Men, North Wind's Malice, The Snob, Out-Side the Law, Dynamite Allen, Sin That was His, The Devil, Ducks and Drakes, Blind Wives, Roads of Destiny, Prisoners of Love, Headin' Home, Two Weeks With Pay, Blind Love, Don't Call Me Little Girl, Don't Neglect Your Wife, A Private Scandal Reputation, Tale of Two Worlds, The March Hare, Such a Little Queen, Gilded Lies, The Fighter, Moonlight and Honeysuckle, One Wild Week, Little Italy, Keeping Up With Lizzie, The Old Nest, Everything for Sale, Dangerous Curve Ahead, Dawn of the East, The Speed Girl, Charge It, Sting of the Lash, Morals, Conflict, The Case of Becky, The Invisible Fear, For Those We Love.

MINERVA—The New York Idea, County Fair (2 weeks), Panthea, The Sin That was His, Godless Men, Up in Mary's Attic, Everybody's Sweetheart, Madonnas & Men (2 weeks), Blind Wives, Hard Luck, Out of the Chorus, The Heart of Maryland, East Lynne, The Marriage Gamble, The Silver Car, Closed Doors, Dangerous Pastime, Hunger of the Blood, If Women Only Knew, Beach of Dreams, The Mask, The Thinker, Marayna, Home Stuff, Silver Lining, That Something, The Raiders, The Journey's End, Manhattan Madness, The Old Nest, The Cup of Life, The Midnight Riders, The Fox, Dawn of the East.

LIBERTY—The Charm School, Kismet, Testing Block, Midsummer Madness, The Kid, To Please One Woman, Passion, Forbidden Fruit, The Nut, Lying Lips, Man-Woman-Marriage, Isobel, The Passion Flower, The Oath, The Old Swimmin' Hole, Bob Hampton of Placer, Through the Back Door, Sowing the Wind, Peck's Bad Boy, The Easy Road, Too Much Speed, Not Guilty, Courage, The Traveling Salesman, White and Unmarried, Stranger Than Fiction, The Devil's Garden. In the Heart of a Fool, The Ten Dollar Raise, The Journey's End, The Woman in His House, Burn 'Em Up Barnes, Playthings of Destiny, Habit, The Child Thou Gavest Me, Bits of Life, Serenade, The Golden Snare, Wedding Bells, Cappy Ricks, The Wonderful Thing, Two Minutes To Go, The Sheik.

REGENT—Idols of Clay, The Master Mind, The Life of the Party, Peaceful Valley, Rookies Return, Good References, My Lady's Latch Key, Brewster's Millions, Nineteen and Phyllis, Heliotrope, The Faith Healer, Inside the Cup, Paying the Piper, Small Town Idol, Polly with a Past, Straight is the Way, His Greatest Sacrifice, Straight from Paris, Lessons in Love, The Dollar a Year Man, The Passionate Pilgrim, Scrambled Wives, The Sky Pilot, Kazan, Idol of the North, Scrap Iron, The Scoffer, I Am Guilty, Life, One a Minute, Mamma's Affair, Lavander and Old Lace, Crazy To Marry, The Sign on the Door, Mother O'Mine, The Northern Trail, Passing Through, The Golem, The Foolish Age, The Girl From God's Country, Jim the Penman, Poverty of Riches, The Man from Lost River, Her Social Value, Pilgrims of the Night.

SAVOY—The Iron Rider, Kismet (2 weeks), The Thief, Just Pals, Number 17, Prairie Trails, Cheaters Reformed, Two Moons, Dynamite Allen, Lying Lips (2 weeks), The Road Demon, Small Town Idol, Bare Knuckles, Hands Off, His Greatest Sacrifice, Straight from Paris, Through the Back Door (2 weeks), Colorado Pluck, Skirts, Riders of the Purple Sage, A Ridin' Romeo, Kazan, Wet Gold, I am Guilty, Big Town Round Up, Snowblind, Rainbow Trail, Straight from the Shoulder, Man of the Forest, After Your Own Heart, Burn-Em-Up-Barnes, The Cabinet of Dr. Caligari, When a Man Sees Red, Over the Hill (9 weeks), The Primal Law.

BLACKSTONE—The Charm School, She Couldn't Help It, The Testing Block, The Rookies Return, The Frontier of the Stars, Price of Possession, Brewster's Millions, The Kentuckians, The Devil, Ducks and Drakes, The Love Special, What Women Will Do, Truth About Husbands, Straight is the Way, Reputation, The City of Silent Men (2 weeks), Prisoners of Love, Dollar a Year Man, Two Weeks With Pay, The Easy Road, Too Much Speed (2 weeks), Sham, The Traveling Salesman, White and Unmarried, Salvage, The March Hare, One a Minute, Wealth, One Wild Week, The Foolish Matrons, The Conquest of Canaan, Charge It, Mother O'Mine, Dangerous Curve Ahead, No Woman Knows, The Speed Girl, Beyond, The Girl from God's Country, Conflict, Poverty of Riches, Man from Lost River, The Ace of Hearts, Without Benefit of Clergy.

COLUMBIA—A Thousand to One, Danger Valley, Man from Nowhere, The Kid (4 weeks), If Only Jim, Outside the Law.

LOEW'S LYCEUM—The Misleading Lady, All Soul's Eve, Hearts are Trumps, Cinderella's Twin, Poor Simp, The Marriage of William Ashe, Offshire Pirate, The Outside woman, The Lure of Youth (2 weeks), Extravagance, The House that Jazz Built, Puppets of Fate, The Star Rover, A Message from Mars, The Little Fool, Unchartered Seas, Coincidence, The Last Card, Don't Call Me Little Girl, The Man Who, Live and Let Live, The Greater Profit, Fine Feathers, Big Game, The Case of Becky, Over the Wire, Poppy, The Match Breaker, Her Face Value, A Trip to Paradise, The Infamous Miss Revell, Garments of Truth.

The List from Pittsburgh and Minneapolis

PITTSBURGH has a lot of first run theatres and a long list of "First Run" copy, thanks to E. A. Wheeler, local correspondent.

More than a dozen houses in the down town district play the pick of the pictures and besides some noteworthy indefinite engagements have been put over in other theatres.

Pittsburgh is one big city where feature pictures and the shorter lengths are still counted on as the box office magnet, with music and the ballet not billed above the film part of the show. In other words, in Pittsburgh a picture show is still a picture show, and not half given over to grand opera and the ballet.

—MINNEAPOLIS—

NEW GARRICK THEATRE—Oh, Lady, Civilian Clothes, Nineteen and Phyllis, Held by the Enemy, The Devil's Garden, My Lady's Latch Key, She Couldn't Help It, Conrad in Quest of His Youth, Officer 666, Passion, Billions, The North Wind's Malice, Women Men Love, Kazan, Trust Your Wife, The Frontier of the Stars (2 weeks), Paying the Piper, Jim the Penman, The Oath, Playthings of Destiny, His Friend and His Wife, The Little Lady of the Big House, The Road of Ambition.

NEW LYRIC—Behold My Wife, The Furnace, The Woman in His House, Heliotrope, Kismet (2 weeks), The Love Flower, Passion, Godless Men, Black Beauty, Forbidden Fruit, What Every Woman Knows, Man Woman Marriage, Gilded Lily, Reputation, Deception, The Lost Romance, Midsummer Madness, Sowing the Wind, The Great Moment.

BLUE MOUSE—The Mark of Zorro (2 weeks), To Please One Woman, The Life of the Party, Mid-Channel, The Greatest Love, Panthea, The Love Light, Hush, The Last of the Mohicans, Brewster's Millions, The Ghost in the Garret, Madonnas and Men, The Dollar a Year Man, Through the Back Door (2 weeks), Are All Men Alike.

STRAND—Dangerous Business, So Long Letty, Cinderella's Twin, An Old Fashioned Boy, The Kid, Something Different, Fickle Women, The Truth About Husbands.

STATE—Isobel, or The Trail's End, The Old Swimming Hole, Hold Your Horses, The Mistress of Shenstone, Duck and Drakes, The Charm School, Bob Hampton of Placer, Made in Heaven, Gypsy Blood, The Sky Pilot, White and Unmarried, Two Weeks with Pay, Scrap Iron, Too Much Speed, Wedding Bells, The City of Silent Men, The Midnight Bell, Stranger Than Fiction, Beating the Game, Child Thou Gavest Me, The Serenade, The Hell-Diggers, The Sign on the Door, The Conquest of Canaan, One Wild Week, Burn 'Em Up Barnes, From the Ground Up, The Sheik (2 weeks).

AUDITORIUM—The Three Musketeers (3 weeks), Little Lord Fauntleroy (2 weeks).

—KANSAS CITY—

NEWMAN THEATRE—Forbidden Fruit, Lying Lips, The Passionate Pilgrim, Mamma's Affair, The Witching Hour, Not Guilty, What Every Woman Knows, The Love Special, Bob Hampton of Placer, Man, Woman Marriage, The City of Silent Men, Two Wise Wives, The Passion Flower, The Woman in His House, Too Much Speed, Lessons in Love, The Lost Romance, Peck's Bad Boy, The Gilded Lily, The Oath, One a Minute, Playthings of Destiny, The Great Moment, The Sign on the Door, Nobody, The Hell Diggers, Wedding Bells, The End of the World, Experience, The Child Thou Gavest Me, The Affairs of Anatol, Footlights, The Idle Class, The Three Musketeers, Bits of Life, One Arabian Night, Cappy Ricks, After the Show, The Wonderful Thing, Under the Lash, The Sheik, Don't Tell Everything, Disraeli.

NEW ROYAL—The Kid (2 weeks), Mid-Channel, The Price of Possession, The Easy Road, What's Worth While, Ducks and Drakes, Education of Elizabeth, Scrambled Wives, The Old Swimmin' Hole, Trust Your Wife, Hush, Two Weeks With Pay, Small Town Idol, Sentimental Tommy, White and Unmarried, Courage, The Wild Goose, Peck's Bad Boy, Scrap Iron, A Perfect Crime, The Woman God Changed, The March Hare, A Private Scandal, The Snob, Stranger Than Fiction, The Conquest of Canaan, Sacred and Profane Love, One Wild Week, The Blot, A Midnight Bell, Affairs of Anatol (2 weeks), The Invisible Fear, The Three Musketeers (2 weeks), Everything for Sale, The Great Impersonation, Over the Hill (3 weeks), The Speed Girl, Woman's Place, Miss Lulu Bett.

NEW TWELFTH THEATRE — The Last of the Mohicans, Love, Honor and Behave, Chickens, Jesse James Under the Black Flag, O'Malley of the Mounted, The Dollar a Year Man, The Kentuckians, Straight is the Way, Playthings of Destiny, The Devil's Garden, Kazan, The Home Stretch, The Faith Healer, A Small Town Idol, The Traveling Salesman, The Mask, A Tale of Two Worlds, Sham, The Sky Pilot, Scrap Iron, Life, Sheltered Daughters, Appearances, Proxies, A Wise Fool, The Idol of the North, Crazy to Marry, Snowblind, The Girl in the Taxi, The Northern Trail, The Whistle, Passing Through, The Outside Woman, Wealth, A Virgin Paradise, Three Word Brand, The Golden Snare, A Kiss in Time, Two Minutes to Go, Beyond, White Oak, The Night Horseman.

LIBERTY—Blackmail, The Devil, The North Wind's Malice, The Furnace, Body and Soul, The Nut, Out of the Chorus, Polly With a Past, Reputation, Through the Back Door, The Magic Cup, Isobel, Uncharted Seas, Land of Hope, The Little Clown, Wet Gold, Such a Little Queen, The Greater Claim, Home Talent, I Am Guilty, Don't Call Me Little Girl, The Ten-Dollar Raise, Carnival, Little Italy, Devotion, The Road to London, Foolish Matrons, The Old Nest (2 weeks), Moonlight and Honeysuckle, Dangerous Curve Ahead, Mother o' Mine, No Woman Knows, Room and Board, Greater Than Love, A Certain Rich Man, Dream Street, Never Weaken, Burn 'Em Up Barnes, Conflict, Dawn of the East.

DORIC—Prisoners of Love, Eyes of the Heart, Honest Hutch, Panthea, Blind Wives, The County Fair (2 weeks), A Message from Mars, Going Some, All Soul's Eve, Boys Will Be Boys, Hold Your Horses, Puppets of Fate, Without Limit, The Saphead, The Barbarian, The Price of Redemption, The Rider of the King Log, Home Stuff, Guile of Women, The Cabinet of Dr. Caligari, The Misleading Lady, Don't Neglect Your Wife, Live and Let Live, Life's Darn Funny, An Unwilling Hero, The Man Who, Over the Wire, Beating the Game, Shams of Society, The Old Nest, Moonlight Follies, Dangerous Curve Ahead (2 weeks), The Face of the World, No Woman Knows, The Red Viper, Where Lights Are Low, The Invisible Power, From the Ground Up, The Mysterious Rider, A Poor Relation, The Golem.

What Detroit, Kansas City and Boston Played

FRANK C. TRUE, Kansas City correspondent, makes a fine showing. He has reported the bills at five theatres with a regularity that equals clockwork. The Kansas City list is a notable one in that it contains an extra large number of real box office bets and an exceedingly small number of "flops," thanks perhaps to the showmanship of Frank L. Newman and his staff.

In Detroit, we had a good man but we lost him. Then we got another good man, Frank Heffernan, and now the Detroit "First Runs" are coming through again.

Boston's representation is not so much. Correspondents have come and gone—mostly gone. The result is an incomplete list that shows nothing that the Boston theatres have played in recent months. Here is another point where a newspaper man is desired. Boston exhibitors please recommend someone.

—BOSTON—

BEACON THEATRE—The Misleading Lady, Cinderella's Twin, Something Different, Midsummer Madness, The First Born, All Soul's Eve, The Snob, The Passionate Pilgrim, The Inside of the Cup, Passion Fruit, The Kid, The Plaything of Broadway, Straight is the Way, Ducks and Drakes, The Greater Claim, Out of the Chorus, The Haunted House, Without Limit, Extravagance, Number, Please, Colorado, The Outside Woman, Hard Luck, Idol of the North, Puppets of Fate.

PARK—A Thousand to One, The Sin That Was His, Risky Business, Heliotrope, Honor Bound, Pay the Piper, Beautifully Trimmed, Outside the Law, A Shocking Night, Lying Lips, The Unfortunate Sex, What Happened to Rosa, Officer 666, A Small Town Idol, The Torrent, The Mistress of Shenstone, Rich Girl, Poor Girl, What's Worth While, A Perfect Crime, The Haunted House, Forbidden Fruit, Tiger True, The Parish Priest, The Fire Cat, Luxury, The Kentuckians.

GORDON SCOLLAY SQUARE OLYMPIA—Dinty, Nineteen and Phyllis, The Kid.

BOWDOIN SQUARE—Ireland in Revolt.

FENWAY—The Love Light.

TREMONT—Passion.

MAJESTIC—Kismet.

LIBERTY—Last of the Mohicans, Passion.

—DETROIT—

ADAMS THEATRE—The Cradle of Courage, An Old Fashioned Boy, Habit, Kismet, Isobel, Earthbound, 19 and Phyllis, The Charm School, Passion (2 weeks), The Devil's Garden, Mama's Affair, The Old Swimmin' Hole, Hold Your Horses, Man-Woman-Marriage (2 weeks), The Love Special, The Oath, Jim the Penman, What Every Woman Knows, Lessons in Love, The Girl in the Taxi, Gypsy Blood, Scrap Iron, Beyond, One Arabian Night, Cappy Ricks Wife Against Wife, The Three Musketeers, Little Lord Fauntleroy (2 weeks).

BROADWAY STRAND—The Jucklins, Midsummer Madness (2 weeks), The Passionate Pilgrim, The Frontier of the Stars, Paying the Piper (2 weeks), Forbidden Fruit (2 weeks), The Inside of the Cup, The Life of the Party, The Gilded Lily (2 weeks), The Testing Block, The Faith Healer, The Easy Road, Proxies, Sentimental Tommy, Sacred and Profane Love, The City of Silent Men, Too Wise Wives, Deception, The Idol of the North, Sham, At the End of the World, Affairs of Anatol, Experience, The Great Impersonation, The Sheik.

MADISON—The Truth About Husbands, Billions, Hush, The Great Moment, The Love Light, My Lady's Latchkey, The Kid (2 weeks), One Man in a Million, Not Guilty, The Woman in His House, The Nut, Lying Lips, Kazan, The Mask, The Witching Hour, The Kentuckians, The Passion Flower, Sowing the Wind, Straight from Paris, Sky Pilot, Bob Hampton of Placer, Through the Back Door, Scrambled Wives, Footlights, The Blot, Dangerous Curve Ahead, Carnival, The Wonderful Thing, The Invisible Fear.

WASHINGTON—The Plunger, Prairie Trails, Dead Men Tell No Tales, The Scuttlers, Blind Wives, Number 17, The Last of the Mohicans, The Mountain Woman, A Thousand to One, The Road Demon, Outside the Law, The U. P. Trail, Godless Men, The Cheater Reformed, Know Your Men, Hands Off, His Greatest Sacrifice, East Lynne, The Heart of Maryland, Colorado Pluck, The Wakefield Case, Beyond Price, Reputation, Over the Hill (7 weeks), Queen of Sheba (2 weeks).

MAJESTIC—Love, Brewster's Millions, Prisoners of Love, A Small Town Idol (2 weeks), The Home Stretch.

STRAND—The Truth About Husbands, Nineteen and Phyllis, The Last of the Mohicans, Passion, The Great Advanture, Mamma's Affair, The First Born, The Trail's End, The Inside of the Cup, Black Beauty, The Old Swimmin' Hole, My Lady's Latch Key, Jim The Penman, Lying Lips, Man Woman, Marriage, The Passion Flower, The Oath, The Sky Pilot, Peck's Bad Boy, Bob Hampton of Placer, Gypsy Blood, Scrap Iron, Lessons in Love, Not Guilty, Sowing the Wind, Salvation Nell, Cabiria, The Golden Snare, The Sign On the Door, A Midnight Bell, Wedding Bells, Experience, The Hell Diggers, Disraeli, Way Down East (2 weeks) Serenade, The Child Thou Gavest Me, One Arabian Night, I Accuse, Woman's Place, Bits of Life, Two Minutes To Go, The Wonderful Thing, Little Lord Fauntleroy, The Three Musketeers.

—BALTIMORE—

NEW THEATRE—Madonnas and Men, The Great Redeemer, Kismet, Cinderella's Twin, The Charm School, The Love Flower, Romance, The Rookies Return, The Greater Claim, Silk Hosiery, Greatest Love, Outside the Law, The Love Special, Beau Revel, What Every Woman Knows, Buried Treasure, The Witching Hour, Puppets of Fate, Black Roses, Reputation, Sacred and Profane Live, 'Way Down East (2 weeks), The Affairs of Anatol (2 weeks), The Four Horsemen of the Apocalypse (3 weeks), The Three Musketeers, The Conquering Power, The Queen of Sheba (2 weeks), 'Way Down East, The Iron Trail.

PARKWAY—Idols of Clay, Hearts Are Trumps, To Please One Woman, The Sin that Was His, The Life of the Party, Midsummer Madness, The Kentuckians, The Jucklins, Forbidden Fruit, The Ghost in the Garret, What's Worth While, The Passionate Pilgrim, Paying the Piper, The Easy Road, Straight is the Way, The Dollar a Year Man, Proxies, Made in Heaven, A Voice in the Dark, Bunty Pulls the String, A Message from Mars, See My Lawyer, The Bronze Bell, One a Minute, Appearances, The Wild Goose, Fine Feathers, Uncharted Seas, Wealth, The Journey's End, Life's Darn Funny, The Wakefield Case, Footlights, Over the Wire, Passing Through, Is Life Worth Living, Home Stuff, Garments of Truth, The Infamous Miss Revell, Beyond, Ladyfingers, The Affairs of Anatol, Her Winning Way, Dangerous Lies, Exit the Vamp, The Sheik, The Son of Wallingford.

WIZARD—Idols of Clay (2 weeks), To Please One Woman, The Furnace, The Life of the Party, Midsummer Madness, The Kentuckians, The Jucklins, Forbidden Fruit (2 weeks), What's Worth While, The Passionate Pilgrim, Paying the Piper, The Easy Road, Straight is the Way, Ducks and Drakes, Plaything of Broadway, The Outside Woman, The Little Clown, The Magic Cup, Two Weeks With Pay, Sheltered Daughters, A Private Scandal, Don't Call Me Little Girl, The Faith Healer, The Land of Hope, The March Hare, The House That Jazz Built, Such a Little Queen, A Heart to Let, A Kiss in Time, Moonlight and Honeysuckle, Footlights, One Wild Week, Quo Vadis, The Old Nest, The Girl from God's Country, Her Sturdy Oak, Without Benefit of Clergy, Dangerous Curve Ahead, The Golem (2 weeks), The Unpardonable Sin, The Son of Wallingford.

RIVOLI—Go and Get It, Dangerous Business, Forty-five Minutes from Broadway, The Mark of Zorro, Dinty, The Nut, The Devil, Nineteen and Phyllis, Passion, The Woman in His House The Passion Flower, My Lady's Latch Key, Jim the Penman, The Oath, Through the Back Door, Bob Hampton of Placer, Straight from Paris, Man, Woman, Marriage, Mamma's Affair, Peck's Bad Boy, Gypsy Blood, Scrap Iron, The Girl in the Taxi, The Sky Pilot, Stranger Than Fiction, Playthings of Destiny, Lessons in Love, The Golden Snare, Salvation Nell, A Midnight Bell, Nobody, The Sign on the Door, Scrambled Wives, Serenade, Wedding Bells, The Invisible Fear, Bits of Life, Her Social Value, Two Minutes to Go, Woman's Place, One Arabian Night, The Wonderful Thing, The Child Thou Gavest Me, Tol'able David. The Lotus Eater.

STRAND—Out of the Chorus, The Song of the Soul, All Soul's Eve, East Lynne, Something Different, The Nut, Prisoners of Love, The Other Women, The Little Fool, Milestones, A Small Town Idol (2 weeks), A Perfect Crime, The Passionate Pilgrim, Foolish Matrons, Home Talent, Little Italy, Good Women, The Great Moment, The Old Nest, Hold Your Horses, Isobel; or, the Trails End, Good and Evil, The Mask, The Great Impersonation, The Fall of Babylon.

NEW LYCEUM — Over the Hill (3 weeks).

FORD'S—Without Limit, A Small Town Idol, The Woman Untamed, Dream Street (2 weeks), Black Beauty.

CENTURY—The Gilded Lily, Deception, Sentimental Tommy, Too Wise Wives, White and Unmarried, Polly With a Past, The Lost Romance, The Woman God Changed, Too Much Speed, City of Silent Men, A Wise Fool, Haunted House, Salvage, Life, The Conquest of Canaan, The Hell Diggers, The Great Moment, Experience, Cappy Ricks, At the End of the World, The Great Impersonation, After the Show, Disraeli, Now or Never, Under the Lash, The Match Breaker, Camille, Thunderclap, Ladies Must Live, Get-Rich-Quick Wallingford, A Prince There Was.

BOULEVARD—A Man's Home, The Foolish Age, Handcuffs or Kisses.

LOEW'S STATE—The Three Musketeers (3 weeks).

From Denver, Baltimore and New Orleans

BALTIMORE, thanks to C. E. Cooper, has almost a perfect showing.

W. T. Morris, correspondent at Denver, was faithful until two or three months ago. Then he fell by the wayside, failing even to answer inquiring letters. Some Denver newspaper man in need of a little extra jack and willing to do a little work for it, please write.

From New Orleans, home of the Saenger Amusement Co., and our correspondent, W. A. Green, we have a complete record back to the time when this city was added to the service, some six months

—NEW ORLEANS—

STRAND THEATRE — Prisoners of Love, The Faith Healer, Lessons in Love, Bob Hampton of Placer, Now or Never, Nineteen and Phyllis, Trust Your Wife, Sacred and Profane Love, The Furnace, Gypsy Blood, Two Wise Wives, The Great Moment, Deception, The Nut, Playthings of Destiny, The Child Thou Gavest Me, Wedding Bells, The Old Nest, The Foolish Matrons, The Affairs of Anatol, Through the Back Door, At the End of the World, Footlights, Experience, The Sheik, Don't Tell Everything, Disraeli.

LIBERTY.— The Testing Block, The Gilded Lily, The Oath, The Passion Flower, Peck's Bad Boy, Trust Your Wife, Scrambled Wives, The Woman God Changed, Mamma's Affair, The City of Silent Men, O'Malley of the Mounted, Old Swimmin' Hole, The Sign on the Door, Mother O'Mine, I Am Guilty, The Whistle, Wet Gold, What Every Woman Knows, Scrap Iron, One Arabian Night, Woman's Place, Why Girls Leave Home, Dangerous Curve Ahead, Dream Street, Two Minutes To Go, Dream Street, Camille.

TRIANON—The Riddle Woman, The Frontier of the Stars, The Outside Woman, The Girl in the Taxi, The Mask, The Idol of the North, Don't Neglect Your Wife, The Great Adventure, The Witching Hour, King,-Queen,-Joker, Traveling Salesman, To Please One Woman, The Golden Snare, The Land of Hope, The Man Who, What's Worth While, White and Unmarried, The Souls of Men, A Kiss in Time, The Scoffer, Bucking the Tiger, Too Much Speed, A Wise Fool, The Old Nest, Everything for Sale.

PEARCE'S TUDOR—Black Roses, Women Men Love, Salvage, Blind Love, The Woman Above Reproach, The County Fair, Dangerous Toys, Women Who Wait, Reputation, Play Fair, Neglected Wives, A Daughter of the Law, Up the Way with Sally, Open Shutters, Where Lights Are Low, The Sting of the Lash, The Foolish Age, A Wife's Awakening, A Child for Sale, The Fight of the Century, The Polish Dancer, A Certain Rich Man, The Black Panther's Cub, The Lure of Jade.

GLOBE—The Charm School, Off Shore Pirates, Straight from Paris, The Love Special, Extravagance, Out of the Chorus, The March Hare, Behind Masks, Miracle of Manhattan, The Easy Road, Too Much Speed, Divorce of Convenience, The Greater Claim, Two Weeks with Pay, Is Life Worth Living, The Woman in His House, The Girl from Nowhere, Life's Darn Funny, Scrap Iron Dangerous Pastime, Remorseless Love, Dawn of the East. Made in Heaven.

—DENVER—

WINTER GARDEN THEATRE. Blackmail, The Mark of Zorro.

AMERICA—Hold Your Horses, The Riddle Woman, Just Out of College, The Guile of Women, The Saphead, Godless Men, The Kid (2 weeks), Prisoners of Love, Boys Will Be Boys, Bunty Pulls the String, Dinty, A Voice in the Dark, The Old Swimmin' Hole, Scrambled Wives, A Tale of Two World,s The Little Clown, Seven Years Bad Luck, Prisoners of Love, Fickle Women, Snowblind, An Unwilling Hero, Made in Heaven, Bob Hampton of Placer, Peck's Bad Boy, Wet Gold, Scrap Iron, Kazan, Wedding Bells, The Sky Pilot, Playthings of Destiny.

RIALTO—The Charm School, The Jucklins, The Furnace, Brewsters Millions, The Frontier of the Stars, The Furnace, The Inside of the Cup, Paying the Piper, Forbidden Fruit (2 weeks), The Easy Road, Beau Revel, The Witching Hour, Outside the Law, The Gilded Lily, The Dollar a Year Man, The Love Special, Polly with a Past, What Every Woman Knows, The City of Silent Men, Sentimental Tommy, Sacred and Profane Love, Deception, The Traveling Salesman, Through the Back Door, White and Unmarried, The Woman God Changed, The Man of the Forest, Too Much Speed (2 weeks), The Lost Romance, The Great Moment.

RIVOLI—Go and Get It, Blind Wives, Peaceful Valley, Dead Men Tell No Tales, The County Fair, Dangerous Business, The Master Mind, Isobel, or the Trail's End, The Thief, Billions, 19 and Phyllis, Mamma's Affair, The Nut, Hush, Lying Lips, Chicken in the Case, Small Town Idol, Black Beauty, The Passion Flower, Skirts, The Face at the Window, Don't Change Your Wife, The Other Woman.

TABOR—Something Different, Out of the Snows.

—ST. LOUIS—

NEW GRAND CENTRAL—Dangerous Business, Kismet, The Love Light, Nineteen and Phyllis, The Woman in the House, The Kid, Mamma's Affair, Lying Lips, Not Guilty, Passion, Hush, Black Beauty, The Nut, Trust Your Wife, The Old Swimmin' Hole, Man, Woman, Marriage, Passion Flower, Bob Hampton of Placer, Peck's Bad Boy, Straight from Paris, Through the Back Door, Lessons in Love, Playthings of Destiny, Habit (2 weeks), Scrap Iron, Courage, Gypsy Blood, Wedding Bells, Foolish Matrons, Stranger than Fiction, The Sign on the Door, Experience, A Midnight Bell, The Child Thou Gavest Me, Disraeli, Charge It, Affairs of Anatol, One Arabian Night, Pilgrims of the Night, The Golden Snare, Her Social Value, What Do Men Want.

WM. FOX LIBERTY—Dice of Destiny, The Thief, Blind Wives, Prairie Trails, The U. P. Trail, Wing Toy, The Road to Ambition, The Mountain Woman, Forbidden Fruit, The Road Demon, Madam X, The Golden Trail, Know Your Men, Hands Off, His Greatest Sacrifice, One Man in a Million, Dream Street, Over the Hill (3 weeks), The Night Horsemen (2 weeks), Thunderclap, Perjury, Why Girls Leave Home, Birth of a Nation, The Queen of Sheba (3 weeks).

MISSOURI—Conrad in Quest of His Youth, Bunty Pulls the String, Midsummer Madness, The Testing Block, Forbidden Fruit, The Frontier of the Stars, Polly with a Past, Paying the Piper, Brewster's Millions, Chickens, Ducks and Drakes, O'Malley of the Mounted, The Witching Hour, The Gilded Lily, The Devil, The Love Special, One a Minute, The City of Silent Men, The Dollar a Year Man, Inside the Cup, The Concert, Deception, Small Town Idol, The Easy Road, Two Week's Pay, Now or Never, The Woman God Changed (2 weeks), Too Much Speed, A Private Scandal, Among Those Present, Proxies, The March Hare, Wealth, The Whistle, The Old Nest, The Great Moment, The Hell Diggers, One Wild Week, I Do, At the End of the World, Cappy Ricks, Footlights, Under the Lash, Conquest of Canaan, The Sheik (2 weeks), Get-Rich-Quick Wallingford.

DEL MONTE—What Happened to Rosa, The Jucklins, Midsummer Madness, Prisoners of Love, Godless Men, The Great Love, The Ghost in the Garret, The Bait, Forbidden Fruit, All Souls' Eve, The Frontier of the Stars, The Outside Woman, Polly with a Past, The Highest Bidder, The Price of Possession, His Own Law, Out of the Chorus, East Lynne, The Plaything of Broadway, The Gilded Lily, Paying the Piper, Buried Treasure.

WEST END LYRIC — Kismet, Black Beauty, Mamma's Affair, The Love Light, Cinderella's Twin, You Can't Kill Love, The Woman in the House, The Kid, Lying Lips, The Golden Snare, Not Guilty, Passion, Hush, The Nut, Trust Your Wife, The Old Swimmin' Hole, Man, Woman, Marriage, Passion Flower, Bob Hampton of Placer, Peck's Bad Boy, Straight from Paris, Through the Back Door, Lessons in Love, Dream Street, A Divorce of Convenience, A Message from Mars, Salvage, Gypsy Blood, Wedding Bells, Foolish Matrons, Carnival, The Sign on the Door, Experience, A Midnight Bell, The Child Thou Gavest Me, Disraeli, The Last Card, The Speed Girl, Her Face Value.

St. Louis, Washington, St. Paul

ST. LOUIS "First Run" copy came through regularly from Paul A. Yawitz, now writing exploitation stories for the Fox Film Company. His resignation made it necessary to break in a new correspondent, G. E. Bell. The result is a St. Louis list not quite complete.

Washington is represented 49 weeks of the 52, thanks to W. A. Pollock, correspondent at the Capital City. With a five-hour mail delivery, perhaps he is not entitled to any more credit that other correspondents who made the dead line a smaller number of times.

St. Paul has only one theatre in the "First Run" column, the Capitol. L. C. Calvert, managing director, furnishes us with a copy of his program.

CRITERION—The Jucklins, Midsummer Madness, Prisoners of Love, Godless Men, Hold Your Horses, Hearts Are Trumps, Something Different, The Saphead, She Couldn't Help It, The Song of the Soul, The Branding Iron, All Soul's Eve, Conrad in Quest of His Youth, The Silver Lining.

STRAND—The Broken Gate, East Lynne (2 weeks), Partners of the Tide, The Other Woman, Sex.

KINGS—The Snob, The Girl Montana, Her Lord and Master, The Home Stretch, What Every Woman Knows, Such a Little Queen, Behind Masks, Appearances, Fine Feathers, Beating the Game, Life.

SHUBERT-JEFFERSON — Way Down East, Four Horsemen of the Apocalypse, The Haunted House, Good Women, I Am Guilty, Lessons in Love, Love, The Three Musketeers.

EMPRESS—Is Life Worth Living.

ROYAL—Two Wise Wives, The Faith Healer, Temptation, Buried Treasure.

PERSHING—Idols of Clay, The Faith Healer.

—ST. PAUL—

CAPITOL THEATRE—Civilian Clothes, Nineteen and Phyllis, Kismet, My Lady's Latch Key, Isobel or the Trail's End, Always Audacious, Old Swimmin' Hole, The Devil, Off Shore Pirate, Lying Lips, Ducks and Drakes, The Charm School, Midsummer Madness, The Passion Flower, Bob Hampton of Placer, The Love Special, What Every Woman Knows, The Sky Pilot, Lessons in Love, White and Unmarried, Two Weeks with Pay, Scrap Iron, The Eternal Miracle, Wedding Bells, The City of Silent Men, The March Hare, Midnight Bell, The Great Moment, The Child Thou Gavest Me, Cappy Ricks, The Wonderful Thing.
The Hell Diggers, Conrad in Quest of His Youth, The Conquest of Canaan, One Wild Week, Footlights, Camille, The Cup of Life, Woman's Place, From the Ground Up, Experience, Two Minutes To Go, The Sheik.

Exhibitors Service Bureau
Will appear next week

—WASHINGTON—

CRANDALL'S METROPOLITAN — Dinty, Dangerous Business, Passion (2 weeks), Peaceful Valley, Isobel, or the Trail's-End, The Kid, My Lady's Latch Key, The Offshore Pirate, The Scoffer, Old Dad, The Greater Claim, Nineteen and Phyllis, The Devil, Mamma's Affair, Bob Hampton of Placer, The Passion Flower, Man Woman Marriage, Peck's Bad Boy, Lessons in Love, Jim the Penman, The Old Swimmin' Hole, The Sky Pilot, Boys Will Be Boys, Courage, Scrambled Wives, The Golden Snare, Wedding Bells, Over the Wire, The Midnight Bell, Gypsy Blood, Stranger than Fiction, Salvation Nell, The Child Thou Gavest Me, The Old Nest, The Sign on the Door, Scrap Iron, Dangerous Curve Ahead, Serenade, Bits of Life, The Poverty of Riches, Idle Class, Why Girls Leave Home, One Arabian Night, A Man's Home, Two Minutes To Go, The Wonderful Thing.

LOEW'S COLUMBIA — Earthbound, Midsummer Madness (2 weeks), Inside the Cup (2 weeks), Forbidden Fruit (2 weeks), The Gilded Lily (2 weeks), What Every Woman Knows (2 weeks), The Faith Healer, The Witching Hour, Lying Lips (2 weeks), Buried Treasure, Through the Back Door, Woman God Changed, Dream Street (2 weeks), The Wild Goose, A Wise Fool, The Lost Romance, The Bronze Bell, Proxies, The Great Moment, The Golem, The Affairs of Anatol (3 weeks), The Three Musketeers (2 weeks), Camille (2 weeks), Ladies Must Live (2 weeks), Way Down East (2 weeks).

LOEW'S PALACE—The Mark of Zorro, The Charm Girl, The Love Light, The Rookies Return, The Marriage of William Ashe, The Education of Elizabeth, The Ghost in the Garret, The Price of Possession, The Nut, The Frontier of the Stars, Brewster's Millions, Message from Mars, The Love Special, The City of Silent Men, Billions, Without Limit, The Home Stretch, The Easy Road, Black Roses, The Traveling Salesman, Sham, Carnival, White and Unmarried, The Idol of the North, Too Much Speed, Salvage, The Foolish Matrons, I Am Guilty, The Conquest of Canaan, Wealth, Disraeli, Crazy to Marry, Passing Thru, A Trip to Paradise, The Hell Diggers, The Match Breaker, Cappy Ricks, Footlights, The Great Impersonation, Ladyfingers, Exit The Vamp, Enchantment, The Foolish Age, There Are No Villains.

MOORE'S RIALTO—Once to Every Woman, Milestones, Something Different, Hush, Outside the Law, She Couldn't Help It, Silk Hosiery, The Plaything of Broadway, Officer 666, The Concert, A Perfect Crime, Black Beauty, Ducks and Drakes, Kazan, Straight from Paris, Good Women, Reputation, The Little Fool, Two Weeks with Pay, The Scarab Ring, Hearts Are Trumps, If I Were King, Uncharted Seas, Private Scandal, Beau Revel, Charge It, The March Hare, A Heart to Let, Ten Dollar Raise, One Wild Week, At the End of the World, Mother O'Mine, Without Benefit of Clergy, Experience, Sowing the Wind, A Yankee in King Arthur's Court, The Speed Girl, After the Show, The Night Rose, Judgment, The Sheik (2 weeks), Under the Lash.

MOORE'S GARDEN — The Passionate Pilgrim, East Lynne, the Untamed Woman, Madonnas and Men.

CAPITOL—A Private Scandal.

If I Were an Exhibitor—

By J. S. Dickerson

In One of the Big Towns

I'd:

Play the good ones for extended runs.

Lay off the bad ones.

Keep an eye out for real melodrama and farce comedy that was good enough to make even the newspaper men laugh.

Be willing to play along with the chap who has an entertaining independent picture that he wanted to get off to a good start.

Look twice before I booked a foreign picture, especially if it was a costume bill.

Try to keep my features down to five and six reel lengths.

Book every good short reel subject I could get and then give it its share of the billing.

Tell the producers to keep their twenty-four sheets and spend the same amount of money in exploitation that somebody might notice.

Get acquainted with all the newspaper boys myself and see that my employees treated their "Annie Oakley's" with respect, not with distain.

Fire any usher I ever caught taking a tip—or getting fresh—or up stage—or too big for his job.

Let the other fellow play the toe dancers—unless I could pick up a celebrity for a week or so.

Go as easy as I could on the grand opera and still keep the music nuts coming.

Be around the house often enough and long enough and unexpectedly enough, so I would know who was earning his money and who wasn't.

Listen to my scenic artist rave about the art of the futuristic stuff and then tell him to paint the set so people would know what it was supposed to be.

Never let my specialty artists take a curtain call. They get paid for doing their act—not bowing.

Watch my projection. A lot of people have bad eyesight.

Refuse to book a picture that was mostly subtitles. Lots of people can't read and a lot more don't like to.

Hire a ticket seller who didn't look like a wax figure and who could smile once in the while—raise her wages if she would do it.

Have a room where mama could leave the baby with a motherly old lady.

Advertise my shows consistently but leave out the bull.

Play Mary Pickford, Doug. Fairbanks, Charlie Chaplin, Norma Talmadge, if I didn't make a cent.

And a lot of other things I can't think of now.

In One of the Middle Class Cities

I'd:

Play the good ones a week—maybe.

Lay off the bad ones.

Think twice before I educated my patrons to a fifty-piece orchestra.

Play stars as much as possible so long as the price was right.

Make my theatre as homelike as I could.

Use local talent whenever I could find some one who had something.

Dominate the movie section by being a good advertiser and a friend of the guy who had charge of it.

Never miss a bet when it came to helping along in local charities or other popular movements.

Know the city officials, the newspaper men, the sky pilots, etc., by their first names—but be chary about using them.

Get up a mailing list that was more than a jumble of names and then print a house organ with the help of local merchants that would be a movie magazine by itself.

Use a lot of hokum exploitation when I had the right kind of picture, but go slow on the serious dramas.

Use plenty of display space in the newspapers with scene cuts and considerable about the bill I was playing—not just the feature alone.

Never tell 'em I had a knockout when I knew it was a flop.

Never quote New York—it's a red flag.

Never let any long-haired musician get the idea he was running the show—when he got temperamental I'd break his heart by getting him his hat.

Hire a nice old granddaddy as door man—dress him up in tuxedo, evenings—no brass buttons.

Fix up a nice lobby display once in the while and get a two column front page story in both the morning and evening paper on what a clever guy I was—also a lot of free advertising for the show.

Keep the house clean—warm in the winter—cool in the summer if possible.

Change my admission price according to the attraction—maybe—if it worked out well.

Give 'em good music but not so good that the sheriff began to think about coming around for the key.

Be on the job myself so much that the help would wonder which one I had my eye on.

Play Mary Pickford, Charlie Chaplin, Norma Talmadge and Doug if I didn't make a cent.

And do a lot of things I can't think of now.

In One of The Burgs

I'd:

Play the good ones long enough to get 'em all out

Lay off the bad ones—positively

Never book a costume bill—unless it was something that couldn't fail.

Fire the pianist or organist about once a month and get a new one who knew some different tunes.

Figure on doing capacity about once a week with a special at advanced prices.

Pay regular money for the good stuff, but be tight on any of the ordinary features.

Never miss a picture that I could get the schools, the churches, the lodges, etc., to help put over.

Play no benefits—help one organization and you can never stop.

Know every patron by name, where he likes to see, and the kind of pictures he enjoys.

Keep the house above reproach along moral lines.

Tolerate no bums, drunks, questionable characters or rouch necks.

Yank the first kid who started to get noisy out of his seat, escort him to the door, give him back his ten cents and invite him back when he thinks he can behave.

Listen to all the small town belles relate the details about what a good picture they saw at the city—explain when I intended to play it or lie plausably the reason I wasn't.

Be a part of the town—a booster for the base ball team—a donator to its charities, etc., but no aspirant for its official honors.

Help the editor get out the paper and incidentally make up all the odd spaces with movie stuff.

Stay sober and be respectable whether I wanted to or not.

Take the Motion Picture News and know more about what was in it than the gang that gets it out.

Have a copy of the Booking Guide on tap whenever a film salesman came along. Convince him that I knew more about the picture business than he did.

Never write a letter to a film exchange asking for a price. It's useless.

Play Norma Talmadge, Charlie Chaplin, Mary and Doug and pray that it wouldn't rain on their dates.

And a lot of other things I can think of but haven't space to relate.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Marie Prevost, Universal star, appearing in "A Parisian Scandal"

Veiller to Screen Own Story for Metro

Bayard Veiller, stage producer and playwright, is about to produce one of his own original stories for Metro. Bert Lytell, star of the Metro producing unit of which Mr. Veiller is director, will play in the stellar role.

De Witt Jennings and Sylvia Breamer will appear in prominent parts.

In the new story Mr. Lytell will be seen as a whimsical amateur detective who, because of his efforts in his avocation, stumbles upon an important government problem and solves it.

The story has been prepared for the screen by Lenore Coffee of Metro's scenario staff.

Lon Chaney Completes Fourth for Goldwyn

Lon Chaney has recently completed the fourth Goldwyn picture in which he has had a leading role—"A Blind Bargain," made from Barry Pain's novel, "The Octave of Claudius." Chaney has long been known as a wizard at making up for his parts, but in "A Blind Bargain," it is said, he has surpassed anything that he has accomplished in the past in the art of make-up. He has a dual role in the new photoplay, that of a physician who conducts his experiments upon human beings, and that of a hunchback who is a sort of assistant to the physician and who had, at one time, submitted to being experimented upon.

6 Goldwyn Releases Due Soon

"The Sin Flood" and "Grand Larceny" Head List

IN carrying out its new year policy of "Big Pictures with Featured Players" Goldwyn is preparing six big new productions for release to exhibitors early in the new year.

These six photoplays will comprise the third group of releases of the Goldwyn fifth year product.

"The Sin Flood" heads the six. The story told in "The Sin Flood" is one of the most dramatic and soul-searching that the films have yet produced and the cast is announced as the most perfect that Goldwyn has ever assembled for any production. Helene Chadwick and Richard Dix are featured in the production. James Kirkwood, Ralph Lewis, Will Walling William Orlamond, Otto Hoffman, L. H. King, Darwin Karr, John Steppling and Howard Davies are seen in excellent roles, each giving a carefully etched character portrayal. Frank Lloyd directed the picture, J. G. Hawks adapted the story from the drama, "Syndafloden," by the Swedish novelist and playwright, Henning Berger.

Albert Payson Terhune's drama of modern marriage and some of the modern ills that afflict it, "Grand Larceny," is a thrilling photoplay about everyday, natural human beings placed in a false and difficult situation through a woman's love for admiration and attention. Elliott Dexter and the beautiful Claire Windsor are featured, with Roy Atwell, Tom Gallery and Richard Tucker in the cast. Wallace Worsley directed.

"Doubling for Romeo" is a screen comedy that, while totally different from Goldwyn's great fourth year comedy, "Scratch My Back," may yet be compared with it for the high position it is going to hold among the year's screen comedies. Will Rogers has the comedy role of his screen career as the Arizona cowpuncher who breaks into the "movies." "He gives a great performance in a great comedy" is the word from the Goldwyn office. Clarence Badger has directed the picture with fine sense of humor. Sylvia Breamer and Sydney Ainsworth head the supporting cast. Elmer L. Rice fashioned the original story—with the aid of Will Rogers and Will Shakespeare.

"His Back Against the Wall" is a new sort of western photocomedy in which Raymond Hatton, the featured player, gives an unusual screen comedy characterization. It was founded upon a magazine story by John Frederick and was directed by Rowland V. Lee. Virginia Valli, Will Walling, Gordon Russell, Raymond Cannon, Shannon Day, Virginia Madison, Gordon Russell, Fred Kohler and Jack Curtis are in the cast.

"The Wall Flower," Rupert Hughes new photoplay, directed by himself, in which Colleen Moore is featured, is in the list of six new Goldwyn pictures. It is another Hughes portrayal of everyday American home life. Richard Dix, Gertrude Astor, Laura Laplante, Tom Gallery, Rush Hughes, son of the author, Dan Todd, Fanny Stockbridge and Emily Rait are in the cast.

Mary Roberts Rinehart, one of America's most popular novelists and playwrights, turned original scenario writer for the occasion, is represented by "The Glorious Fool," a comedy with a strong dramatic situation. Helene Chadwick and Richard Dix are featured in the production with Kate Lester, Otto Hoffman, Theodore von Eltz, Vera Lewis, John Ince and others in the cast. E. Mason Hopper directed. There is in this photocomedy the strongly romantic twist which has made Mrs. Rinehart so popular with readers and theatre patrons.

12 Weeks of Hodkinson Pictures

Francesca Theatre, in 'Frisco, Books for 12 Solid Weeks

ONE of the longest bookings ever noted in the industry is one announced this week whereby the Francesca theatre in San Francisco, under the management of R. E. Sharbara, will show Hodkinson released productions for a period of twelve solid weeks. The contract provides for an extensive exploitation campaign which will be conducted by the Hodkinson branch in San Francisco.

Beginning with the week of December 10th, with "The Breaking Point," the productions included in the engagement, and the dates, are as follows: Week of December 17th, "The Other Woman;" week of December 24th, "A Certain Rich Man;" week of December 31st, "Lavender and Old Lace;" week of January 7th, "The Journey's End;" week of January 14th, "Rip Van Winkle;" week of January 21st, "God's Crucible;" week of January 28th, "Fifty Candles;" week of February 4th, "Cameron of the Royal Mounted;" week of February 11th, "At the Sign of the Jack O'Lantern;" week of February 18th, "Heart's Haven" and "Dawn."

Of this list, four productions, "Cameron of the Royal Mounted," "At the Sign of the Jack O'Lantern," "Heart's Haven," and "The Grey Dawn" have not yet been released. "Cameron" will be released late in December, "Jack O'Lantern" in January and "Heart's Haven" and "The Grey Dawn" in February. The remaining productions in the schedule have all been released since last April, with "Rip Van Winkle" and "Fifty Candles" October and December releases respectively. The latter attraction, an Irvin V. Willat Production, was released as late as December 11th.

The Francesca theatre has recently changed hands and under new management has been remodeled and refurnished to an extent that places it on a plane with San Francisco's leading down-town houses. The Francesca caters to the highest class of patronage, and since its recent change in policy the theatre has come to be recognized as serious opposition to the largest houses in the City.

The Francesca booking is believed by Hodkinson to be the first one in the history of the industry in which the production of any one company have played an engagement of twelve weeks running. This definitely establishes Hodkinson product in the San Francisco field, a territory in which the releases of the Hodkinson Corporation are ably handled by S. Vogel and J. P. Meehan, Division Managers.

Katherine MacDonald Films Near Finish

Under Chet Withey's direction camera work is nearly finished at the Preferred Pictures, Los Angeles studios on Katherine MacDonald's newest Associated First National production. "Domestic Relations" is the title of the photoplay selected by B. P. Schulberg, president of the company.

William P. Carleton plays the masculine lead with Miss MacDonald. Barbara LaMarr, who recently scored with Douglas Fairbanks and Marguerite de La Motte in "The Three Musketeers," and Frank Leigh, a character actor of note, are also engaged in important roles.

Film Version Surpasses Play

So Aver Metro Officials of "Turn to the Right"

THAT "Turn to the Right" will prove an even greater success as a photoplay than as a theatrical production is the opinion expressed by Metro officials after witnessing a special showing of the new Rex Ingram screen production, which was adapted from John Golden's record-breaking Broadway success. The first print of the new picture was received at the Metro headquarters in New York from the Metro studios in Hollywood last week.

Among the audience at the special showing were John Golden, who presented the play on the stage; Marcus Loew, Richard R. Rowland, president of Metro; William E. Atkinson, general manager of the motion picture company; E. M. Saunders, general sales manager, and the district and branch managers of the Metro system of exchanges.

Much had been heard of the merit of Mr. Ingram's photoplay succeeding his "The Four Horsemen of the Apocalypse" and "The Conquering Power," but not until the picture was actually flashed on the screen in New York was its excellence actually appreciated.

Mr. Golden himself, who still retains half-interest in the screen version of "Turn to the Right," said:

"Aside from the splendid way Mr. Ingram has caught the spirit of 'Turn to the Right,' let me say what I think of the picture as a money-maker. I think it's the biggest thing in sight. I am not a motion picture man—at least I haven't been until now. But when I put 'Turn to the Right' on the stage, both Mr. Smith and Mr. Hazzard and myself regretted in a way the limitations of the stage and their necessitation of leaving out some of the biggest stuff indicated in the dialogue. The race track scenes, for example, where Joe Bascom plays Firefly to win—and loses. They're wonderfully spectacular, and, when one knows the story of what loss will mean, big dramatic situations. In the picture, these are shown, where they could not be in the play. Hence, knowing that Mr. Ingram has lost nothing of the scenes that put the play over, and that he has, by reason of his imagination and the broader scenic scope of the screen, been able to include big stuff the theatre could not think of handling. I believe that 'Turn to the Right' as a photodrama is a more smashing production than any stage presentation could hope to make it."

Richard A. Rowland, president of Metro Pictures Corporation, who saw the picture, said:

"I've just come back from Europe, where I have had opportunity to show Mr. Ingram's 'The Four Horsemen of the Apocalypse' to persons highly prominent politically and socially in London and Paris, and to the author of the novel, Senor Ibanez, himself; and the unrestrained enthusiasm of everyone who saw it made me wonder if such a success could be duplicated.

"And the first thing I am shown upon my return to New York is 'Turn to the Right.' It is entirely different from "The Four Horsemen.' It is American in setting, where the Ibanez story was South American and Continental, but it bears the same masterly Ingram touch. If there is any picture that can be a bigger box-office success than 'The Four Horsemen' it is 'Turn to the Right.' When the play ran in New York a few seasons ago, I saw it several times, partly because every time I saw it I enjoyed it as much as the first time; and partly because I hoped some day we might be able to do it in pictures. Now that we have done it, and done it even better than I thought it could be done, I am willing to predict that it is going to take the country off its feet with its popularity. And it's going to put the exhibitor very solidly on his feet with its box-office returns."

Metro Officials Are Dined

Executives of Tiffany Productions and Metro Join in Festive Evening

OFFICERS of Metro Pictures Corporation and Tiffany Productions, Inc., and district sales heads of the Metro forces, distributors and makers, respectively, of a new series of pictures starring Mae Murray, attended in a body the performance of Al Jolson's show "Bombo," in New York Tuesday evening, December 13, and later were entertained at Healy's restaurant, 66th Street, by M. H. Hoffman, vice-president and general manager of Tiffany Productions.

This was a second event to signalize the agreement upon a contract for Metro to release "Peacock Alley," Miss Murray's first Tiffany picture, and others forthcoming. A few days previous the star herself was the guest of the officials of Metro and Tiffany at a luncheon at the Hotel Claridge.

The merit of "Peacock Alley," which motion picture critics hail as Miss Murray's most splendid photodramatic achievement, and the high anticipation of its box-office success prompted a final get-together before the Metro district managers left New York for their several territories and members of the Tiffany production staff departed with the star and her company for Cuba, where the next Mae Murray picture, "Fascination" is to be made.

The star and Robert Z. Leonard, director general of Tiffany Productions, Inc., who supervises all Mae Murray photoplays, were so busily engaged in preparations for the West Indian trip that they could not attend the theatre party, but found time only to drop in for a moment at the supper at Healy's.

Mr. Hoffman's guests included: William E. Atkinson, Metro general manager; E. M. Saunders, Metro general sales manager; and T. J. Connors, his assistant; George Perry, treasurer of Tiffany Productions; J. E. D. Meador, director of publicity and advertising for Metro; the following Metro district managers: C. E. Kessnich, of Atlanta; E. A. Golden, of Boston; S. A. Shirley, of Chicago; W. C. Bachmeyer, of Cincinnati; H. Lustig, of Los Angeles; A. Abeles, of the Metro New York exchange; Frank Carson, of the Chicago-Record-Herald and Examiner; and Edward E. Pidgeon.

Southard Brown, press representative of Tiffany Productions, assisted Mr. Hoffman in arrangements for the entertainment.



A scene from the new Pearl White feature "Any Wife" to be released by Fox

Elaborate Set Built for Torchy Comedy

An elaborate set, representing street scenes on the lower East Side of New York, is being used in the making of the forthcoming Torchy Comedy, featuring Johnny Hines as "Torchy" of the Sewell Ford stories.

The set is the biggest ever built for any picture of the Torchy series.

Biggest Circuits Book "The Lure of Jade"

BASING his judgment upon the volume of circuit bookings already recorded for Pauline Frederick's most recent R-C production, "The Lure of Jade," it is the opinion of Charles R. Rogers, general manager of distribution for that organization, that the popularity of Miss Frederick is right now at its highest peak

Practically every big motion picture theatre circuit in the country has booked the Frederick production, which was released on November 13. Not only have the leading chains of theatres booked it but virtually all of the smaller ones as well and the prediction is freely made that "The Lure of Jade" will receive the benefit of wider selling than any other R.-C. production in which the star has ever appeared.

Ince and Sullivan Have Won Fame as "Team"

The production of "Hail the Woman," Thomas H. Ince's special for First National release is another result of the close collaboration which has existed for many years between that producer and the noted screen dramatist, C. Gardner Sullivan.

Their "team work" has had a far-reaching influence on the development of the motion picture industry, and it is pointed out that the present production is the outcome of a joint survey and diagnosis, on the part of producer and dramatist, as to just what constitutes a "good picture" in the opinion of the American public.

Sullivan, who is a former newspaper writer of note, has written stories for the Thomas H. Ince productions ever since the producer became a factor in the motion picture industry.





Three views from the "Pathe Playlets," a revival of former Pathe features edited down to three reels. At left—"At Bay," starring Florence Reed. Center—"The Midnight Stage," starring Frank Keenan. At Right—"The Hunting of 'The Hawk,'" co-starring Marguerite Snow and William Courtney. "The Midnight Stage," scheduled for January 29th release, will inaugurate the series

New York "L" Set for DeMille Production

One of the scenes in Cecil DeMille's production of "Saturday Night," scheduled for release by Paramount in February, shows an elevated railway train thundering past the windows of a tenement in New York. Since it was impossible to transplant the Lasky studio alongside of a New York "L," DeMille's ingenuity brought the "L" to the Lasky studio.

The cars were made of a single thickness of building board and painted to resemble "L" coaches. These were coupled together and suspended from an overhead carriage. Two of these overhead tracks were constructed each carrying a train of three cars. Motion was supplied by a gang of workmen, two large drums and the necessary cables.

The story of "Saturday Night" is by Jeanie Macpherson and the picture boasts of an all-star cast which includes Leatrice Joy, Conrad Nagel, Edith Roberts, Julia Faye, Edythe Chapman, Theodore Roberts, Sylvia Ashton, John Davidson and James Neill.



Old Favorites to Be Re-Issued

Pathe Editing Former Features Down to Three Reels

PATHE announces that it will re-issue its greatest features edited down to three reels. Frank Keenan's "The Midnight Stage" will inaugurate the series which will be known under the name of "Pathe Playlets." "The Midnight Stage" will be released January 29th.

Some of the screen's foremost actors and actresses appeared in the pictures already placed on the "Pathe Playlet" schedule, and they were directed by eminent artists of cinematographic construction, including George Fitzmaurice, Ernest Warde, Edward Jose and Theodore Wharton.

Among the starred and featured players are Frank Keenan, Irene Castle, Florence Reed, Warner Oland, Elliott Dexter, Eric Von Stroheim, Helene Chadwick, Gail Kane, Bruce McRae, Paul McAllister, Marguerite Snow, William Courtney, Frank Sheridan, Madelaine Traverse, Antonio Moreno, J. H. Gilmour, Ethel Grey Terry, Creighton Hale, and William Riley Hatch.

Included in the list of "Pathe Playlets" will be several Baby Marie Osborne attractions, the titles of which will be announced later.

Under the present arrangements, the initial releases will be as follows:

January 29th, "The Midnight Stage", starring Frank Keenan, adapted from the famous stage success, "The Lyons Mail". The cast includes Joseph Dowling, Mignon Anderson, Maude George, Thomas Guise, Wadsworth Harris, and Charles Gunn. It was directed by Ernest Warde.

February 25th—"Convict 993", starring Irene Castle, playing the part of a high class woman detective who, in order to catch a gang of crooks, goes to jail to meet the woman member of the gang, and thus get in touch with them. In the supporting cast is Warner Oland, Helene Chadwick, J. H. Gilmour, Paul Everton, and Harry Benham. It was directed by William Parke.

February 12th—"Via Wireless", from the famous stage play of the same name, by Winchell Smith and Paul Armstrong, starring Gail Kane. George Fitzmaurice directed this, and, in the cast supporting Miss Kane, are Bruce McRae and Paul McAllister.

February 19th—"The Hunting of the Hawk", co-starring Marguerite Snow and William Courtney, and directed by George Fitzmaurice.

February 26th—"At Bay", from the famous Broadway stage success by George Scarborough. Florence Reed had the starring role in this production, which was the work of George Fitzmaurice. The cast includes Frank Sheridan, recently seen in "The Rider of the King Log", Lyster Chambers, and DeWitt Jennings.

March 5th—"Sylvia of the Secret Service." This is another George Fitzmaurice production starring Irene Castle. Miss Castle was supported by Elliott Dexter, now a star; Eric Von Stroheim, noted producer and actor; J. H. Gilmore, Suzanne Willa and T. Wigney Percival.

It is proposed by Pathe to release fifteen pictures in the first series. These all have been selected, and while the schedule is subject to alteration, in its present status it is as follows:

March 12th—Baby Marie Osborne feature (title to be announced later).

March 19th—"Loaded Dice", starring Frank Keenan in a story from the book by Ellery Clarke.

March 26th — "The Closing Net", adapted from the book by Henry V. Rowland, the original version of which appeared in the Saturday Evening Post. Madelaine Traverse is a featured player in this offering, which was directed by Edward Jose.

April 2nd—"The Mark of Cain," starring Irene Castle. Adapted from the book by Carolyn Wells, and directed by George Fitzmaurice.

April 9th—Baby Marie Osborne feature (title to be announced later).

April 16th—"More Trouble", starring Frank Keenan and directed by Ernest Warde.

April 23rd—Feature to be announced later.

April 30th—Baby Marie Osborne feature (title to be announced later).

May 7th—"Vengeance is Mine", starring Irene Castle in the story adapted from John Morosco's novel. This was also directed by George Fitzmaurice. Miss Castle's leading man is Antonio Moreno.

Ass'd Exhibitors to Release "Lady Godiva"

Word from the offices of Associated Exhibitors states that plans are being made to release Wistaria Productions' big spectacle film, "Lady Godiva," during February. Much interest is being shown by the exhibitors over the great possibilities of this production proving one of the outstanding features of the year, and Associated Exhibitors declare that it will be preceded by a smashing big advertising campaign.

Founded upon the poem of Lady Godiva, by Lord Alfred Tennyson, the film version is said to be perfect in its delineation of England in the early feudal period. The titles of the production are said to be beautifully illustrated by art and color work.

Russian Scenes Taken in Face of Death

Ariel Varges, the International News cameraman in Russia, who now is supplying International News Reels with astounding pictures of life and conditions in the starving land of the Soviet, daily is taking his life in his hands to get these pictures, it recently became known by cable news dispatches to American papers recounting his narrow escapes at the hands of Red troops.

At a recent anniversary of the Chika, the blood-thirsty Extraordinary Commission of the counter-revolutions, Varges was roughly handled while filming the celebration in front of the Kremlin.

Educational's Varied Program

HAVING distributed during 1921—its first full year as a national and international distributing organization—a large number of high quality short subjects—Educational Film Exchanges, Inc., will begin the new year with enough short pictures of various types ready for distribution, in production, or planned, to supply a big share of the short subject requirements of American exhibitors in 1922.

With the several brands of two-reel comedies released by Educational, an average of at least half of the pictures called for in the 1921-1922 contracts have been delivered to Educational or completed ready for early delivery and release.

These comedies have maintained a higher average of fun and quality than has ever been shown in any large group of short comedies before. From the standpoint of production, sums of money have been spent on many of these pictures that exceed the cost of some features of greater length. Expensive sets, large casts including many comedy stars, really entertaining and worth while stories, all have gone to put these comedies on a new high level of quality.

The beginning of the 1921-1922 production season also has seen the introduction through Educational of an entertaining and instructive novelty that has met with unanimous approval—the series of Sketchografs by Julian Ollendorff. The new year will see the presentation of a new type of scenic picture by Robert C. Bruce, creator of the famous Bruce Scenic Beautiful. His new pictures are to be called "Wilderness Tales," and present simple but attractive little stories of men in the great outdoors, with beautiful scenic backgrounds.

Among the two-reel comedies the Christie Comedies furnish a fine example of a fine high level of quality consistently maintained. "Nothing Like It," "Falling For Fanny," "Saving Sister Susie," "No Parking" and the recently completed "A Barnyard Cavalier" are outstanding examples of elaborate production and uproarious fun.

To Begin the New Year with High-Class Short Subjects

Twenty-four comedies are to constitute the year's output of the Christie Studio. The thirteenth picture of the series, "One Stormy Knight," featuring Dorothy Devore, has just arrived in New York, and three other pictures are in varying stages of production on the coast. "By Hook or Crook," with Bobby Vernon; "'Twas Ever Thus," featuring Viora Daniel, and "A Rambling Romeo," With Neal Burns as the featured actor, are the pictures that will follow "One Stormy Knight."

Picture No. 6 in the series of twelve Torchy Comedies, is to be called "Battling Torchy." The Mermaid Comedies have won greater applause than ever before. "Robinson Crusoe, Ltd.," and "The Vagrant" have showed in many of the biggest theatres of the country, and have won unanimous praise.

Other pictures in the Mermaid series have included all-star casts. Among the actors of note who appear in these pictures are Lige Conley, Jimmie Adams, Hap Ward, Elinor Lynn, Jack Lloyd, Otto Friese and Frank Coleman.

William S. Campbell has produced for Educational a whimsical group of comedies featuring children and animals. This series of Campbell Comedies began with "The Stork's Mistake," which has made a big hit in some of the country's finest theatres, including the Capitol in New York.

Ollendorff's Sketchografs have included such popular subjects as "Eve's Leaves," a review in sketches of the history of women's styles; "Play Ball!" "Seeing Greenwich Village" and others. His latest release, "What's The Limit," has been approved by the Council for Limitation of Armament as one of the strongest of arguments against the international race in armaments which the nations of the world are now trying to find a way of stopping.

Six Toonerville Comedies by Fontaine Fox are to be released. The first of these, already available to theatres, is "The Skipper's Last Resort."

During 1921 Educational has released, in addition to the pictures mentioned and the occasional World Wanderings, showing in pictures unusual scenes of unusual places and people, several specials that have been among the year's most popular short subjects. These have included "The Race of the Age," "Modern Centaurs," "The Runaway Train" and others. This service will be continued during 1922, the first of such specials being the three-reel super-special "The Battle of Jutland."

Among the finest pictures made available to theatres during the Fall of 1921 were the Selig-Rork Photoplays, splendid dramatic subjects in two reels, based on stories by famous authors and played by casts including such well-known actors as Lewis Stone, Ethel Grey Terry, Wallace Beery, Walt Whitman and others.

New Franchise Holding Theatre in Kentucky

THE filing of articles of incorporation for two important companies in Louisville marks a notable addition to the motion picture interests of Kentucky, and the building of a theatre in Lexington which will be one of the handsomest picture houses in the South.

It means also a fine addition to the First National family.

The Lafayette Amusement Company was incorporated here with $250,000 capital stock. It is building the new Lafayette theatre in Lexington, near the New Lafayette Hotel. Prominent Louisville and Lexington men and one Columbus (Ohio) man are the incorporators.

The Elless Realty Company has also been incorporated. This is a company to hold property in Lexington purchased by Colonel Levy and M. Switow adjoining the new Lafayette theatre.

Metro Expects 1922 to Be Its Biggest Year

Because of its big productions—the only real stimulus to dispel the industry's lethargy and pessimism—Metro expects 1922 to be the most signally successful in its life as a producing and distributing company, is the declaration this week of William E. Atkinson, general manager of Metro Pictures Corporation.

"The Metro organization feels," said Mr. Atkinson, "that it has a running start in the current triumphs of the big productions it already has released. Rex Ingram's 'The Four Horsemen of the Apocalypse' and 'The Conquering Power' show no signs of having spent even a fraction of their box-office power; and Metro has scheduled two forthcoming Ingram pictures, 'Turn to the Right' and 'The Frisoner of Zenda.' The new series of Tiffany productions, starring Mae Murray, and beginning with 'Peacock Alley;' and the acquisition of the most extraordinary screen play France has produced, 'L'Atlantide' make the Metro 1922 schedule one of more than brilliant promise.

Special Lobby Display for "Sin Flood"

Goldwyn has prepared a special screen lobby display for "The Sin Flood." The screen consists of five panels which may be used together or detached. Each panel measures 27 x 45¼ inches and contains a portrait of one of the five principal players. These portraits are reproductions of drawings of J. Henry Bracker, the prominent artist. The five players whose portraits are used are Helene Chadwick, Richard Dix, James Kirkwood, Otto Hoffman and L. H. King.

Bartine Burkett Opposite Gareth Hughes

Bartine Burkett, the little bathing beauty who made her dramatic debut in support of Gareth Hughes in "Stay Home," his latest Metro picture, has been selected by George D. Baker for an even more important part Mr. Hughes's next S-L production, "The Adventures of a Ready Letter-Writer," from the story by Blanche Brace.



On the left is Jeane Paige, who plays in the Vitagraph special, "The Prodigal Judge," and on the right is a scene from the picture. In the center is shown a scene from Vitagraph's picturization of "The Little Minister," by Sir J. M. Barrie

Universal Issues Exploitation Booklet

A NEW weekly magazine published by the Big U Exchange to create exhibitor enthusiasm in the exploitation of Universal productions in the New York territory, made its debut on Monday, Dec. 12th.

The new publication is called "The Big U Exploitation Weekly," and it is written and edited by Marc Lachman, exploitation representative of the Big U Exchange.

Exploitation suggestions, new stories on what the other exhibitors are doing with Universal production, exhibitors' notes, illustrations showing the exploitation possibilities of Universal products and other interesting features are to be printed weekly in the new publication.

The Big U Exploitation Weekly will be distributed gratis, upon request, among exhibitors in the Metropolitan territory.

"Sailor-MadeMan" toBe Xmas Week Attraction

Harold Lloyd in "A Sailor-Made Man" will be the big Christmas week offering at the Capitol Theatre, starting on Sunday, Dec. 25th. S. L. Rothafel is planning an unusually attractive presentation for his Yuletide program, of which this Associated Exhibitors-Harold Lloyd production will be the big feature attraction. It was selected because of its superb excellence as a comedy feature and will be exploited accordingly. Being the first feature production which Harold Lloyd has made, "A Sailor-Made Man" was afforded elaborate settings by the Hal Roach organization, which surpass any yet employed in so-called comedy productions. It has aroused much enthusiasm, which will undoubtedly be greatly strengthened by this showing in one of the largest of all photoplay theatres.

New Pathe Serial Will Be Released Jan. 1st

Pathe Exchange, Inc., announces that the first episode of "White Eagle," the new Pathe serial starring Ruth Roland, will be released the week of January 1st. "The Sign of the Trident" is the title of the opening chapter, and no time is wasted in plunging the onlooker into the mystery and fast action of Ruth Roland's ninth chapter play.

The same formula has been followed in the production as used in "Hands Up" and "Ruth of the Rockies." The serial is censor-proof and not a shot is fired in the fifteen episodes. A large cast of excellent players appear in support of Miss Roland, including such names as Earl Metcalfe, Harry Girard, Virginia Ainsworth, Otto Lederer, and others. In addition, five hundred Indians and a small army of cowboys were employed for the production.

English Comedian a Fox Star

Lupino Lane to Make Series of Comedies for Fox Release

IN accordance with news forecasted more than a year ago, William Fox announces the accession of Lupino Lane, one of England's favorite comedians, to the ranks of Fox Stars. Lupino Lane has completed his theatrical engagements in the East and has left for California, where he will start work on his first William Fox production January 1. This idol of Drury Lane and the London Hippodrome will be presented by Mr. Fox in two-reel comedies to be known as Lupino Lane Special Comedies.

In October, 1920, Mr. Fox sent out a message to exhibitors and motion picture patrons promising that the screen will be enriched by special comedies presenting this long-standing king-pin of the London music halls and the London pantomime stage to American audiences as a star on the screen. In accordance with this announcement, a contract was entered into with Lupino Lane at that time; but this contract was subject to the completion of certain theatrical engagements to which the English star was bound by agreement then existing, and William Fox had to wait more than a year before he could put Lane to work in his West Coast Studios.

Lupino Lane for many years has ably borne the weight of his crown as the king of English comedians and pantomimists. Over there he



Lupino Lane, the famous English comedian, who is a new William Fox star

is known as "the English Fred Stone," but those of the American audiences and newspaper critics who saw his work as the principal comedian of "Afgar" during its tour of the United States, have referred to him as being a Fred Stone, Al Jolson and Will Rogers rolled into one.

Lupino Lane was not a "sudden find" or a comedy genius discovered overnight. He was dedicated to his career as a fun-maker at three years of age. In keeping with English and Continental tradition, he is descended from a long aristocracy of stage folk. He is a member of the famous family of Lupino whose name was famous at old Convent Garden, where it long held a principal place on the play-bills. On his mother's side he is a nephew of Mrs. Sarah Lane, celebrated actress and conductor of an equally celebrated theatre—the Britannia in London, well known for its great pantomimes and at which most of the leading English stars appeared from 1850 to 1900.

His father, grandfather, great-grandfather, uncles and others for generations back made fame as comedians and pantomime artists. His tutelage for the stage began at the age of three under the direction of his father, Harry Lupino, then the most noted pantomime comedian of the London music halls. This apprenticeship was a thorough one and continued until finally, in the full maturity of his ability, a few years ago, the son took the crown from his father.

In September, 1920, at a Broadway theatre in New York, he made his American debut when the famous English production of "Afgar" opened there. With his original and screamingly funny pranks and acrobatic work he broke through the toughened shell of the blase first nighters and made them hold their sides in laughter. After the New York run he went on tour with "Afgar," remaining with it until he recently received word to begin work for Fox as the star of a new series of Lupino Lane comedies.

Paramount Christmas Releases

To Issue "Little Minister" and Pola Negri Feature

PARAMOUNT makes a generous Christmas gift to the picture public of America when it releases on December 25th Penrhyn Stanlaws production of Sir James M. Barrie's "The Little Minister," with Betty Compson in the stellar role, and Pola Negri in the UFA production, "The Last Payment."

The matter of choosing the players for the roles of Lady Babbie and Gavin in "The Little Minister" received long and careful attention from Mr. Stanlaws. The selection of a young woman to play Babbie presented an especially difficult problem, for the people of America particularly the lovers of Barrie, had come to think of her only as Maude Adams, America's foremost stage star, had portrayed her. The selection of Miss Compson is said to have proved to be the ideal one and her portrayal, Paramount says, is certain to rank with the greatest artistic achievements in all the history of the screen. George Hackathorne as Gavin, the little minister, is said to give such a splendid performance as to cause him to share the honors almost equally with the star.

The story, so well known through America, deals with the romance between Lady Barbara Rintoul, daughter of a Scottish lord, who secretly impersonates a gypsy, and the young minister in the quaint village of Thrums. With a most delightful background designed by Robert M. Haas, who was responsible for the settings of "Sentimental Tommy," "The Little Minister" offers a great variety of quaint and colorful costumes. English soldiers of the period of 1830, constables, Scotch weavers and peasantry, lords and ladies, mingle in a most picturesque medley of color and design, so far as costumes go. Miss Compson for the most part wears a most becoming gypsy garb, while George Hackathorne, with his tight-fitting trousers, high hat and frock coat is a quaint figure indeed.

An admirable scenario was provided by Edfrid Bingham and much credit is also due Thompson Buchanan, who supervised the production. The members of the supporting cast, all seen in character roles, include Edwin Stevens, Nigel Barrie, Will R. Walling, Guy Oliver, Fred Huntly, Robert Brower, Joseph Hazelton and Mark Wilkinson.

Much interest centers in the Pola Negri production from UFA, "The Last Payment," in that it presents thte famous Polish star in the first modern role in which she has been seen in America. Magnetic to an extraordinary degree, she is here seen as a beautiful, ruthless frivolous woman who, after causing great trouble in the lives of others, pays the inexorable penalty. It is described as a most subtle screen characterization in a story of unusual strength.

The story was written by John B[illegible]nert and George Jacoby.





On the right is Mae Murray in a scene from "Peacock Alley," to be released by Metro, and on the left is the star being entertained at a luncheon tendered her by Metro and Tiffany productions, the producer of "Peacock Alley"

Four Assd. Exhibitor Releases

Features Announced for Distribution During January

FOUR productions are on the Associated Exhibitors line up for January. The first production of the new year is an Associated Exhibitors feature in six reels, entitled "The Unfoldment." The feature is billed as a George Kearn production, and is said to be a powerful drama of tremendous public appeal, based upon the power of faith. The cast of "The Unfoldment" includes Barbara Bedford, Florence Lawrence, Wm. Conklin, Chas. K. French and others. It is said to be genuinely good entertainment, gripping from first to last, heart interesting in its developments and superb in its inspirational climax. It will be released on January 1st.

On January 15th, Playgoers Pictures will offer one of the J. P. McGowan features entitled, "Reckless Chances." It is in five reels, and was directed by Mr. McGowan who, in taking the stellar role, is supported by a new leading woman, Miss Dorothy Wood, as well as Andrew Waldron and Robert Walker. The title, "Reckless Chances," conveys a suggestion as to the daredevil stunts and heart-stopping thrills which characterize this production. It is a rousing railroad story, to which Mr. McGowan has given the best of his railroad thrills, gained through long experience in directing productions of this sort.

On January 22nd, Associated Exhibitors will present as an Associated feature, the Al. and Ray Rockett production, "Handle With Care." Associated Exhibitors, Inc., has particularly directed the attention of exhibitors to this drama, which is declared to be one of the finest produced features of the month. Particular care was taken in the production details and, as a result, "Handle With Care" has a high-class tone in its settings and atmosphere, which distinguish it as an unusual attraction. The cast is large and includes many names of distinct box-office value, such as Grace Darmond, Harry Meyers, Wm. Courtleigh, James Morrison, Lander Stevens, Harry Todd, Ruth Miller and Eugenie Ford. As suggested by its title, "Handle With Care" is a delightful drama, enlivened by much clever comedy and by brilliant titles.

On January 29th comes the Playgoers Pictures attraction, "Sunshine Harbor," in which Margaret Beecher is starred. A story of a girl's estrangement from her father, and her experiences as a newspaper woman in New York, is the foundation of this feature, which has a climax of sympathetic, heart-touching appeal.



Gladys Walton in "Playing with Fire," a Universal release

Ray Touring South

After more than three weeks of continuous activity in New York City, Charles Ray left the big city Saturday of last week for a brief tour of the South. Mr. and Mrs. Ray, accompanied by Richard Willis, Albert A. Kidder, Jr., Arthur S. Kane and George Rizard, camera man, will make short stop-overs in Washington, Baltimore, Atlanta and New Orleans. The star plans to return to his Los Angeles studio on December 28th.

Gunning Press Book on "White Hands" Ready

The exploitation department of Wid Gunning, Inc., has just issued on the new Hobart Bosworth release, "White Hands," a press book alive with exploitation suggestions.

The strength of this title for exploitation purposes is shown in all articles in this press sheet. A number of novelties with pull are being made for this picture, including a stiff paper herald in the shape of a cutout hand, and a white hand sticker. The herald, it is suggested, may well be used in making up a white hand lobby display in conjunction with compo board cutouts of a white hand and of the paper. An unusual teaser campaign is suggested, and there are many other angles of exploitation laid out for the use of the live exhibitor.

Universal-Jewel Bookings in Record Speed

Joe Friedman, manager of the Detroit Universal Exchange, has established a record for quick booking on the three latest Universal-Jewel productions. Within four weeks after receiving prints on "Conflict," "The Fox," and "No Woman Knows," Mr. Friedman closed contracts for the three pictures in all of the key towns in Michigan, Universal reports.

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Board of Review Lists First Nat'l Pictures

THREE Associated First National attractions are included in "the five most significant photoplays of 1921" which forms the basis of an article by James Shelley Hamilton in "Exceptional Photoplays," the organ of the National Board of Review of Motion Pictures.

The three pictures are "All for a Woman," "The Kid" and "A Small Town Idol." In addition, a fourth First National attraction, "Gypsy Blood" is termed a better rendition of Merimee's story of "Carmen" than the opera or the other two picturizations of it.

Review Board Honors "Enchantment"

Marion Davies' latest release, "Enchantment," has been named by the National Board of Motion Picture Review, one of the five exceptional pictures of November. After briefly outlining the story, the reviewe continues:

"The story is pleasantly told and Miss Davies, besides wearing the usual lavish wardrobe, acts a part eminently suited to her, with sincerity.

"It is a part of the plot to give an amateur performance of the story of the princess who falls into an enchanted sleep from which the one and only prince is destined to awaken her with a kiss. This is the best part of the picture. The sets are by Urban and succeed in creating a fairyland atmosphere. The scene of the enchantment is done in black and white and shows the fairies in silhouette hovering over the cradle of the princess, an excellent medium for this subject. Someday, perhaps, Mr. Urban will do an entire picture in silhouette for us."

Griffith Changes Title of "Two Orphans"

D. W. Griffith has changed the title of his new film production from "The Two Orphans" to "Orphans of the Storm." Under that title it will be exhibited at the Apollo theatre, New York, opening Friday night, December 30.

Although costly and disturbing, the change, it is explained, is made to avoid even greater confusion with three other films bearing the title "The Two Orphans," which various promoters are now offering to exhibitors.

Pauline Frederick in "Two Kinds of Women"

The film editors at the R-C studios in Hollywood are working on Pauline Frederick's latest picture, a film adaptation of Jackson Gregory's novel, "Two Kinds of Women." The Frederick company is said to have obtained some beautiful scenic effects in the wooded mountainous slopes of the California Sierras. The picture was directed by Colin Campbell.

Elaborate Aids for R-C Week

Country-Wide Publicity Planned to Help Exhibitor

ELABORATE preparations have been made and are being put into effect by R-C Pictures for the national observance of R-C Pictures Week, which this year falls in the week beginning February 5, and ending February 11.

Co-operating with Charles R. Rogers, general manager of distribution, and his staff, is the entire publicity and advertising department of the organization, which will put forth its best efforts to obtain nation-wide publicity that is designed to be of direct aid to the exhibitor participating in the week's showings of R-C Pictures.

R-C Pictures announce that it will purchase the fifty best stories or essays of not more than 200 words each, dealing with R-C Pictures, that are offered to the organization. The amount to be paid for these manuscripts, which will be available for use in advertising and publicity text issued by the organization, will be $1000. For the best manuscript submitted, $200 will be paid; for the second best, $150; for the third best, $100; for the fourth best, $50; for the fifth, $35 will be paid; the price to be paid for the sixth is $25, and forty-four others ranking next in merit will be purchased at $10 each.

Slides will be issued to the exhibitors announcing the details, for use long in advance of R-C Pictures Week, in order that the information may be widely disseminated.

Other slides will be supplied to exhibitors, to be shown just ahead of R-C Pictures, advising the public that the picture to be shown is an R-C Picture, and that it may be described in the manuscripts to be submitted for purchase. These slides will be given to the exhibitors free of charge.

Heralds outlining the details of the story purchase plan will be distributed free in large quantities to the exhibitors, for general distribution to the public without charge. The slides and heralds have already been forwarded to the R-C Pictures exchanges and now are available to exhibitors.

One-sheets announcing the story purchase plan, for use in lobby displays and on billboards, also have been placed in the exchanges and will be supplied to exhibitors with other advertising accessories and aids.

Window cards carrying the same message now are going forward.

Snipes are being distributed to all exchanges, for use on all billboard displays for R-C Pictures, tying up with the manuscript purchase plan. Exhibitors will be invited to snipe all their regular poster displays.

A special edition "Ye Towne Cryer", the exploitation organ of R-C Pictures, suggesting many novel and practical means of putting the pictures across during R-C Week—and every other week, is being issued. This has been prepared by a corps of expert exploitation men, who have devised many new ways of attracting attention and money—to the theaters that will have part in the general activities of the week.

In addition to the general advertising which is carried in the various fan magazines in their December issues, which already have been distributed, and are on the stands and in the hands of their subscribers, a two-page spread has been prepared to be run in the February and March issues of a large number of magazines. These will be on the stands and in the hands of subscribers in January and in the first week of February. These displays will call attention for the fans to R-C Pictures Week in a graphic manner, urging them to see R-C Pictures. The magazines that will carry this advertising are Photo-Play Magazine, Shadowland, Motion Play Magazine, Motion Picture Classic, Movie Weekly, Motion Picture Magazine, Moving Picture Stories, Picture Play Magazine, Film Fun, Film Play Journal and Photodrama.

Additional aids will be given free of charge to exhibitors booking a solid week of R-C Pictures, including all advertising accessories. This will apply to all theaters except first run houses that run R-C Pictures for a week. First run houses that run R-C Pictures for a solid week, with a solid week either immediately preceding or immediately following R-C Pictures Week also will be supplied with such accessories free of charge.

Tourneur Starts "Lorna Doone"

Production of Classic Will Be His Initial First Nat'l. Release

"LORNA DOONE" will be Maurice Tourneur's initial production for Associated First National release. Putting an end to more than a year of rumors and unofficial reports, a definite announcement to this effect was issued this week from the producer-director's headquarters, Culver City, Cal.

For the past ten months preparations have been actively under way for the screening of R. D. Blackmore's classic. Many of the most spectacular scenes of the story have already been filmed, several thousand feet for the prologue having been made early this summer. Arrangements for the filming of the remainder of the drama are so far perfected that Mr. Tourneur expects to complete the entire picture within the next two months or ten weeks.

Frank Keenan, noted dramatic star of both silent and spoken drama, will return to the studio stages after an absence of many months as "Sir Ensor Doone," the picturesque chief of "those Doones of Bagworthy Forest, the awe of all Devon and Somerset, outlaws, traitors, murderers."

Madge Bellamy has been selected for the title role of "Lorna Doone." Miss Bellamy, recognized as one of the most beautiful and talented young players on the screen, has appeared in leading roles of a number of recent Thomas H. Ince productions, and will soon be seen in a featured part in "Hail the Woman."

For the role of "John Ridd," the stalwart hero of the novel, Mr. Tourneur has chosen John Bowers, one of the most popular leading men of the silent drama and the featured player of numerous successful productions.

Mr. Tourneur is actively directing every scene of the story and exercising close personal supervision over the costuming and construction of the many enormous sets.

Scott R. Beal, president of the Assistant Director's Association, is acting in the assistant capacity to the director. Mr. Beal is regarded as one of the most capable aids on the West Coast, having assisted John Griffith Wray with "Hail the Woman" and other Thomas H. Ince productions.

Milton Menasco, who for several years has been associated with Mr. Tourneur as art director, has designed the settings for "Lorna Doone," in collaboration with Mr. Tourneur. Among the gigantic settings designed by Menasco are a replica of the vestibule of Westminster Abbey and the picturesque Doone Village. The working continuity of the story was written by Mr. Tourneur and Wyndham Gittens.

The production will be released by Associated First National, probably in the late Spring, as a special. While it will not be definitely decided until "Lorna Doone" is completed, Mr. Tourneur is planning to release it in not more than eight reels.



Record Run in Indianapolis for "The Sheik"

A NEW motion picture record has been set up in Indianapolis by George Melford's Paramount production, "The Sheik," according to the following telegram received at the Paramount home office from J. B. Dugger, branch manager at Indianapolis:

"'The Sheik,' now on second week at Ohio theatre, Indianapolis. Still doing capacity business and will be held over for third week which is the first time in the history of the city that any picture has run three consecutive weeks in a motion picture theatre. Receipts have passed 'Anatol,' which held previous record at the Ohio."

A similar necessity for an extended run was created in Baltimore, wnere "The Sheik" played at the Century theatre, Baltimore.

Exchange Staff Dined by Paramount Heads

The executives and salesmen of the Famous Players-Lasky New York Exchange were the guests of Paramount home office executives at a dinner given Thursday evening of last week in the Blue Room of the Hotel McAlpin. The affair was in honor of the success scored by the exchange during the week ending December 10, when the largest volume of bookings as well as the largest cash collections in any single week in the history of the Exchange were recorded.

Among those who were present and spoke were E. E. Shauer, assistant treasurer; S. R. Kent, general manager of distribution; G. B. J. Frawley, G. E. Akers, H. E. Elder, Jerome Beatty and F. V. Chamberlin from the home office and H. H. Buxbaum, Harry Danto and Paul Swift from the Exchange.

George Baker to Direct Gareth Hughes Again

Preparations for the filming of Gareth Hughes's next Metro starring picture, an adaptation of Blanche Brace's Saturday Evening Post story, "The Adventures of a Ready Letter Writer," have been started at the Mero studios in Hollywood.

George D. Baker who has directed Mr. Hughes in his four previous productions to be filmed by S-L Pictures for Metro, will produce the youthful star's new story.

This is Mr. Hughes's fifth starring picture since he was signed by Metro a year ago. "Garments of Truth," "The Hunch," "Little Eva Ascends" and "Stay Home" are those already produced.

Studio "Exteriors" Growing

Outstanding Feature of 1921 Is Decrease in Outdoor Locations

FEWER outdoor locations and more made in the studio—this was one of the outstanding art developments in motion pictures during 1921, according to Max Parker and Robert M. Haas, art directors for all Paramount pictures made in the United States.

There has been a marked increase in the tendency to build exteriors in the studios during the last year and do less location work. Excellent examples of this can be found in George Fitzmaurice's production of "Forever," an adaptation of "Peter Ibbetson" where all of the French exteriors were built in the Paramount Long Island studio; in "Miss Lulu Bett," a William DeMille production, in which the exterior and interior of the Deacom home were built on the stage at the Lasky studio in Hollywood; and in "Is Matrimony A Failure?" a special James Cruze comedy started at the Paramount West Coast studio late in November.

In this latter picture the modern tendency in combining exteriors and interiors probably is best illustrated. A street intersection of a modern town was built at the Lasky ranch, showing the principal business section of the town. The bank, hotel and butcher shop were so built that when the exterior scenes were "shot" the company could move into the buildings and photograph the interior scenes within the sets themselves.

This combination makes the continuity better, it was explained, and saves money in transportation and lighting. It gives the director much more latitude in filming his story than under the old plan where the company was transported to a location and then brought back to the studio for interior work.

Absolute realism is another development in motion picture settings, Robert Haas points out, the tendency being not toward more beautiful settings but more expressive.

"Settings must live up to the drama," he said. "There is no excuse for a setting unless it furnishes the proper kind of background for the characters in the picture."

"Molly O" Opens on Coast

Mabel Normand Feature Starts Extended Run at Mission Theatre

"MOLLY O" opened at the Mission theatre, Los Angeles, November 30, for an extended run. E. M. Asher, personal representative for Mack Sennett, now in New York, received a telegram from Harry David, managing director of the Mission theatre, as follows:

"'Molly O' received the greatest opening the Mission theatre has ever had. Crowd greater than 'Four Horsemen or 'Three Musketeers.' Picture went over to a flying start. You have no idea of the tremendous applause and appreciation shown it. Mr. Sennett is the happiest man in the world tonight. Critics give it longest and best reviews ever obtained by any picture here. Best regards."

Mr. Asher received another wire December 13th from Mr. David stating that "Molly O" has broken all records of the Mission theatre and that it would be held on 'till after the first of the year, which means that the picture will have over a month's run.

Excerpts of criticisms of the Los Angeles papers are as follows:

Monroe Lathrop in Evening Express: "The new film is just the kind that Mabel admirers like to see her in. She's funny and pretty and mischievous and abused. Those who like romance get it—those who like thrill stuff get that, and everybody gets good measure. It's an ideal part that was tailor-fitted to Mabel, and she's winsome and pert and animated after the fashion that won her first renown."

Florence Lawrence in Examiner: "In 'Molly O' Mr. Sennett has given the world a dainty wholesome story of humanity. The picture shows beautiful sets, excellent photography and many novelties in way of action."

Grace Kingsley in Time: "It just holds you and you laugh and cry and pay strained attention to the thrilling moments, that's all. To try to dissect it would be like tearing a flower to pieces to find the secret of its beauty and perfume. It is a comedy that lies at the heart of human nature. Everybody is going to like 'Molly O' this latest and assuredly best picture in which Miss Normand has ever played or which Mack Sennett has ever produced."

Guy Price in Herald: "When I say that the distinguished gathering at the Mission theatre last night was pleased, understand me I am putting it mildly. No more appreciative crowd was jammed into an enclosure. There may be better Mabel Normand photoplays than "Molly O" but they haven't been made yet."

United Studios Co-operates with Producers

As a demonstration of the sincere desire of the United Studios to fully cooperate with its producer-tenants, M. C. Levee, President of United, has inaugurated a series of weekly conferences which are being attended by Mr. Levee and his department managers and the representatives of the organizations which make their productions under the new United plan of cooperative production control.

The newly adopted rental proposition, under which the producer is charged a flat fee per picture, is a radical departure from the former Brunton cost-plus method, and Mr. Levee has arranged the regular weekly "get-together" as the logical means of assurance of the smooth working-out of the plan through the medium of the open forum.

The first of these meetings, which was presided over by Mr. Levee, was attended by representatives of Mary Pickford, Douglas Fairbanks, Joseph M. Schenck, who controls the Norma Talmadge and Constance Talmadge units; Mme. Nazimova, Jackie Coogan Productions, Allen Holubar, Richard Walton Tully, Chester Bennett Productions, Benjamin B. Hampton, Lewis J. Selznick, J. L. Frothingham, Emory Johnson Productions and Hamilton-White Comedies.

Goldwyn Film at Capitol Christmas Week

The attraction at the Capitol Theatre Christmas week will be a Messmore Kendall production, released by Goldwyn, starring Vivian Martin, called "Pardon My French," a snappy farce-comedy.

The picture is a film version of a story by Edward Childs Carpenter, author of "The Cinderella Man" and other stage successes, entitled "Polly in the Pantry." Sidney Olcott, who directed "Scratch My Back' for Goldwyn, directed Miss Martin in this breezy comedy. The titles were written by Irvin S. Cobb and are in his happiest humorous style.

The supporting cast includes Thomas Meegan, Nadine Beresford, Ralph Yeasly, Grace Studiford, Walter McEwen and Wallace Ray.

Pathe News Shows Ex-Emperor in Exile

Striking scenes of the Ex-Emperor Charles of Austria are among the important world events exclusively pictured by Pathe News in current issue No. 101. The scene shows you the arrival of Charles and Zitta at Funchal, their visit to the cathedral, and many views of the island where they will have a chance of forgetting that they ever wore a crown.

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Pathe Names Releases for January 1st

PATHE announces an attractive list of short-subjects for release the week of January 1. The opening episode of Ruth Roland's new serial, "White Eagle," heads release schedule. The title of the initial episode is "The Sign of the Trident."

"The Beauty Contest" is the second comedy adapted for the screen by Harris Dickson from his original story recently published in the Saturday Evening Post. The Dickson stories have become famous for their humorous characterization of the Southern darkey.

"Before Breakfast" is the title of the Harold Lloyd one-reel comedy reissue. "Try, Try Again," is the latest Roach comedy, the cast of which includes Sunshine Sammy, "Paul" Parrott, Ethel Broadhurst, George Rowe, and Mark Jones.

"The Cat and the Mice" is the "Aesop's Film Fables" subject. "The Last Duel" is the title of the fifteenth and last episode of "Hurricane Hutch," the serial starring Charles Hutchison.

Included in Pathe Review No. 136 are such subjects as "Holidays in Holland," "The Coming Speed Kings," a slow-motion novelty; "The Fires of a Nation," a glimpse of the match industry, and a Pathe color presentation, titled, "The Kings of the Bazaars."

Clara Beranger Returns to Lasky Studio

Clara Beranger, who has written three original stories for Paramount picture, "The Gilded Lily," "Exit the Vamp" and "The Husband's Trademark," has returned to the Paramount West Coast studio to adapt William de Mille's forthcoming production, "Bought and Paid For," which will be started before the New Year. Miss Beranger has been in New York for several months on a vacation and in search of material for more stories for Paramount.

Fannie Hurst Story for Cosmopolitan

Cosmopolitan Productions has begun the filming of another Fannie Hurst story. As yet the picture is unnamed and is known as Production 34. Frank Borzage, who directed "Humoresque" and "Get-Rich-Quick Wallingford," is directing.

Those chosen so far for the picture are Dore Davidson, Vera Gordon and Miriam Battista, all of whom became famous through their work in "Humoresque," Blanche Craig and James Devine. Mr. Devine recently had an important part with Holbrook Blinn in the stage production of "The Bad Man."

Bright Outlook for Production

"THE quiet production period in Los Angeles seems to be a thing of the past, and while it is true that there are rumors of Metro, Goldwyn and Fox studio inactivity for a short period, there is a steadily increasing production on other lots.

"The general opinion is that 1922 will prove the banner year in Los Angeles production circles, and the indications certainly point that way."

That's the Christmas message Watterson R. Rothacker brings back from the West Coast. After spending eleven hours at his Chicago headquarters, Mr. Rothacker completed his trans-continental trip by "rothackering" to New York. With him he brought a whole sheaf-full of newsy items, which we'll give you in his own words. Speaking of Marshall Neilan's new picture, "Penrod," now virtually finished, Mr. Rothacker said:

"This picture will no doubt be the screen sensation of the year," predicted Mr. Rothacker. "It will be something even bigger than Neilan's greatest admirers expect of him, which means the box office attraction of the year.

"John Stahl is giving inspiration to a new picture which promises to be one of the best that has appeared under the Mayer-Stahl banner. Louis B. Mayer is forcasting great things for it. In the cast are Claire Windsor, Milton Sills and Henry Walthall. As I was leaving Anita Stewart was about to begin another production for Louis B. Mayer.

"Raoul Walsh at our Coast laboratory is doing the final editing of "Kindred of the Dust" which will appear soon on the First National program. All of the film colony were predicting a sensation for American audiences in H. O. Davis. "The Silent Call," an Associated Producers picture.

"Robertson-Cole confidence in the future is reflected in a most tangible manner at the R-C lot, various units buzzing with activity under the supervision of Mr. Tobin.

"Selig-Rork are working overtime and Sundays on an animal serial which promises to be bigger and more exciting than any predecessors. Selig-Rork expect to start soon on a big feature based on the book 'Debonnaire.'

"Sam and Jack Warner have greatly enlarged the Warner serial program, having under production an enormous serial in which most of the animals of Barnes Circus are being used. They have built a large and really realistic jungle back of their dark stages.

"Production is at its height at Mack Sennett studios. Everybody there is keyed up in the determination to follow up the success of "Molly O" with productions of equal calibre.

"They are very much on the job at Garson studios where, under the direction of Harry Garson, Clara Kimball Young is finishing a big feature which will be exploited in the East soon by Herbert Somborn.

"Arthur Sawyer of S-L Pictures will move production headquarters to United studios or Universal City when the Metro studios close down for the short period as announced.

"Finis Fox has completed an unusually fine picture of Northwestern Mounted Police atmosphere. President Schullberg is greatly enthused over the picture just finished by the beautiful Katherine MacDonald.

"M. C. Levee, head of United studios, formerly Robert Brunton studios, has inaugurated a period of exceptional activity. Virtually every stage in this great production center is engaged, among those operating there being Norma and Constance Talmadge, Allan Holubar, Pimmy Young and Hamilton White Comedies. One of the outstanding figures in the Coast Colony at present is Joe Schenck, who has expressed the intention of remaining until late spring, personally to supervise the Norma Talmadge, Constance Talmadge and Buster Keaton companies which he controls."

Rothacker Back from Coast With Cheery Xmas Tidings

Hunt Stromberg Unit Busy

Two Doris May Vehicles Ready in Time for Release Early in 1922

ADVICES from the R-C Pictures Studios on the West Coast indicated a hum of productional activity for the Hunt Stromberg unit, with "Boy Crazy" and "Gay and Devilish" starring Doris May, in course of production and preparations for their release along the early months of the New Year.

"Boy Crazy," now nearing completion, is an original story by Beatrice Can. Exploring into the new fields of farce-comedy, the forthcoming picture, to follow "Eden and Return" in order of distribution, narrates the exciting experiences of a little lady who opens a haberdashery shop for men—just to prove to a certain young man, who operates a style salon for ladies, that her home town and its home talent can compete with any form of modern business. Underlying the central idea and big situations is a swiftly moving melodramatic plot which deals with mystery, suspense and thrills in a way altogether new to screenfare. The character of the plot clears the way for innumerable comedy exploits and Hunt Stromberg and Director William A. Seiter have made the most of the opportunities. In the cast with Miss May are Harry Myers, Otto Hoffman, Fred Gamble, Gertrude Short, Frank Kingsley. "Billy" Elmer, and Edward Brady.

"Gay and Devilish," the fourth release of the Doris May attractions is an original story from the versatile pen of Charles A. Logue, whose screen and stage successes are numbered by the dozens. It is being adapted for the screen by Garrett Elsden Fort. "Gay and Devilish" refers to a strictly up-to-date girl whose blunders that it requires a stout-hearted and iron-fisted lover, one perfectly aggravated uncle, and a flock of other interested ones to extract her from the wreckage.

Negotiations are now under way which will bring "Bull Montana and Otis Harlan, who appeared so successfully in 'The Foolish Age" cast, back in Miss May's support. Mr. Montana, it is reported will assume the role of an athlete who poses in gold and, bronze, for the benefit of Jackie's art career.



A tense moment in "Grand Larceny," Goldwyn's presentation of Albert Payson Terhune's story

Paula Shay and Via Verone in Fox Roles

Paula Shay and Via Verone in stage and screen productions are playing important roles in a special production Herbert Brenon is directing at the William Fox New York studio with William Farnam as the star.

"Conflict" Big Universal Success

"CONFLICT," the Priscilla Dean super-production from George Budington Kelland's popular Red Book Novel, has proved to be the most successful Universal-Jewel picture in many months, announces that company. The Universal sales department reports that the picture had had remarkable runs in every theatre where booked, and has broken house records all over the country, in the face of unusual opposition programs.

Since its initial run of a month at the Central Theatre, New York, "Conflict" has been shown in leading houses in almost every key city in the country. In New York City alone, it has played to more than 120 days over the U. B. O. Circuit. Its aggregate run in Chicago has closely approximated the same length of time. In more than a hundred cities, the film has been shown for runs of a week or longer.

Officials of the Universal sales force point out that "Conflict" has achieved an unusual record for itself in playing five, six, and seven-days runs in theatres which heretofore have held strictly to split-week bookings. This has occurred in most cases by the exhibitor holding the picture over after watching his box-office during the original run of the film.

Among the theatres which have played "Conflict" for a week or more, are the "Palace, Buffalo; Rialto, Rochester; New Auditorium, Dayton; Walnut, Cincinnati; Express, Denver; Majestic, Grand Rapids; Colonial, Detroit; Liberty, Kansas City; Grand, Topeka; Imperial, San Francisco; Butterfly, Milwaukee; F & R, Minneapolis; Sun, Omaha; Strand, Washington; Majestic, Wilmington; Locust, Philadelphia; Hippodrome, Baltimore; Blackstone, Pittsburgh; Blue Mouse, Portland; Kinearn, Salt Lake; Clemmer, Seattle; Liberty, St. Louis; many leading Canadian theatres and scores of others in the United States.

Evidence of the surprising box-office results exhibitors have had with "Conflict" is shown by the letter of appreciation written to George D. Levine, manager of the Universal exchange in Milwaukee, by Harry Hart of the Butterfly Theatre, one of Milwaukee's leading photo-play houses. It is said to be a sample of countless other letters and telegrams received by Universal since "Conflict" was received.

"I have seen every picture that Miss Dean has made heretofore," wrote Hart, "and always considered her one of America's foremost screen artists, but I never knew that she was the versatile performer she is. I saw her play in 'Outside the Law,' which I considered 'great'—I saw her play 'Reputation' in an entirely different character, and after seeing her play 'Conflict,' in an entirely different role, I must say that the Universal Film Company has a masterpiece in this picture.

"I feel duty bound to tell you that I think this picture will be one of the best box-office attractions ever exhibited in a theatre, and nothing but the elements of the weather, which we cannot control, will prevent me from having a big profit week."

At the Clemmer Theatre, Seattle, "Conflict" did the biggest business in the history of the theatre, during the worst snow-storm in the history of the city, it is said. During the midst of the blizzard, there was a line-up half-a-block long all afternoon in front of the Clemmer, it is stated by Universal, on authoritative reports from the West Coast. During the first week's run of the picture at the Clemmer, the picture played to more than 30,000 persons, despite the fact the Clemmer has a seating capacity of less than a thousand.

J. D. Williams Busy in Los Angeles

J. D. Williams, manager of Associated First National Pictures, Inc., returned to Los Angeles recently from San Francisco, where he spent three days in conference with theatre owners in the Golden Gate district. Upon his return, Mr. Williams conferred with Producers Marshall Neilan and R. A. Walsh and viewed the latest photoplays made by those directors. Both Mr. Neilan's recently completed "Penrod" and Mr. Walsh's "Kindred of the Dust" created an excellent impression upon First National's general manager. "Penrod" and "Kindred of the Dust" will be shipped to New York in a few days.

During his stay in Los Angeles Mr. Williams had interviews with all the independent producers releasing their photoplays through First National.

Richard Walton Tully in "Masquerader"

Richard Walton Tully has returned to Los Angeles to begin preparations for the production of his famous stage play, "The Masquerader," in film form for release by Associated First National. In this play Mr. Tully is so fortunate as to have the assistance of Guy Bates Post, one of the most famous stars of the speaking stage, who will make his advent in the world of cinema in the famous dual role, in which he has consistently broken all theatrical records on the stage.

"Man's Home" Scoring Heavily

IN the pre-season announcement made by Lewis J. Selznick he promised, in addition to his four-star series and the Talmadge reissues, six specials to complete the "Forty from Selznick" that were to come to the screen during the current season. Two of the specials have been completed—"A Man's Home" has been released and "Conceit" is ready to be launched. Two more specials have been definitely decided upon and decision will be made as to their production when Myron Selznick, vice-president in charge of production, returns from his present European trip.

"A Man's Home" the first of the Selznick six, and a Ralph Ince production, was given its Broadway opening at the Capitol theatre, subsequent to showings in most of the larger cities throughout the country. When "A Man's Home" was ready for release the schedule at the Capitol was completed several weeks in advance and that is why the first opportunity to play the Selznick special came the week before Christmas.

In the dullest week of the theatrical year, when theatre-goers were thinking more of Christmas shopping than they were of their customary amusement, "A Man's Home" opened at the Capitol, Sunday, December 18. A sensational hold-up of the theatre treasury on the opening night attracted uncommon attention to the largest theatre in the world and $10,000 was mentioned as the proceeds of the raid. Showmen were of the opinion that as an "attractor" front-page stories in all the New York papers might be expected to favorably influence business during a proverbially hard week for theatricals.

"A Man's Home," meanwhile, had played all of the larger cities throughout the country (with the exception of Philadelphia) and on the same date the picture opened at the New York Capitol the Stanley Theatre opened the Selznick special at the theatre which is the pride of the circuit—the Stanley, Philadelphia, Boston, Chicago, San Francisco and other big cities had previously initiated the run of "A Man's Home" in the great surrounding territories so that Ralph Ince production may be now accepted as going full speed ahead across screens of the land.

Now comes the Selznick drive to put "Conceit" across as a successor to "A Man's Home" in theatres that are unfettered by producer control or ownership. "Conceit" is the second Selznick specials, a feature directed by Burton George and produced almost entirely in the Canadian Rockies. Myron Selznick sent Mr. George and his company to Banff, Alberta, and there several weeks were spent in photographing the dramatic action with the grandeur of the mountains and the wilds of the forest serving as nature's back-grounds.

Mrs. De Wolf Hopper, known on the dramatic stage as Hedda Hopper, and now leading woman in "Six Cylinder Love," running this season at the Harris Theatre, plays opposite William B. Davidson in leading the cast of "Conceit." William B. Davidson has been a screen lead in many important productions and with Selznick previously played opposite Elaine Hammerstein in "The Girl from Nowhere." Maurice Costello is cast for an important part, and Warren Cooke, Charles Gerard and Patrick Harrigan are also in the cast. "Conceit" is now in the various Select exchanges and the sales drive is on for showings early in January.

The production of John Galsworthy's "Justice" and a new presentation of "The Easiest Way" are promised as to the four Selznick special still to be distributed. Myron Selznick, now in England, is paying special attention to the details of correctness in "atmosphere" that is to be created for the screen version of "Justice." Artists are with him making sketches of London's famous court rooms and will visit England's prisons and there sketch interiors that will supply production details with authenticity.

Ralph Ince has been decided upon as the director to produce "Justice" and the same director will doubtless make the production of the famous Eugene Walters play, "The Easiest Way," in which David Belasco is now presenting Frances Starr on tour in a revival of the great stage success that Selznick presented on the screen when it was originally offered by Belasco. There will be an entirely new screening of "The Easiest Way"—and not a reissue of the first Selznick presentation.

Next Selznick Special, "Conceit," Scheduled for January

"The Fox" a Success

"The Fox," a Universal-Jewel production starring Harry Carey, is being heralded by exhibitors throughout the country as one of the greatest "westerns" ever filmed, Universal reports. The picture is now playing some of the biggest theatres in the United States and Canada, and, according to information received by the Universal sales department, is filling these houses in the face of stiff opposition programs.

"The Fox" opened at the Central Theatre, Broadway and 47th street, Sunday, December 19, for an indefinite run. Due to a previous booking for "Molly O" at the Central, it was not possible to show "The Fox" there immediately after its release date.

It is receiving a Broadway presentation in keeping with its success in other parts of the country. Manager Cobe, of the Central Theatre is staging a unique prologue for the lively super-western.

"The Fox" is the first "super-western" picture ever attempted by Universal. All the care and expense put into the production of any Universal-Jewel special was given to the making of "The Fox." In addition, it is the first Universal-Jewel in which Harry Carey has ever appeared.

Already "The Fox" has been shown in many U. B. O. houses in and around New York City, including the pick of the Keith, Proctor and B. S. Moss circuits.

Huge Records Claimed for "Over the Hill"

"HARD times" are evidently "good times" for the Fox photoplay, "Over the Hill," and it is estimated by Fox Film officials that the picture will be seen by 80,000,000 persons in America.

It was shown in New York for twelve months to 2,500,000 persons, and the receipts were approximately $769,000, according to the Fox home office. It played in Chicago, Philadelphia, Boston, Pittsburgh, and Milwaukee altogether for 27 weeks, and the receipts are reported to have totaled nearly $350,000. The attendance in Chicago during a nine weeks' engagement was approximately 300,000, and nearly a million persons are stated to have seen it in Philadelphia.

In 18 other cities in the country nearly 3,000,000 paid to see the picture, according to Fox Film reports, and it is still running in many of the principal cities. Thus far the total receipts have been over $2,500,000, declares a statement issued by the William Fox headquarters during the week.

Campaigns for Gunning Picture

"WHAT Do Men Want?" the Lois Weber picture, released by Wid Gunning, is being provided with unusual exploitation and advertising campaigns throughout the country, with extraordinary cash-register results as a consequence, declare a statement from the Wid Gunning headquarters.

In St. Louis, a particularly timely and effective tie-up with merchants was put over by the exploitation forces or Skouras Brothers, in connection with the showing of that drama simultaneously at the New Grand Central and West End Lyric theatres.

Taking advantage of the fact that Christmas was approaching, and that thousands of women were asking themselves, "What do men want?" with reference to the purchase of Christmas gifts, the management of the theatres got in touch with a number of establishments selling goods suitable for men. These were asked, in making up their advertising copy, to apply the phrase of the title of the Lois Weber film.

The response was immediate, declares the Gunning statement. Clothing, furniture, automobile, men's furnishing establishments, even a transportation system, en-

"What Do Men Want" Exploited in Mid-West Cities

sign in front of the house, which tered enthusiastically into the plan of cooperative advertising. The result was a full page of advertising, with the streamer head 'What Do Men Want?" and the theatre advertising in a prominent position in the center. Most of the advertisements around it started with the question "What Do Men Want?" then went on to give an answer to it, each according to the product it was boosting. The title thus was repeated half a dozen times, and the picture was hooked up securely with the livest subject of the day—Christmas shopping.

An automobile parade of twenty-five cars through the principal streets of the city, with each car flaunting a large banner giving the name of the production and the theatres playing it, was arranged by the house management with several motor-car agencies, and attracted considerable attention.

In Chicago, at the Bijou Dream theatre, a couple of girls in overalls were put to work on a scaffold, painting a big 18 x 16 foot muslin fronts on probably one of the busiest streets in the world. The stunt drew vast crowds, which were increased by having the girls distribute Christmas cheer money coupons, supplied by the Chicago Tribune.

In Indianapolis, interest was aroused by placing a huge sign on the side of a street car, and sending it over the city transportation system, which covers all the main streets. The car stopped as long as possible in front of the Alhambra theatre, where "What Do Men Want?" was playing, thereby really extending the theatre lobby right out into the middle of the street. This modification of the street-car stunt proved extremely effective, and resulted in excellent business.

When "What Do Men Want?" played at the Lyric theatre, New York City, a ballyhoo that blocked the streets consisted in having a man and a woman, dressed in evening clothes, parade up and down Forty-second street and on Broadway. The woman wore a fur opera wrap around her shoulders, but every now and then it would slip down, revealing the low cut of her gown in the back, and the fact that on her shoulders were printed, in black letters the words "What Do Men Want?"

"A Man's Home" in Play Form for Stock

Anna Steese Richardson and Edmund Breese, authors of Selznick's special, "A Man's Home," have arranged with the Century Play Company to place their original play, on which the photo-drama was based, in dramatic stock repertoires for the winter and spring season. Because the photoplay has attracted so much attention, and because it will be generally shown during the coming months, the Century Play Company expresses great faith in the dramatization for stage revival among stock companies.



Wallace Reid at work at his latest vocation in "Rent Free," a new Paramount picture

Selig-Rork Completes Big Year

With the completion of their first year of association, Colonel William N. Selig and Sam E. Rork have helped to make motion-picture history. Three big feats are to their credit.

Greatest of these is their superproduction of "The Rosary," which will be released January 16, by the Associated First National Pictures, Inc.

"'The Rosary,'" states Selig-Rork, "is destined to take its place as one of the finest and biggest pictures in production, story and cast that has ever been created, according to the critics who have previewed the picture in New York.

"This seven-reel feature production is an original screen story written by Bernard McConville and inspired by the theme of the famous stage classic by Edward E. Rose. It was directed by Jerome Storm, the man who directed Charles Ray in many of his successes.

"Imagine this all-star cast: Lewis Stone, Jane Novak, Wallace Beery, Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Cannon, Mildred June, Bert Woodruff, Harold Goodwin, Ann May, James Conway and Walt Whitman!

"The most unusual sensation of the past year was furnished by Selig and Rork when they revived the old and popular two-reel drama—and put it over.

"Instead of making the mistake which cost two-reelers their old popularity, that of relegating them to mediocre stories, production and players, Selig and Rork secured stories by world-famous authors and cast them with all-star players.

"At this writing, the two-reel dramas released through the Educational Film Exchanges, Inc., have not only scored a tremendous hit throughout the entire country, but have definitely re-established this form of screen entertainment."

"The Northern Trail" by James Oliver Curwood, was the first of these. Lewis Stone, Wallace Beery and Ethel Grey Terry are the stars. The second is "The Policeman and the Baby" by Clarence L. Cullen, with Wallace Beery, William Desmond and Elinor Fair in the cast. Mrs. Otis Skinner's famous Lambs' Club one-act prize play, "The Ne'er-To-Return Road" made the third hit, with Wallace Beery, Margaret McWade, Walt Whitman, Margaret Landis and Jack Mulhall. And the fourth of this series is one of James Oliver Curwood's most unusual stories, "The White Mouse" starring Lewis Stone, Wallace Beery, Ethel Grey Terry, Willard Louis and Bessie Wong. Bertram Bracken adapted and directed all of these successes.

The third Selig-Rork feat is the production of a big wild animal serial "The Jungle Goddess" which will be released by the Export and Import Film Company. Elinor Field and Truman Van Dyke are the featured players, and James Conway is directing.

Of paramount importance is the Selig-Rork announcement for 1922. A monster production of that world-famous romance, "Debonnaire," by William Farquhar Payson, has been started. Bernard McConville is adapting the book for the screen. Upon the completion of Rex Ingram's special production of "The Prisoner of Zenda," Lewis Stone will begin work in the leading role of "Debonnaire."

Snowy Baker, the Australian champion all-around athlete, makes his American debut under the Selig-Rork banner in a big production of "Sleeping Acres," by Brayton Norton, in the spring of 1922. His three Australian pictures are reported to be meeting with great success throughout the United States.



The Serial in the High-Class House

By A. A. Schmidt,

Short-Subject Sales-Manager, Universal Films

"THE Last Shall Be First and the First Shall Be Last:" Which means—you never can tell!

Serial pictures have been the exclusive property of the smaller theatre. The larger theatre has felt that its policy could not be bettered by running a serial.

It is different now. Today more and more high class houses are booking serial pictures. The reason for this is the slump in theatre attendance. People are not going to shows as they did. The exhibitor has got to have something big today on his screen to make money.

During the war days with everybody spending terrific sums of money, many of us thought every day was Christmas. Any old picture made money. It wasn't necessary to advertise. A one-sheet lobby did the trick.

Today, you've got to have a real product and you've got to tell everybody in the world about it before you can make any money. This is as it should be.

The new type of serial inaugurated by Universal, the "Winners of the West," which has the backing of educators far and wide, offers a type of serial picture that even the better house will break their time-worn policy for. The New York City Board of Education through Ernest L. Crandall, Director of Lectures and Visual Instruction, has endorsed "Winners of the West" for showing to children. Mr. Crandall says that:

"This is a big step forward in motion picture production. I feel that you are to be congratulated on the insight and vision which enabled your concern to treat a subject of genuine historic interest and importance and yet to retain all the elements of human interest and even hair raising thrills that are so essential to the serial form of picturization.

"There is no use closing your eyes to the fact that our boys and girls are bound to have the thrills and that any protracted showing of pictures which lack them and which does not link itself up with their nascent emotional life in some way, falls flat.

"To be able to give them these elements in a form that is clean and wholesome and with a background of interest in their own country and the struggle involved in its development, is not only a new but a big achievement.

"I sincerely hope that this is only the augury of more exertions of this commendable character."

The better class house was the last house in the world to buy a serial, twelve months ago—today it is the first.

The historical serial offers the following advantages to exhibitors:

1. A picture that appeals to children, because they like thrills. 2. A picture that appeals to educators, because it shows American history in the making. 3. A picture that appeals to parents, because it carries lessons in every reel valuable to children. 4. A type of picture on which a theatre owner can build up Good Will because he has eighteen chances to get his customers' money. 5. A picture on which "word of mouth" advertising grows with each showing.

In exploiting feature pictures, you can induce a person to see a picture but once. If he is crazy about it he might see it twice. On a serial you sell him eighteen shows. He comes back seventeen times after seeing the first episode. On ordinary advertised lines, the big value received from advertising is the repeat orders. The Good Will created by advertising a serial makes this type of picture the most valuable.

Good Will is what you have left after you have sold something to a person, gotten his money and he has left your store. It's your good chance of his coming back again for more.

When You consider what Good Will means to a serial, you realize that when you induce people to see the first episode by your advertising, you have really sold him eighteen shows instead of one. Many firms charge from sixty to ninety per cent of this advertising money to Good Will.

Here are a half a dozen well known companies with their total capitalization and the Good Will value of their names:

Firm Name	Capitalization	Good Will
National Cloak & Suit Co.	$17,000,000	$12,000,000
Wm. Wrigley Co., Jr.	16,500,000	6,000,000
Am. Tobacco Co.	154,010,000	54,099,430
Crane Co.	27,000,000	1,107,589
Coco Cola Co.	25,010,000	24,050,222
B. F. Goodrich Co.	99,600,000	57,798,000
Internat. Motor Truck Co.	16,673,900	2,351,943

Let me point out that in the Coco-Cola Co. where the product is completely consumed at the time of the sale, there is a "Good Will" value almost equal to the total capitalization. On the other hand, the Crane Co. with a capitalization almost the same as that of the Coco-Cola Co. has a Good Will of slightly over a million. The reason for this big difference is apparent when you consider that the product that is sold by the Crane Co. is very heavy duty machinery, a product on which there are very few repeat orders, while Coco-Cola is bought every day.

This leads us to this conclusion. The best product for a dealer to handle is one that must be replenished constantly and on which there are many sales to the same customer.

The only pictures produced today that correspond in general business lines to soft drinks, breakfast foods, candies, soaps, etc., are serials. When an exhibitor sells a serial to his patrons, he doesn't sell them one picture, but eighteen, for in selling them the first, he creates a desire in their minds to come in and see the other seventeen. And in fact the customer must see the entire eighteen episodes to get the complete story.

Now, this is plain logic. The writer has heard many exhibitors and in fact many film men, say that such and such houses cannot run a serial, etc., etc., and it is not his aim in this article to advance any arguments as to what houses can run a serial and what houses cannot. It is merely an attempt to point out the Good-Will building value of the historical serials as against the other product shown in theatres today.

The serial picture will be used more generally in the better theatres this winter.

The large house can seat enough people to make a highly advertised picture profitable.

The better class of people that want their children to see "Winners of the West" are insisting on better houses running them.

The better house can present a picture to better advantage and is more alive to the possibilities of local tie-ups with Boards of Education, Women's Clubs, etc. Censorship has no terrors for this serial picture.

The day of the serial picture has arrived. They will do for the big exhibitor this winter what they have done for years for the small exhibitor; bring his audience back again week after week, month after month.

Mae Murray Given Big Welcome in Havana

Havana has gone wild over Mae Murray, who arrived recently in the Cuban capital to make scenes for a forthcoming picture, "Fascination," a Tiffany production for release through Metro.

The crowds at the dock when the blonde star's steamer was warped in were so dense that not only the police were called upon to keep them in check, but two companies of the military.

On account of the high pitch of public interest in her presence in Havana, it is not unlikely that Miss Murray and Robert Z. Leonard, her husband and director, who is to supervise the filming of "Fascination," will seek out some quieter place of abode than one of the principal hotels.

New Studio for Miami, Fla.

THE name of Miami for the past decade has been associated with some big commercial enterprises, and the erection, on 140 acres at the western suburb of Hialeah, of a complete plant for picture production by the Miami Studios, Inc., crowns the efforts of its progressive citizens.

Six stage buildings having dimensions of 80 feet by 250 feet, will each carry two stages 60 by 125 feet and complete accommodation for two producing companies at the same time.

Special attention has been given to the accoustics of these buildings, in order that these can produce simultaneously without fear of interruption.

Adequate dressing rooms with private baths, offices, projecting rooms, editorial rooms, camera men's headquarters and fireproof film vaults are part of the equipment of each building.

Each stage is to be supplied with eight-tube Cooper-Hewitt lights in addition to a complete equipment of arcs and spotlights. A 75 kilowatt portable electrical plant will be provided for the use of companies taking scenes on locations.

An Edison plant, 35 by 80 feet will furnish a powerful direct current for the entire group of studios. The dynamos will be driven by a MacIntosh-Seymour-Diesel engine. The first units of the electrical plant will be set up immediately upon completion of the first stage building.

The laboratory building will be 40 by 75 feet and a full equipment for developing and printing of films will be installed. The laboratory will be for the use of studio tenants exclusively, and is calculated to take care of all the films which twelve producing companies, working at one time, can turn out.

The workshop, 60 by 200 feet, also shown in the picture, in which will be manufactured all scenic sets and special furniture required from picture production, will be equipped with the latest wood-working machinery.

A warehouse, 50 by 200 feet, for the storage of scene sets, props, decorations and costumes, and an administration building where the executive offices of the Miami Studios, Inc., will be located, will complete the group of buildings.

The entire construction work is under the personal supervision of Ted J. Bevis, formerly of Los Angeles and now a permanent resident of Hialeah. The Miami Studios will be ready to receive companies early in 1922.





Hiram Abrams, president and star of United Artists. Left hand row—Douglas Fairbanks, Charlie Chaplin, Rex Beach. Right hand row—Mary Pickford, Nazimova, D. W. Griffith. Below—George Arliss



A scene from "The Bashful Suitor," with Mary Brandon and Pierre Gendrom. Released by Hodkinson

Big Publicity Tie-Up for Witwer Comedies

In anticipation of its early release of "The Leather Pushers," a super-series of two-reelers made by H. L. Messmore from the series of prize ring stories by H. C. Witwer, Universal has arranged several excellent publicity and exploitation tie-ups by which the series will be popularized all over the country.

The main tie-up is with Collier's, the National Magazine which recently published the series as the outstanding feature of the magazine. The series is to be known as the Universal - Jewel - Collier's Series. Beginning almost immediately, every news stand handling Collier's will become a booster for the two-reelers. In addition, every house-to-house canvasser for Collier's will be instructed to bring to the attention of all persons interviewed, the moving picture adaptation of the Collier story. Each will have literature to distribute concerning the film. Both news-stands and house-to-house agents will be used in tie-ups with local exhibitors who show the series.



Review Committee Lists "Finest Year's Group"

IN its bulletin for the month of Dceember, 1921, the National Committee for Better Films of the National Board of Review lists the following productions as representing what it considers to be from the viewpoint of entertainment "the finest year's group since the photo-drama was created." The list includes only those pictures which began their runs in 1921.

The Bonnie Briar Bush—five reels, All-Star. Famous Players-Lasky.

Enchantment—seven reels, Marion Davies. Famous Players-Lasky.

The Sheik—eight reels, Agnes Ayres. Famous Players-Lasky.

Cappy Ricks—six reels, Thomas Meighan. Famous Players-Lasky.

The Hell Diggers—five reels, Wallace Reid. Famous Players-Lasky.

The Conquest of Canaan—seven reels, Thomas Meighan. Famous Players-Lasky.

The Golem—six reels, All-Star. Famous Players-Lasky.

O'Malley of the Mounted—six reels, W. S. Hart. Famous Players-Lasky.

All for a Woman—seven reels, All-Star. First National.

R. S. V. P.—six reels, Charles Ray. First National.

One Arabian Night—seven reels, Pola Negri. First National.

A Woman's Place—six reels, Constance Talmadge. First National.

The Idle Class — two reels, Charles Chaplin. First National.

Peck's Bad Boy—five reels, Jackie Coogan. First National.

Bob Hampton of Placer—seven reels, Kirkwood, Daw & Barry. First National.

The Sky Pilot—seven reels, Bowers & Butler. First National.

Scrap Iron—eight reels, Charles Ray. First National.

The Kid—six reels, Charles Chaplin. First National.

Dinty—seven reels, Wesley Barry. First National.

Trailin'—five reels, Tom Mix. Fox.

Sky High—five reels, Tom Mix. Fox.

Jackie—five reels, Shirley Mason. Fox.

A Connecticut Yankee at King Arthur's Court—eight reels, H. Myers and All-Star.

Over the Hill—eleven reels, Mary Carr. Fox.

Theodora—ten reels, Rita Jolivet. Goldwyn.

The Old Nest—eight reels, All-Star. Goldwyn.

The Old Oaken Bucket—five reels, All-Star. Wid Gunning, Inc.

What Do Men Want?—seven reels, All-Star. F. B. Warren Corporation.

Our Mutual Friend—eight reels, All-Star. Hodkinson.

Jane Eyre—seven reels, Mabel Ballin. Hodkinson.

A Certain Rich Man—six reels, Claire Adams. Hodkinson.

Rip Van Winkle—seven reels, Thomas Jefferson. Hodkinson.

The Man of the Forest—six reels, Carl Gantvoort. Hodkinson.

Lavender and Old Lace—six reels, Marguerite Snow. Hodkinson.

The Four Horsemen of the Apocalypse—eleven reels, All-Star. Metro.

The Sage Hen—seven reels, Gladys Rockwell. Pathe.

Nobody's Kid—five reels, Mae Marsh. Robertson-Cole.

One Man in a Million—six reels, George Beban. Robertson-Cole.

The Iron Trail—seven reels, All-Star. United Artists

Little Lord Fauntleroy—ten reels, Mary Pickford. United Artists.

The Three Musketeers — ten reels, Douglas Fairbanks. United Artists.

Through the Back Door — seven reels, Mary Pickford. United Artists.

The Conflict—seven reels, Priscilla Dean. Universal.

The Fox—seven reels, Harry Carey. Universal.

No Woman Knows—eight reels, All-Star. Universal.

Once to Every Woman—six reels, Dorothy Phillips. Universal.

Black Beauty—seven reels, Jean Paige. Vitagraph.



Conway Tearle as he appears in his latest Selznick picture, "Shadows of the Sea"

"Eden and Return" Released Christmas Day

"Eden and Return," Doris May's second starring vehicle for R-C Pictures, is scheduled for release by that organization on Christmas Day, after which date it has been booked by many of the important circuits of the country.

Miss May's second production, supervised by Hunt Stromberg and directed by William A. Seiter, is based upon the stage comedy of the same name which was written by Ralph E. Renaud and produced in New York and other big cities several years ago.

Laughs are the main idea in "Eden and Return" and Mr. Stromberg chose the following cast to develop the comedy: Emmett King, Earle Metcalf, Margaret Livingston, Margaret Campbell, Buddy Post, Gerald Pring and Frank Kingsley. Beatrice Van adapted the Renaud comedy to the screen, paying particular heed to the development of the many comic situations.

To Extend Facilities of Fox News Abroad

Don Hancock, director-in-chief of Fox News, and Russell A. Muth, the star camaraman of the New York staff, sailed for Europe aboard the steamship Paris December 14th.

The purpose of the European trip of Messrs. Hancock and Muth is the execution of plans by William Fox for an extension of facilities for filming European news events. With this object in view, he directed Mr. Hancock to inspect the foreign offices and to reorganize and enlarge the overseas staff wherever it is possible to improve on the already high level efficiency of the Fox News gathering organization.

The exclusive filming of Ex-Emperor Charles of Austria, while under arrest and on his way to exile was a recent example of the wisdom of Mr. Fox in maintaining a large force of staff correspondents in Europe. This force now will be expanded to include every centre of importance.

United Studios Popularity Grows

THE new plan of co-operative production control adopted by the United Studios, Inc., which is taking over the immense Robert Brunton plant in Los Angeles, has not only proved a great stimulus to production, but has aroused interest of the Los Angeles banks to the extent that they have indicated they will be more willing to negotiate with producers who seek capital to produce under this policy.

The producer, through the new plan, is charged a flat fee per picture, which is determined in advance by negotiation and is based on the class of production and the number of pictures to be produced. Labor is provided on an hourly basis, at cost, and material is furnished at wholesale cost at twenty-five per cent. under the market because of the cooperative buying power of the studios. Under such a policy the producer knows before he commences production within a few dollars of how much his picture is to cost him.

The United plan has attracted such big Eastern producers as Joseph M. Schenck and Lewis J. Selznick. Mr. Schenck recently closed his New York studios and came West with Norma Talmadge and Constance Talmadge, and work was immediately begun at United Studios on the Constance Talmadge production of Edgar Selwyn's "The Divorcee," under the direction of Sidney Franklin.

Mr. Selznick is sending to the Coast a special unit which will begin its series with the picturization of Eugene Walter's "The Easiest Way," and shortly afterward Elaine Hammerstein, Eugene O'Brien and Owen Moore will establish themselves at the United Studios with their production units. Richard Walton Tully is still another Eastern producer who will make a series of pictures at United Studios.

In discussing the newly adopted plan, M. C. Levee, President of the United Studios, Inc., said:

"The reorganization of these studios is being met with hearty approval, as is demonstrated by the class of independent producing units actually operating in our studios. The Los Angeles financial institutions, after carefully scrutinizing the new United Studios plan of operation, have indicated that they will be more willing to negotiate with producers who seek capital to produce under this policy.

"Here is a summary of the organization and production facilities which are included under the blanket charge to the producer:

"Services of department heads, including the exclusive services of an art director of the regular studio staff, also the Art and Technical Director and assistant; the Property Superintendent, Chief Electrician, Transportation Manager, Casting Director and assistant: Location Manager, Purchasing Agent and Storekeeper;

"Janitor and general watchman services; office accommodations, including telephone service; stage space, projection room, including service of operator; cutting rooms, concrete vault for negative and film; dressing rooms for cast and extras; special suites completely furnished for stars; storage facilities for props, scenery, etc.;

"Studio grounds, including approximately thirty-three and one-half acres for exterior settings;

"Mechanical devices in mill, electrical, blacksmith and tin shops, including over twenty different kinds of machines;

"Permanent exterior street scenes and settings belonging to this company, including the Mexican street with patio and hacienda adjoinment; New England or Southern street, Early Western street, New York City dock street, New York or London tenement district; London alley and side street, street of India, large French Chateau, concrete tank of 200,000 gallon capacity and all settings belonging to companies operating in these studios;

"Stock scenery units, including office sets, bank sets, library sets, bedroom sets, jail partitions, ship beams and cabins, wainscoting, flats, pilasters, columns, newel posts, stairways, balusters, balustrades, door frames and doors, fire places, Western bars, window frames and windows, arches, openings, ornamental period hardware, miscellaneous backings, diffusers, parallels, canvasses and velvets, reflectors, rope nets, rain effects;

"Draperies, including portieres and curtains of every description;

"Properties, including period, modern and character furniture, tapestries, pictures, electrical fixtures, hand props, palms, plants and flowers, box cars, fire engines, gondolas, canoes, period vehicles;

"Electrical equipment, including arc lights, spot lights, overheads, special 120 Amp. spot light, special baby spot lamps, domes, Cooper-Hewitt banks, wind machines, lightning machines, generator trucks, transformer wagons, cables, feeds, switchboards and plugging boxes;

"Labor on an hourly basis, at cost;

"Material at cost, obtained through co-operative buying power with saving of about 25 per cent under the market;

"Miscellaneous equipment including fire hose, hose carts and fire extinguishers."

On the Roster of the United Studios

MARY PICKFORD
DOUGLAS FAIRBANKS
JOSEPH M. SCHENCK
Norma Talmadge
Constance Talmadge
MME. NAZIMOVA
JACKIE COOGAN PRODUCTIONS
ALLEN HOLUBAR
Dorothy Phillips
RICHARD WALTON TULLY
Guy Bates Post
CHESTER BENNETT PRODUCTIONS
Jane Novak
B. B. HAMPTON PRODUCTIONS
LEWIS J. SELZNICK
Elaine Hammerstein
Owen Moore
Eugene O'Brien
Special Unit
J. L. FROTHINGHAM PRODUCTIONS
EMORY JOHNSON PRODUCTIONS
HAMILTON - WHITE COMEDIES

The Need for the Big Picture

By S. R. Kent, General Manager of Distribution, Famous-Players-Lasky Corporation

NEVER before in the history of this industry has the American public been shopping for good pictures to the extent it is now. The day of "Let's go to a movie!" has gone. "Let's go and see 'The Affairs of Anatol,' or 'The Sheik,' or 'Fool's Paradise' is taking its place."

The public of today is a wiser public than it was a few years ago or a year ago. It has learned, through experience, that some pictures are great, some are good, some fair and some bad. And it has learned also to separate the wheat from the chaff.

Some people unthinkingly declare that this is due entirely to the fact that money is tight. This is not altogether correct, for last year—in a "period of depression," mind you—more box-office records were established than ever before. These box-office records were made by big pictures, and the only conclusion to draw is that the public would rather see one big picture—and will pay more money to see it—than it would to see three weak pictures. It is a question of how much they can get for their money; if they get their money's worth they will pay for their entertainment gladly and in great numbers.

But there is another reason for this "show me" disposition. That is, people have learned that, whereas a short time ago the really big pictures were as rare as wild flowers in December, today they are actually numerous.

This shopping for pictures has passed on as a habit to the exhibitors. They have found that little pictures will no longer attract big audiences. So they, too, are shopping.

Thus the problem of the exhibitor has become at the same time both simplified and complicated. It has become simpler, because in the picture market he is being offered an ever-increasing supply of big pictures to satisfy the growing demands of his patrons. It has become more complicated for the plain reason that the big picture—the picture that the public now demands—costs more money to produce than the little one, and consequently it necessarily costs the exhibitor more money in rentals.

Let us look for a moment at what some of our big pictures have done at the box-offices during the past few months. I mention, of course, only Paramount pictures, for they are the only ones I am directly interested in or of which I have definite knowledge. Cecil B. DeMille's "Forbidden Fruit," one of the finest, biggest and most costly productions we have ever released, smashed records right and left. We followed it up with Mr. DeMille's "The Affairs of Anatol," with its twelve stars and lavish production of a great story. Released day and date, immediately following a tremendous smash of national advertising, in more than two hundred leading theatres, it has set up new records of attendance and receipts in hundreds of houses. Then came "The Sheik," which in nearly every instance is surpassing the remarkable record of "Anatol."

Now and then an exhibitor has written in that he failed to make money with one or another of these big productions. Granting that he had good weather and other local conditions were favorable—did he advertise properly? Did he apply sufficient, sound exploitation? Did he raise his admission prices to a figure that the public would gladly have paid, even expected to be asked to pay? Did he create the proper public respect for his big picture?

If he can answer those questions honestly in the affirmative there is something wrong with that exhibitor's management. And I think I know what his chief trouble is. He is carrying too much overhead. He is giving his people too much stuff that they don't care about, and as a result he is not giving them enough of what they really want. Except in the big downtown houses in the larger cities where audiences are transient, it is a waste of money for an exhibitor to try to run a glorified vaudeville show. Picture fans want good pictures and that is the primary reason for their patronage of the picture theatre. If they wanted vaudeville they would seek a vaudeville house. If they wanted opera they would go to an opera house.

I venture to say that in 95 per cent of the cases where exhibitors are not getting a proper return on their investments it is on account of the conditions I have cited above. As to the other 5 per cent, I bow to their knowledge of local conditions which I do not possess.

The day of the big picture is here. There are a lot of them and there are going to be more. We have seen "The Affairs of Anatol," "The Sheik" "Get-Rich-Quick Wallingford," "Deception," "The Great Moment," "Experience." And we have on hand "The Little Minister," "Saturday Night." "Fool's Paradise," "Miss Lulu Bett," "The Husband's Trademark," "Just Around the Corner," "Boomerang Bill," "The Law and the Woman," "Forever," "The Cham-

(*Continued on page* 268)

Kent Points Need of Big Picture

(*Continued from page 267*)

pion," "Three Live Ghosts," "Moran of the Lady Letty," "The Man from Home" and others.

With the public demanding big pictures, and with a truly remarkable supply of big pictures ready to satisfy this demand, the question naturally arises as to what the exhibitor plans to do for the distributor who does not want to put his big productions into legitimate houses.

It is obvious to all that the backbone of the picture industry is the motion picture theatre, and unless the picture theatre is prosperous the rest of the industry must suffer But in the coming year the prosperity of the theatre will depend on the manner in which it handles the big pictures.

Is the exhibitor doing the right thing by himself, the producer and his public if he handles a picture like "Fool's Paradise" on the same He is not—for a number of reasons. In the first place, the public doesn't expect him to. If the exhibitor respects his big pictures and shows that respect through increased prices, increased advertising and a longer run his public will reflect that respect by increased attendance. If the exhibitor does not get the money, through increased admission prices and a longer run, he is not offering encouragement to the producer to make more big pictures. And at the same time he himself is losing actual money at the box-office.

Underselling one's product to the public is just as fatal as over-selling it. And underselling not only affects a distinct loss at the box-office, but it also means loss of prestige to the picture before it has a chance to establish its worth in the public mind.

If the motion picture exhibitor is to get the maximum of benefit from the big pictures offered him this coming year he must have a pliable policy both as to admission prices and as to length of run. If exhibitors have a policy which will enable them to get the full benefit from big pictures, they need have no fear of distributors putting the big attractions into legitimate houses, for then the picture theatre will be able to absorb the biggest picture ever made.

I am not an exhibitor and never have been one. Neither have you exhibitors ever been picture distributors, but we are both salesmen and we both are in the business of selling pictures. All I have had to say has been confined strictly to the subject of salesmanship, and the big picture is what we both have to sell from now on. My ideas are offered merely in a spirit of helpfulness, not of criticism, and they are based on a knowledge of what can be done, has been done and must be done.

Fox Builds Drury Lane Theatre Set

A set which will be a duplicate of the old Drury Lane Theatre in London, is being built at the William Fox New York studio. It is in a picture William Farnum is making, and more than 200 extras will be used in the interior scenes.

4 Pathe Serials for 1922

"White Eagle" Due Jan. 1st; Two New Serials Already Under Way

SERIALS figure largely in the plans of Pathe Exchange, Inc. for 1922. At least four big new ones are promised for release during the coming year. Charles Hutchison is the strenuous "stunt star" of one which is now well along in production with preparations all made for its successor. "White Eagle", starring Ruth Roland in her tenth Pathe serial, is announced for release on January 1st. "White Eagle" was produced by Hal Roach.

The Pathe heads are emphatic in their declaration that Pathe serials never were in greater public demand than at the present time. "Hurricane Hutch" booked its full quota in nearly every section of the country before release date. The same situation is reported in the case of "White Eagle."

The story of "White Eagle", by Val Cleveland, makes the threefold appeal of romance, mystery and intense dramatic action. In the beginning the typical Western American girl heroine of cultured breeding and education finds herself the adopted white chieftainess of an Indian tribe which possesses incredible secret riches in gold discovered by her dead father, whose dying pact with the Indians makes them guardians of her future. The tribe is of Aztec origin, and they inhabit the mysterious canyon country, where the molten golden hoard becomes the object of such plottings and counter-plottings as few heroines of fiction have had to contend with. In addition to the intrepid devotion of the hero, she has also the capable protection of a mounted figure of seemingly supernatural powers—the mysterious "White Rider." The continuity is by Bertram Millhauser and the production throughout is said to be highly efficient.

Ruth Roland's new serial to follow "White Eagle" is now being filmed in the timber regions of the Pacific. Fred Jackman is directing from a story by Val Cleveland. Bertram Millhauser did the continuity. The new Charles Hutchison chapter-picture is also under way. The story and continuity were supplied by Frank Leon Smith. George B. Seits is the director.

Stanley's Circuit Books Goldwyn's "Caligari"

"The Cabinet of Dr. Caligari," the futuristic importation released by Goldwyn, has been booked in the entire Stanley circuit in Philadelphia, following a sensational two-day booking at Elliott J. Goldman's Bluebird theatre in that city.

GOOD WISHES WON'T PAY YOUR RENT

IT IS DEEDS THAT COUNT

What Are You Doing To Fill Your House?

Wise Exhibitors Are Boosting Business
By Booking Strong Extra Attractions.

VICTOR HERBERT
America's Leading Composer Conductor

SASCHA JACOBSEN
Foremost Violinist of the Land

JOSEF HOLLMAN
World's Greatest Cellist

COLIN O'MORE
The Young John McCormack

AND OTHERS

Holiday Greetings

NEW YORK CONCERT LEAGUE, INC.
1664 Broadway New York City

Storey Looks for Consistent Betterment

JOHN E. STOREY, sales manager, declares that Associated Exhibitors anticipates a gradual and consistent increase of business for 1922. After reviewing the general situation from a national point of view and enumerating the underlying economic and political reasons leading up to the present improvement, Mr. Storey declares that certainly business is on the upward swing. He states that the leaders in our industrial and commercial life do not anticipate that a tremendous spurt will come all at once, but, nevertheless, they are agreed that the return of prosperity has started and will consistently increase during the year 1922.

Mr. Storey enumerated the following productions to be offered by Associated Exhibitors:

First, the spectacle film, "Lady Godiva," a Wistaria production, founded on the poem by Lord Alfred Tennyson; an Al and Ray Rockett feature, "Handle With Care," with Grace Darmond and an all-star cast; a big outdoor lumber story, "Clansmen of the North," which was recently completed under the direction of John W. Noble; a new Arthur Beck feature entitled "Don't Doubt Your Wife," in which Leah Baird is starred.

"What Do Men Want" in Great Demand

Big bookings on "What Do Men Want?" the Lois Weber production, continue to pour into the offices of Wild Gunning, Inc., through which organization the picture is being distributed.

In New York City and the East, three of the most important chains of theatres, the Keith, Proctor and Moss circuits, have booked or begun to play "What Do Men Want?"

Among the other bookings which have been reported to the home office are runs of a week apiece at three important Loew theatres outside of New York—the Baltimore theatre, the Palace theatre, in Washington, D. C., and Loew's Buffalo theatre.

R-C Attractions Suitable for Christmas

Aiming to give exhibitors the utmost service during the holiday season, R-C Pictures have arranged to offer a group of special productions that will have big appeal to theatregoers during Christmas week, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

The array of Christmas subjects, the stories of which are full of the Yuletide spirit and have special interest for children, include "The Little Fraid Lady" and "Nobody's Kid" with Mae Marsh, "Seven Years Bad Luck," with Max Linder, and "One Man in a Million," with George Beban.

Start the New Year *RIGHT!*

Pictures that will *make money* always get the dates where the subjects set aside are just pictures and nothing more.

January, 1922, is WID GUNNING MONTH for us—it is MONEY MAKING MONTH for thousands of exhibitors who have determined to *start the New Year right* by going after pictures that will make money.

Look your calendar over. Are you sure of making money in January? Or is the month's calendar just the same as many other ordinary ones of the past year?

Change it now!

Start the *New Year right!*

Get on the band-wagon with WID GUNNING, who has always made money for exhibitors and always will make money for exhibitors!

Get on now—let January be the turning point.

The good old days are back for the exhibitor who brings them back—with pictures that will *make money.*



Let January Be Money-Making Month!

WID GUNNING ORGANIZATION

What It Is—What It Aims To Be— Its Service—Its Quality Pictures

WHEN F. C. (Wid) Gunning, announced last October that he had not been connected for some time with the daily which bore his name, but that he had been devoting his time to production affairs, and had taken a controlling interest in the F. B. Warren Corporation, the industry generally, and exhibitors throughout the country who knew him as one of the hardest workers on their behalf as sales executive, editor and publisher, and producer, expected big and unusual things to be forthcoming.

They have not been disappointed. The name of Wid Gunning, Inc., the new firm name, has since that time become associated with a steady stream of big specials —pictures which have assumed a place among the leading productions of the season from the point of view of high artistic standards, mass appeal, and cash-register value.

One thing all of the Gunning productions have possessed in common they have had that warm, human quality which is so easy to talk about, but so difficult to attain, and so well rewarded by the people when it is attained. "The Blot," a Lois Weber production, "Quo Vadis," a new edition of the famous Italian spectacular drama; "Good and Evil," a foreign production, starring the dazzling Lucy Doraine; "The Girl from God's Country," a stirring melodrama, written and directed by Nell Shipman, its star; "The Old Oaken Bucket," a supreme human-interest picture; "What Do Men Want?", Lois Weber's masterpiece depicting American home life, and "Our Mutual Friend," a fascinating, colorful transcription to the screen of Charles Dickens' last complete novel, followed each other in rapid succession—each production a different type of picture entertainment—each one the best of its class.

The exhibitor has come to know that a Wid Gunning picture can be depended upon one hundred per cent.—that it has been chosen by a man who through long experience in the industry and the closest of contact with actual exhibitors in the field, has come to know absolutely what will appeal to the mass of the people, and how that appeal can be exploited and brought to the attention of every man, woman and child.

On the producing end, Mr. Gunning gained an invaluable insight through active association with the late George Loane Tucker, producer of "The Miracle Man," and has acted in an advisory capacity with independent producers with whom he has had substantial interests. More recently, Mr. Gunning has had a share in Lois Weber productions, the output of the leading woman director in the industry, who has built up a tremendous following because of the human appeal of her pictures.

"Better Pictures" is Mr. Gunning's slogan.

And his organization is bringing forth just that kind.

The following pages contain descriptions and scenes from a number of productions which have already registered solidly with the public.

It was also known by many in the trade that Mr. Gunning was an important factor in the organization of Associated Producers. Taken together with his five years at the helm of Wid's Daily, which he founded, Mr. Gunning can be said to be the possessor of experience and information equal to that of any man in the industry, as far as the producer, the exhibitor and the public are concerned. Theatre owner, publicity and exploitation expert are some of the other roles he has played.

In announcing his connection with the new distributing organization which bears his name, Mr. Gunning made it clear from the start that he was working on the simple, but hitherto untried plan, of seeing that the reward of the workers in the organization and the industry generally, went to the workers, and not to swivel-chair warmers, "prospectors" or other parasites.

Mr. Gunning pointed out particularly—and the plan has been received with the greatest favor by exhibitors—that each production is sold strictly on its merit, and each production is sold separately, it being a definite policy that at no time shall various productions be grouped together and listed under the heading of the corporate name.

Another innovation of the company which has worked out to the entire satisfaction of the exhibitor is the form of contract with the producer, Wid Gunning, Inc., in no case giving to the producer advances of any character or guarantee or financial commitments of any kind.

As for product to handle, Mr. Gunning has discovered, he asserts, many times the amount he had expected to be available in the first year for such an independent organization, and is of the opinion that the pictures finally decided upon represent a standard of higher quality than any product ever held by a new company in the history of the film industry.

In selecting product for distribution, Mr. Gunning has followed only one consideration, and that was the quality of the product submitted, the only requirement being that the product be worthy of a high-powered organization. "Better pictures" has been his constant watch-word, and he believes this ideal attainable only through an efficient independent market.

"Better pictures," Mr. Gunning believes, are attainable only through rewarding the efforts of the director, the exploitation man, and the showman who create the picture, sell it to the public and see that the public comes to see it. He has followed that plan in Wid Gunning, Inc.

Most of the exhibitor's dollar spent in Gunning pictures goes to the director—the creative brains back of the picture. Then, through an elaborate form of profit-sharing evolved for the branch managers and salesmen, the entire organization is really a partnership, with the earnings of those men entirely depending upon their individual efforts, which means for the first time the absolute elimination of unearned profits, leaving the three real factors—director, salesman and exhibitor—the only factors entering into the negotiations.

The Wid Gunning organization forms a direct, efficient service contact between the producer and exhibitor, with the elimination of all parisitic elements or middlemen. Exploitation is the most important element in the sale service of the organization, and over eighty per cent. of the organization consists of exploitation men or salesmen with exploitation experience.

The warmth of the reception accorded the new organization by the exhibitors for whose benefit it was started, is the best sort of evidence that it supplied a want of long standing in the industry.

THE YEAR'S BIGGEST CLEAN-UP

WHAT DO MEN WANT?

Every film year has its big clean-up. Lois Weber's greatest production, "WHAT DO MEN WANT?", is speeding along to prove the big 1922 whirlwind, just as she gained the honor in other years with "Hypocrites", "Where Are My Children?", "Price of a Good Time", "For Husbands Only", "Jewel" and "Shoes".

All through the country the million dollar question is blazing a trail of profits. It swept Ohio off its feet. The newspapers in Cleveland, Akron, Toledo and Columbus were veritable "What Do Men Want" extras. The magical title copped more free publicity than any other picture ever shown in the Buckeye State.

And in California, Los Angeles and other cities accorded this dramatic sensation an ovation that will add a page to picture history of 1922. Everywhere exhibitors are juggling play dates, and from those who have played it comes the word, "Give us MORE like it."

Get on the band-wagon. Get in the swim. Ride along with the biggest clean-up of the year. But don't wait until "tomorrow" and be sorry—Get your name "on the line" today and be glad.

EXECUTIVE OFFICES . . . . . 1540 Broadway, New York
ATLANTA . . . . . 146 Marietta St.
BOSTON . . . . . 19 Piedmont St.
BUFFALO . . . . . 257 Franklin St.
CLEVELAND . . . . . 607 Film Exchange Bldg.
CHICAGO . . . . . 804 South Wabash Ave.
CINCINNATI . . . . Pioneer St. and Broadway
DALLAS . . . . . 1812½ Commerce St.
DENVER . . . . . 1714 Broadway
DETROIT . . . . 143 East Elizabeth St.

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Film Bldg., 17th and Main Sts. . . . . KANSAS CITY
838 South Olive St. . . . . LOS ANGELES
16 North Fourth St. . . . . MINNEAPOLIS
729 Seventh Avenue . . . . . NEW YORK CITY
1235 Vine St. . . . . PHILADELPHIA
1201 Liberty Ave. . . . . PITTSBURGH
284 Turk St. . . . . SAN FRANCISCO
2024 Third Ave. . . . . SEATTLE
3617 Washington Ave. . . . . ST. LOUIS
525 Thirteenth St., N. W. . . . WASHINGTON

MAKING BIG MONEY

"Your production opened at the Pantheon Theatre to the biggest Sunday business of the season. Whole town of Toledo talking about the million-dollar question."

HARVEY C. HORATER, Managing Director.

The million-dollar question—A few weeks ago that's what we told you it *would* be. Today, scores of the shrewdest exhibitors in the business are telling us it *is!*

One of the greatest pictures of all time, with a sure-fire title that collects free advertising with the force and certainty of a rolling snowball.

Book this picture, boost this picture—and you'll play it to the biggest crowds that ever swarmed into your theatre. It's more than a million-dollar picture—it's the biggest clean-up in years!

What will your share be?

What Do

FOR BIG EXHIBITORS

"As a result of the splendid business done at the Broadway Theatre we are booking "What Do Men Want" over the entire circuit."

B. S. MOSS.

Right on Broadway, where swarming thousands "hand pick" their entertainment, "What Do Men Want" went over with a smash that will *repeat* throughout the entire Moss circuit!

"Patrons more than satisfied," "audience thrilled," "give us more like it," "standing room only"—and scores of other words of exhibitor-praise flashed from Cleveland, Akron, Toledo, Columbus, Los Angeles, Santa Ana, Atlanta—and other towns and cities from the Lakes to the Gulf, from Maine to California.

How many pictures have you ever played that hit home to every person in every seat? Here's one that every person in your city will want to see.

Book it for extra days. You can't go wrong!

Men Want?

Scenes from the Gunning Success "What Do Men Want?"









Critics acclaim this production as one of the greatest ever made by Lois Weber

Bringing new patrons by the thousands

And the regulars never saw such a rip-snorting melodrama, such delightful humor, such a pretty love story.

But think what those new patrons mean this year of all years, when "fillums" are failing to draw and near stars are dying dismally. Think what it means to have a production that enlists the widespread newspaper interest given "OUR MUTUAL FRIEND" and that brings hundreds and thousands of new faces to moving picture theatres.

Every element needed to hold old patrons and attract new people to the screen is contained in Charles Dickens' "Our Mutual Friend"—the screen sensation that jolted blasé New York into a keener appreciation of better pictures.

Never before in the history of the film industry—has there been a picture with an appeal so broad as to satisfy the fan's hunger for melodramatic action and whet the interest of "the people who never attend the movies."

Charles Dickens'

OUR MUTUAL FRIEND

Praised by Every Tradepaper

Boosted by *every* trade paper—that's a record to shoot at. Some of the reasons why you'll want to play it follow:

"Book this picture. It is the best that has ever been made from a famous story."—*Motion Picture News.*

"Action, drama, comedy, suspense, mystery—well, all the ingredients for what is known as good movie material today."—*Wid's Daily.*

"It should prove a big box-office attraction. A rare treat, and to miss it is to cheat yourself of something worth while."—*Exhibitors' Herald.*

"All the elements of a corking good MELODRAMA. 'Our Mutual Friend' will prove one of the big money-makers of the coming year."—*Moving Picture World.*

Charles Dickens'

"OUR MUTUAL FRIEND"



Boosted by Every Newspaper

Never before has any picture presented to a critical New York audience received such unanimous approval of all papers as Dickens' "Our Mutual Friend." In space that costs a small fortune per line, the press hammers home the suggestion to book it!

"More melodramatic action than anything Dickens ever wrote. It is surprising that no one thought of 'Our Mutual Friend' for the screen before."—*Evening Sun.*

"We will guarantee satisfaction: The characterizations are marvelous, and the applause attested that they were duly appreciated."—*Tribune.*

"'Our Mutual Friend' is a hit."—*Telegram*

"You can go to a good many photoplays without finding as much to enjoy as you'll find in 'Our Mutual Friend.'"—*Times.*

"Shining example of something good in the movies."—*New York Daily News.*

Charles Dickens'

"OUR MUTUAL FRIEND"



A trio of scenes from Wid Gunning's "Our Mutual Friend," which is duplicating its New York success throughout the country

"Our Mutual Friend"

The Production—What the Critics Have Declared

The Production

"OUR MUTUAL FRIEND," the last complete novel from the pen of Charles Dickens, transferred to the screen without loss of character, atmosphere or story, has been hailed as "the perfect movie." Everyone knew that Dickens was the supreme master of warm, human stories, filled with delicious humor and satire, and was the greatest creator of whimsical, lovable characters the world has ever known.

Few people knew, until they saw "Our Mutual Fried" on the screen, that he could write a scenario of misers and haunted houses, hidden wills and mystery, quaint romance and virile melodrama. That is just what he did in "Our Mutual Friend," and that is just what has been brought out in the film version, which, wisely, followed the novel with extraordinary care and faithfulness. The effort was not to improve or change, but to preserve the spirit of the romance intact.

That this effort was entirely successful was apparent from the greeting of the hard-boiled critics. Frederic North Shorey, the critic of the Los Angeles Times, seeing the picture at a trial showing at the West Coast, said:

"Silas Wegg and his 'weal and hammers,' Noddy Boffin, the Golden Dustman and his suddenly acquired fortune, and beautiful and capricious Bella Wilfer are living again. Seldom is it possible to see a literary classic so faithfully reproduced on the screen as done in 'Our Mutual Friend.'

"The scenes are those of Dickens, the atmosphere is Dickens, the plot is that of the greatest fiction writer of the last century."

Wid Gunning, who was associated with George Loane Tucker, and also with Lois Weber, worked for months on "Our Mutual Friend" in the same manner as on the remarkably successful production, "The Miracle Man," to transfer the true atmosphere of Dickens to the motion picture screen.

"OUR MUTUAL FRIEND"
CAST OF CHARACTERS.

Bella Wilfer	Catherine Reese
John Rokesmith	Peter Walton
Eugene Wrayburn	Albert Fenton
Mortimer Lightwood	Elvin Milton
Gaffer Hexam	Peter Anderson
Gaffer Hexam's Daughter	Katherine Casper
Rogue Riderhood	Evan Rostrup
"Ma" Boffin	Joan Nethersole
"Pa" Boffin	Alfred Miller
Mr. Venus	Charles Wilkens
Silas Wegg	Bertram Cross
"Pa" Wilfer	Charles Withey

The Critics' Greeting

And this was what every critic, without exception, picked out to praise in the production—that the whimsical humor, the marvelous characterization, the dramatic plot, had been brought from one medium to another, without a loss of a single one of the qualities which had made the author famous.

When "Our Mutual Friend" was shown at the Lyric theatre, New York, the New York American enthused over its "splendid characterizations." The Illustrated News went on record and called the picture "a bright and shining example of something good in the movies," while to the Times' reviewer "the characters seemed to come to life."

Harriette Underhill characterized the picture, in the Tribune, as "Dickens transferred intact to the screen," while the Evening Journal said it had "charm and interest." The Evening Post referred to its "quaint charming" and added it was "well acted throughout." The Evening Telegram summed up the whole production in the words: "an achievement seldom seen on the screen."

As for the trade-papers, their critical praise was of the highest. The Motion Picture News said:

"Whoever is responsible for 'Our Mutual Friend' deserves praise of the highest order. He has taken the salient episodes, the moving incidents and fashioned them into a highly interesting picture—a picture which reveals clearly defined characterization, some samples of quaint humor, and bits of incident—which flow along through a plot and several counterplots, releasing a fine breadth of sentiment, captivating charm, suspensive melodrama, eloquent atmosphere and what must be regarded as exceptional photography. Truly this last mentioned quality must command special attention by itself.

"It's our opinion that the picture is the best that has ever been made from a Dicken's story. So book this picture. It is fragrant with romance, unique in characterization, and quaint and colorful in costume and setting. And the photography is exquisite."

The Moving Picture World said:

"A film version of 'Our Mutual Friend' is one of the pictures that should, by right of its artistic and entertaining qualities, prove one of the big money makers of the coming year. This story of the famous English novelist turned out to be one excellent material for a moving picture and should serve as a guide to the American directors who persist in photographing life just because they are making a moving picture. It is a mystery story and has all the elements of a corking good melodrama.

"Perhaps the impersonation in the present cast that is the greatest single hit is the Bella Wilfer of Catherine Reese. Anything more charmingly feminine and lovely than this demure little English actress hasn't been shown on the screen."

"'Our Mutual Friend' contains action, drama, comedy, suspense, mystery—well, all the ingredients for what is known as good movie material today," said Wid.

You have a lot of material to work with here. You have the name of one of the world's greatest writers, and the name of one of his best known works—"Our Mutual Friend." There are thousands and hundreds of thousands of Dickens lovers all over the country, and added to this is the fact that regardless of whether or not your people know or love Dickens they have in this mighty fine picture entertainment. It's far out of the ordinary, far different. You can also talk about the beauty of Catherine Reese, and don't neglect the chance to tell your folks about the fine comedy characters of Mr. Venus and Silas Wegg. Get stills or cuts of these three and use them all over the lobby. Stills of the quaint comedians will be sure to tickle your folks and Catherine Reese is so fresh, so beautiful and so new your people can't help but "love" her.

Its New York Opening

ONE of the most notable premieres of the year was accorded "Our Mutual Friend" when it opened at the Lyric theatre in New York. In the case of the numerous Dickensonians, it was an example of "coming to scoff and remaining—to admire." As a piece of entertainment it pleased them all, and was to be declared a faithful picturization of the fiction-master's work.

The daily press of New York was no less enthusiastic.



Three scenes from "The Blot," Lois Weber's dramatic gem released by Wid Gunning, Inc.

"The Blot"

The Story—The Director—Critics' Comments—Selling the Picture

The Story

"THE BLOT," a picture in the first rank of Lois Weber's big productions, is a drama of American life with a human-interest story equal to that of "Humoresque." It is a timely, vital and human drama, and one which illustrates well Miss Weber's uncanny genius for picturing life's intimate phases as no one else on the screen does.

Miss Weber makes her players act and speak as real people would, and she gives them parts in stories which make the beholder exclaim, "That happened to me," or "That might have happened to my father." "The Blot" takes its place among her great pictures—a story of tremendous and nation-wide scope, with a heart throb in every reel. It tells an appealing story of love and loyalty, sacrifice and pride, and will arouse an overwhelming sense of shame and pity in the hearts of every man, woman and child who sees the picture.

Everyone knows that teachers, college professors and ministers are shamefully underpaid. But it was left for Miss Weber to see the human consequences of such shabby treatment dealt to what should be the highest classes of activity. She has seen it, not in the form of a sermon, but in powerful drama, scenes at once heart-rending and telling.

She takes a typical college professor, struggling on the pittance he gets, to support a wife and daughter while rich men's sons, lolling in his classroom, squander on a single debauch as much as he gets for a year's service. She shows what this desperate plight forces all three to do, and what happens when the daughter meets some of the rich young idlers. There is suspense in every scene, and a piling up of incident and detail, done as only Miss Weber can do it.

Lois Weber, Director Extraordinary

Born in Pittsburgh, Lois Weber spent her early career in concert and legitimate stage work. Her husband, Phillips Smalley, assisted her in her work on the speaking stage. Then the movies came into their own, and Miss Weber answered the call.

Through a long training, Miss Weber arrived at the producing of pictures, and some of her most famous productions include "Forbidden," "Shoes," "To Please One Woman," and "What's Worth While."

Miss Weber today is a unique figure in the motion picture world. She is the foremost woman producer and gained the distinction of being the first woman to enter the ranks of the industry. Only those few men producers who stand at the very top notch of the profession are her equals.

Miss Weber not only produces pictures. She writes her own stories, selects her own casts, directs, assembles, cuts and edits her films. Like all Lois Weber pictures "The Blot" has a heart-throb in every reel, a naturalness of acting and story which will get an instant response.

"THE BLOT"

CAST OF CHARACTERS.

Professor Griggs ....Philip Hubbard
His Wife.Margaret McWade
His DaughterClaire Windsor
His Pupil....Louise Calhern
The other Girl..... ....Marie Walcamp

Written and Produced by Lois Weber.

What the Critics Said

The human quality of "The Blot," the universal appeal of the production, and the excellence of the direction and acting were unanimously commented on by trade and newspaper reviewers who saw the picture.

"The Blot" is a splendid example of Miss Weber's powers of direction and her technical ability, said Matthew A. Taylor, in the MOTION PICTURE NEWS. As to the story, the reviewer thought there was "real depth to the theme," and stated that it was "skillfully handled." Miss Claire Windsor, as the daughter, was picked out as "perfect as the wistful, frail and childlike young girl." In conclusion, the review read: "The Blot" should make a perfectly satisfactory audience picture. It is very well acted and directed, and its story has an appealing theme.

Variety calls the picture "a good market bet," adding: "It should clean up a tidy sum of money. It touches the heart. It is sensibly and intelligently put together. Its technical qualities are high in standard."

"It should appeal to theatregoers and prove a good box-office bet," said Exhibitors' Herald reviewers. The story was called "up-to-the-minute in theme" and "admirably worked out by contrast and close-ups that tell a story in themselves."

Wid's unreservedly called it a play of "splendid human interest," telling "a good everyday story of life." The reviewer states "it is interestingly presented" and exposes "an existing condition which should prove interesting to a good majority."

Selling the Picture to the Public

Teasers, tie-ups and contests are all practicable to use in connection with the showing of "The Blot." The exploitation department of Wid Gunning, Inc., has prepared a series of teaser ads, which will be furnished free to exhibitors booking the picture. The teaser-campaign has proved its merit in cities where it has already been used. It will prove the same results for you.

Arrangements have also been made with the Parker Fountain Pen Company for a national publicity tie-up stunt in conjunction with the showing. One of the mediums effective in this campaign will be the distribution of a beautiful illustrated card, which will be displayed nationally by the Parker agencies from coast to coast, wherever "The Blot" is showing.

An essay contest is worked into this tie-up. On the card is the sentence "What is the greatest blot on our American life today?" Send in your answers at once to the Blank theatre, where the great American drama, 'The Blot' is now showing." If your local newspaper will take up the contest, giving prizes of money and tickets, the interest in it will be greatly increased. The newspaper tie-up has been used successfully a number of times, and is entirely possible of accomplishment.

Advertising "The Blot" in the Newspapers

THOSE who have followed the service section of The Motion Picture News during the past several months will have noted the reproduction of many fine newspaper advertisements on "The Blot" on the News' pages.

These advertisements are selected weekly by an expert from newspapers throughout the country, and may be taken as examples of the highest class motion picture advertising in the country.

It is the title, "The Blot," which affords the opportunity for newspaper advertisements which catch the eye immediately. These hand-drawn ads, all of which demand attention, are only one phase of the excellent exploitation campaign which can be, and has been, carried on in behalf of the picture.

The Blot

A Big Money Maker!

Lois Weber has produced more successful pictures than any individual in the history of the film industry. "Where Are My Children," "The Price of a Good Time," and "To Please One Woman," made "movie history" and a big pile of money for exhibitors who caught the significance of its powerful title, and realized the box-office value of Lois Weber's name.

And now comes "The Blot"—another Weber triumph that's delivering dollars to hundreds of showmen right this very minute! We call it an audience picture, for every single reel is full of the elements that bring forth the "Ahs" and "Ohs" that reflect dollars at the box-office.

It's a big picture with an appeal that will touch both heartstrings and purse-strings of all your patrons. Book it—it will draw big.

SALES-SERVICE-EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

"Bear down hard on the theme of this story. It has a powerful appeal to the public." — MOVING PICTURE WORLD.

"The fertile mind of Lois Weber has turned from marital and sex problems, and 'The Blot' is a splendid example of her powers." — MOTION PICTURE NEWS.

"There is a splendid human interest in 'The Blot', and a great deal of heart interest besides."—WID'S DAILY.

"A real chapter out of many lives, and a piece of film work remarkably well done." — CHICAGO TRIBUNE.

A Box-Office Picture

Romance, pathos, humor, back-fence gossip and real folks woven around a theme as big and vital as life itself. Briefly this is the story of "The Blot", Lois Weber's dramatic sensation that has packed 'em in for hundreds of shrewd showmen including:

S. Barret McCormick, Alfred Black, M. L. and Dan Markowitz, James Dunlevy, Bill Mahoney, John H. Kunsky, Felt Brothers, and a long list of others.

Never in a blue moon will a big picture with such powerful mass appeal escape the "box office eye" of real showmen like these.

Check up your play dates—make room for this one. It will make the old B. O. look like the Bank of England.

And the title opens the way for exploitation that will stand 'em in line. Get your press sheet now.

Exhibitors who didn't already book it are now following "What Do Men Want?" with "The Blot"—and cleaning up.



Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1812½ Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC
CO-OPERATION

"What Do Men Want?"

The Picture—Its Possibilities—Its Selling Points—What Critics Think

The Picture

"WHAT DO MEN WANT?" heralded as Lois Weber's greatest picture, is a virile and compellling production of American life—a spectacular drama whose human problems of everyday existence touches a responsive chord in the experience of the average man and woman. Its drama is duplicated thousands of times in thousands of homes throughout the land, but through the wizardry of Lois Weber, it assumes hundredfold appeal, and the answer which she puts forward, if it does not meet with agreement, will at least arouse a veritable storm of discussion—the surest sign that it has struck home and that it is not "just another movie."

The hunt for happiness, the big theme in this powerful melodrama, is always a factor in the life of every man, woman and child. The answer to the question of the title is one of the biggest problems of the day, and it has been presented on the screen in a big, simple way—big and impressive because of its simplicty.

In every large city the newspaper stories of divorce and separation give proof that women do not understand men, and that men do not understand themselves. Lois Weber understands both, and in "What Do Men Want?" she supplies the answer to the biggest problem in the life of every woman of today. And she supplies it in a series of soul-stirring scenes that will not be forgotten easily.

"What Do Men Want" is a big picture, with a big theme for men and women in all walks of life. Love, pleasure, children—all these enter itno the plot of the play and contribute towards the solution of the problem. It is a "picture with a powerful mass appeal," as one newspaper critic acclaimed it, and one whose characters are absolutely true to life.

Selling the Picture to the Public

The title of the production is one of tremendous pull in getting people into the theatre, and it can be used in a variety of ways to arouse interest, according to local conditions. Some of the exploitation ideas, however, are simple, inexpensive and effective enough for use almost anywhere.

There is the newspaper advertising tie-up that any live advertising manager will literally grab, for example. Suggest to the newspaper managers of your local papers to make a concerted drive on every store in town for stunt copy with the "What Do Men Want?" tie-up.

Have him group all the ads of merchants featuring the title, "What Do Men Want?" on the center spread of the paper, and you'll see a "smash" that will bring a smile a mile wide.

And what a chance for window displays! Every store in your town can work a tie-up with this million-dollar title that means business to both of you. Cigar stores, shoe stores, hat shops, clothing and haberdashers—all kinds of mens shops will jump at the chance to tie-up with the picture. And don't forget the ladies' establishments—hair dressing parlors, beauty shops, ready-to-wear stores, millinery shops, etc.

Contests are always popular, and a good essay contest, run in conjunction with your local paper, for prizes of money and tickets to the picture, should be conducted on the question, "What Do Men Want?" Have a jury of women, well-known ones if possible, act as judges of the contest.

A good teaser campaign preceding the contest would help in arousing interest, and should be used, at any rate, for several days preceding the announcement of the picture's run. First run the teaser ad in several places in each paper; then follow it the next day by addressing the question to prominent people, as "Mayor Jones, can you give the answer to What Do Men Want?" The theatre announcement should come the next day.

"WHAT DO MEN WANT"
CAST OF CHARACTERS.

Hallie (The Girl).....Claire Windsor
Frank (The Youth).....J. Frank Glendon
Arthur (His Brother).....George Hackathorne
Yost (The Evil Influence).....Halan Cooley
Bertha (The Unforunate).....Edith Kessler

Written and produced by Lois Weber.

What the Critics Said

"What Do You Men Want?" received the highest praise when it was shown at the Lyric theatre, New York. The simplicity of its treatment, the universality of its appeal, the splendid acting—all these came in for favorable attention from newspaper and trade-paper reviewers.

Wid's daily said that it was "very simply constructed and vividly pictured; a good deal of humanness in it." Further along the reviewer said Miss Weber "makes thoroughly real people of the characters; effective small-town touches," and of the players made this comment: "Claire Windsor an appealing heroine and J. Frank Glendon a suitable hero; George Hackathorne contributes a good performance, as does Edith Kessler."

Summing it all up, the reviewer said: "In this you have a title that seems to spell 'Box Office.'"

"Here is a picture with a lesson which should make a strong appeal and prove a big box-office attraction," said the *Exhibitors' Herald*. "It is beautifully staged, well acted and photographed and has exceptionally strong exploitation possibilities. All in all, the picture is different from the usual, and the excellence of the story, direction and photography should make it an exceptionally popular play."

The Motion Picture News reviewer asserted that the picture was sure "to hold the interest of both sexes." Not only that, but, taking the production up in detail, the reviewer said it is "interest-compelling entertainment, skillfully directed, wonderfully staged, well acted, and without being "preachy," delivers a sermon from the screen that might do honor to any pulpit."

Joseph Mulvaney, in the *New York American*, commented on the "powerful mass appeal" of "What Do Men Want?" and states that Miss Weber has drawn her types "remarkably true to life." Claire Windsor is described as "altogether appealing" with a dignified beauty.

"Her picture is immensely interesting. I enjoyed every minute of it," said McElliott, in the *Illustrated Daily News*, while Harriette Underhill, in the *Tribune*, said Miss Weber's players "act just as they do in real life." The *New York Times* reviewer commends Miss Weber's work as having "the spark of life," and has a good word to say for the acting, the photography and the direction.

A Producer of Big Pictures

Lois Weber, producer of "What Do Men Want?" is universally acknowledged as the most notable woman director of motion pictures and has gained an immense following by her work, among men as well as among women. She is credited with having produced more successful photoplays than any other person in the film industry.

"What Do Men Want?" is considered her best production. The significance of this is realized when it is stated thatt she wrote and directed, such masterly production as "Where Are My Children?" "The Price of a Good Time," "To Please One Woman," "Scandal," "The Blot" and numerous other big-time hits that have thrillled millions of picture fans all over the country.

Current Wid Gunning Releases

"Quo Vadis," the second appearance of this European sensation on the American screen.

"The Girl from God's Country," in seven reels, starring Nell Shipman.

"Good and Evil," starring Lucy Dorraine.

"The Blot," with a special cast. Directed by Lois Weber. In six reels.

"What Do Men Want?" Another Lois Weber production. Her biggest and most powerful picture.

"Our Mutual Friend," with a special cast.

"The Old Oaken Bucket," in five reels, with a special cast.

Coming releases include "White Hands," starring Hobart Bosworth.

"What Do Men Want?" in Force in Ohio

"What Do Men Want?" the successful Lois Weber picture distributed by Wid Gunning, Inc., was well represented in the theatres of Ohio during the weeks of December 11 and December 18, according to announcement from the Gunning home-office.

The advance extensive advertising and publicity campaign aroused great interest, and the production opened to good business in Cleveland, Columbus, Toledo, Akron, Canton, Youngstown, Lorain and Norwalk.

One of the most magnificent theatres in Ohio has honored "What Do Men Want?" by choosing it as the feature for its opening bill according to information received at the Wid Gunning oces. This house is the big new Lorain Fulton theatre, a million-dollar edifice on the West Side of Cleveland, which opens the week of December 25. The booking at the Lorain-Fulton follows a run of the picture at S. Barret McCormick's Allen theatre in Cleveland.



Questionnaire Used in Revival of "Quo Vadis," Which Is Released by Wid Gunning, Inc.

Good old Edison put over some live publicity when he published his famous questionnaire. The idea seems to appeal to men and women, boys and girls. So it is being used to exploit the revival of "Quo Vadis," the massive Roman spectacle that made $2,000,000 and ran for twenty-six weeks at the Astor theatre in New York. Some of the questions which may be used (with passes as the reward) are: "Who was Nero? What Empire did he rule? During what year did Rome burn? Who was Ursus? Who was Tigellinus? Who was the first person to bulldog a bull?" Questions like these get into the papers, and help to sell the picture.



"Can a Woman Make or Break a Man?"

The six teaser ads, mats or electros of which are furnished by Wid Gunning Exchanges, using catch questions printed above, are proving their value in making the till in the box office tinkle.

Chamber of Commerce Boosts "Good and Evil"

Cities, towns and hamlets have had clean-up weeks, paint-up weeks, but only lately have they been having "Good and Evil Weeks." As publicity for "Good and Evil" (Wid Gunning, Inc.), starring the beautiful European sensation, Lucy Dorraine, this week stunt is strong! The Secretary of the Chamber of Commerce has its members use these lines on store cards: "This is GOOD AND EVIL WEEK. We want your advice. Give us suggestions as to good and evil around our store."
The Secretary gets after the newspapers himself.



Ten Big Thrills in "The Girl from God's Country"

Lone fight of a girl; rescue of drowning man; death of Pierre theft by aeroplane; frightful earthquake; death by fire; race of a hundred aeroplanes; flight of the blind pilot; smashing of plane in mid-aid; fight with death in the waves—all and more in this exciting Nell Shipman (Wid Gunning, Inc.) special.

An Aeroplane Trip as Draw-Prize

In Los Angeles it was possible to offer an aeroplane trip as a lucky-number-draw prize at one showing of "The Girl from God's Country," starring Nell Shipman. Any theatre can do this, because if there isn't an aeroplane in town, there usually is one within 100 miles, or so, and the prize may be a trip in the aeroplane to be made when the winner chooses to go to claim it. It's the sort of thing that gets over, because in most communities aeroplane rides are out-of-the-ordinary enough to be something very much coveted.



Singing Ballyhoo Works for "Old Oaken Bucket"

Brings back memories of kid-day happiness, loves, aches, pains, and mother-soothings; touches the heart strings, and sends patrons home wreathed in tender smiles—quite a big job for one movie, but May Tully's "The Old Oaken Bucket" (Wid Gunning, Inc.) does it. Fred W. Falkner of Strand theatre, Newark, N. J., said so. He ran it the week of December 13. The audience applauded after every performance.
The most appropriate ballyhoo for the picture is naturally and obviously a singing ballyhoo, with "The Old Oaken Bucket" as the starred selection. Harmony quartettes of high school boys, dressed in outgrown young boys' clothes, singing on corners, walking up and down streets, a few days before, and again during the showing, make high-class advertising, get publicity, and bring in the stuff that buys bread for the baby.

"TWINKLING STAR—THE PUBLIC WONDERS WHERE YOU ARE"

By Joe F. Lee

WHERE are the screen stars of yester years? Those stars that shone brightly in the heavens of filmdom and then flopped like a falling meteor. Are they still in the land of living? If they are where are they?

It wouldn't be necessary to ask these questions had they exercised any business judgment regarding their greatest asset—popularity with the public. That was their stock in trade and had they only known it was up to themselves never to let it get shopworn by laying on the shelf too long. The answer is that they didn't blow their own horn loud enough where it would do them the most good.

One of the greatest examples of blowing a horn the right way in the proper place is herewith related, in the hope that it may strike home to some of those that have arrived and others that are now on the way up in pictures.

Not so many years ago an advertising solicitor on a theatrical publication dropped into a vaudeville theatre where small-time acts were playing. It was one of those houses where the actor does one show more than the Pathe Weekly. A young man appeared on the bill doing an act that at the time was thought crazy and ridiculous by the majority of managers. Cancellation usually followed his first or second performance in the greater number of the theatres, in fact this had been so regular an occurrence that on occasion when he was permitted to play out a full week's engagement the comdian almost went insane.

The advertising solicitor saw the act and figured that it was out of place on the small time. He paid a visit back stage to the dressing room of the actor and suggested that advertising might be the means of getting the actor an opportunity to play the bigger houses. The sales talk of the solicitor made an impression and the actor decided that he would set aside a small amount of his earnings each week for a campaign of advertising. At the beginning there was no noticeable result forthcoming but the actor kept up his campaign and then as his salary grew so did his advertising space and today he is probably the most consistent individual advertiser in vaudeville as well as being a headliner of international reputation.

His name? That isn't a secret, it is Frank Van Hoven. You've undoubtedly seen him time and again in vaudeville with his cake of ice act. He plays the big time now and has done so for a number of years now, but even though he has achieved the top of the ladder in vaudeville he does not neglect to keep on advertising, for he has made up his mind to stay at the top and he knows that advertising is one of the means to this end.



Joe Lee

The answer is that advertising is one of the certain roads to eventual success in any field, but there are very few individuals among the players in pictures that take advantage of the road.

Only recently I met a theatre owner and he remarked to me, "What has become of Miss So-and-So and that fellow Blank. I never hear or read anything about them anymore?" He was right, he did not read or hear of them even though they are still active in pictures and playing now and again in some of the big productions, but they are stars no longer. At one time they were on the top, but they have slipped simply because they failed to blow their horn in advertising while they were personages of note, and the pity of it is that they will keep on slipping until finally they will go into the discard altogether, unless they wake to the fact while there is still time to capitalize on the glory that was once theirs and advertise that they are alive.

What is the good of being a success if you keep it a secret. Many a star could increase their salary, many a director could keep working instead of waiting months between productions, and many a player of small parts might achieve bigger parts and eventually stardom if they would only advertise.

Not only are the great majority of players and directors in pictures are shortsighted in regard to advertising, but a number of producers are equally foolish at times in regard to the greatest necessity for their productions after they have been filmed.

I recall an instance where a director stepped into the office of the producer and stated that he would have to add a scene to the production that was not in the script. The producer wanted to know what the addition would cost and the director informed him that it would be in the neighborhood of $20,000. There was no debate regarding the matter, the director was instructed to "go ahead and shoot," and he did. The picture finished, there was the usual screening for the entire staff of the organization and it was noted that the $20,000 scene was cut to an eleven-foot flash, but the picture as a whole was voted a knockout by those in the projection room. The advertising director of the company was all hopped up regarding the production and that night he laid out a corking campaign to put the picture over with the exhibitors and the public. He took the campaign plan to the same executive that settled the director's $20,000 question in a few seconds, but the advertising question was not settled as quickly as that.

The executive raved and ranted, the production was so great it didn't need to be advertised, was his contention and finally the appropriation that the advertising director was cut in half and the picture, instead of being a countrywide knockout, slipped into the class of the ordinary program productions.

Too much projection room praise and lack of advertising have killed many a picture that was good, for many an executive like the one mentioned above is prone to think that because he is aware of the fact that he has a good picture that all the world will know it simply by gazing at him. But he's wrong, for the world at large is too busy looking out for itself to look at the producer and read the message in his face. The guy that coined "I'll tell the world" had the right idea, but he took in a lot of territory to do his telling in and it takes printer's ink to deliver the message properly.

Were it true that "the better the production the less need of advertising," then D. W. Griffith with "Way Down East," William Fox with "Over The Hill," and Samuel Goldwyn with "The Old Nest" must be exceedingly foolish to throw away the amount of money that they did in advertising those productions. These pictures are acknowledged as among the foremost productions of the year, but it is barely possible that the thousands of dollars that these producers spent in acquainting the trade and the public regarding the pictures through advertising is in some measure responsible for the fact that the pictures are acknowledged among the best, and incidentally for the tremendous box office returns that they polled. To add further force to the argument it would be right to note right here that those selfsame producers are continuing their advertising in behalf of these productions and thus keeping them with the acknowledged best.

It is well enough for the individual in pictures to express himself in regard to personal advertising with "That is a matter that my management takes care of

(Continued on page 298)

The Independent Productions of 1921

By Matthew A. Taylor

DOES "fewer and better pictures," the cry that was raised several years ago and that has been raised so often since that it will go down as one of the famous slogans of history, mean anything to the independent market? "Fewer and better"—the shout of reform that has been roared from a thousand throats until to the outsider it brought forth only a laugh of derision—is it applicable to the past year? It is probable that the number of independently distributed pictures produced in 1921 is not smaller than the number issued in the year preceding. There occurred, with the smaller producer as with the larger companies, a mid-summer depression which slowed up production considerably. But it was simply a lull and not an annihilation. Demand, and demand alone, should determine the amount of production, and the fact that independent production is, at the tail end of 1921, in full swing once more, is as encouraging a sign as the state right market could seek.

During the past year, fewer pictures with longer runs seems to be the trend of some of the program companies. To do this they have of necessity, dispensed with stars—stars whom painstaking effort and expensive publicity had raised to a point of popularity with the public. These stars, whose followers are numerous, must continue to produce. But the large producers are turning out "specials" with a wily eye to longer runs. If Mr. and Miss Star are to produce, they must do so independently, and they must market independently. And the "fewer pictures" policy of the program company, reacts for "better pictures" on the independent market.

Nineteen-twenty saw some notable state right pictures reach the screen. There was "Isobel" and there was "The County Fair," and there were such pictorial masterpieces as "When Dawn Came," besides a number of good reliable series of Westerns and a host of others. Are they excelled by the 1921 product? Is the state right market sinking back into a degraded condition — a dumping ground for pictures which can find their only market through state rights? Is the label "state right picture" to mean trash? Or are we progressing, slowly and consistently progressing to a plan which will command the respect and attention of every exhibitor?

The state right market has always been in a precarious position. Poor pictures have been made, are being made and always will be made. These pictures, if they are produced independently, cannot find a place on the program of a national distributing organization. Competition there is too keen, reputation too valuable. If they are to be distributed at all, it must be via state right. There is no third course. And so the independent market is in danger of receiving, unjustly so, an unwholesome reputation for offering nothing but the lowest sort of pictures.

Looking Backward and Peeping Ahead

"WHEN the exhibitor begins to understand that it is impossible to thrust poor pictures down the throats of the public simply because these pictures are made by a big national producer; when he appreciates the fact that the independent exchange offers him pictures of better quality, then will come the day when the independent market will dominate the industry."

When Dr. W. E. Shallenberger, president of Arrow Film Corporation, wishes to emphasize any statement, there is no mistaking his sincerity or earnestness. There was no doubt of the strength of his conviction or his faith in the independent market when he gave this New Year message to the exhibitors through a representative of the Motion Picture News. He does not plead or beg that the exhibitor keep more open dates for independent pictures. He asks it as a right. He sees no justification in the exhibitor booking unmade pictures for a year in advance and refusing to acknowledge the existence of worthy pictures in the independent exchange.

Nor does Dr. Shallenberger faint-heartedly look forward to the coming of that day. The recognition of the independent producer is not, to him, something desirable, but unattainable. Poorer business in the theatres which show the product of one company only are making recognition daily more imminent. Economic conditions are forcing the issue. The public has gone a-hunting—a-hunting for the picture that entertains, and they are refusing to accept poor pictures, even if these pictures are offered under the brand of the largest producer.

"September, the independent month," said the man who heads the powerful state right organization, and who preaches and practices independence, "helped the cause. Perhaps we did not receive the exhibitor co-operation we expected or deserved. But it was a success simply because the men in the field worked as they had never worked before. They hustled; they were filled with the enthusiasm that comes to a man when he realizes that in back of him is the strength and support of the crowd. In doing this they brought in new business. And these exhibitors became acquainted with the work of state right picture. They learned what the service and co-operation of an independent exchange means. September, 1921, did its work, and its effect will be felt in the future, for the good will that was built up, the confidence that was created or restored, will never be wasted."

Dr. Shallenberger will continue to produce pictures for the independent exchange. His activities have increased. Not one of these pictures will ever reach the screen through any other channel than the independent market. Such is his confidence, and half an hour's talk with Dr. Shallenberger convinces one that he is too good a business man, with too shrewd a business mind, to misplace his confidence.

Such a reputation must be lived down before the state right market can regain that honored position. Not all the combined press agents, writing with the fury of the possessed, can do this. But better state right pictures will help. If we can prove that high-class pictures, which have won undoubted success, have reached the independent exchangemen during 1921, we are certain that the state right has taken one step forward.

We introduce "His Nibs." Alexander Beyfuss, president of Exceptional Pictures, announced this feature several months ago. "Chic" Sale we knew. His was a name of box office value. But the skeptical had to be shown. And they were. "His Nibs" was shown at the Astor hotel in New York before all the doubting Thomases in the film industry in New York. And the verdict was unanimous. It was a picture that would make money—one of the most distinctive offerings of the year. Exploitation possibilities that are almost unlimited go with it. The sales campaign is now on and from reports the Motion Picture News is able to gather, it is "on" with a vengeance. This is not the picture for the "fly-by-night" independent exchange. The exchangeman who offers it enhances his reputation with his exhibitors. "His Nibs" inspires confidence in the independent exchange and by so doing, increases the confidence of the exhibitors in the entire state right list. And confidence is an acute need of the independent market. The picture is in reality a 1922 release, for it will be issued in January. Its progress will be watched by the trade.

Coming to another notable offering we find "Burn 'em Up Barnes," which C. C. Burr, president of Affiliated Distributors, produced with Johnny Hines in the lead. Mr. Burr decided that "Torchy" Hines was capable of bigger things than two reelers. "Burn 'em Up Barnes," a melodrama farce, with a really representative cast, was the result. We understand that the feature is now one hundred per cent sold. Its opening in Cincinnati helped the whirlwind selling campaign. It was another case of the "show me" attitude of the state right buyer in regard to independent pictures. And it helped the cause—the strengthening of the faith in the state right producer. Put down Charles Burr as the type of state right producer most needed.

That reliable "old line" company, Arrow Film Corporation, has had a notable year. If that day dawns when the exhibitor is willing to acknowledge the state right market as containing pictures which are not only desirable, but absolutely essential for their houses, it will be largely due to the zealous work and far-sighted policy of Dr. W. E. Shallenberger, president of Arrow Film Corporation. Probably no company has so consistently furnished the independent market with good pictures. During 1921 the Arrow program was widely diversified. The Ben Wilson forces on the Coast are turning out reliable features, and supplied, in the past year some Jack Hoxie westerns, and Neva Gerber features. In the serial line there was "The Blue Fox" and "Thunderbolt Jack." Arrow produced for the independent exchange. The state right market is not accepted as "the only way" in lieu of a satisfactory releasing with the national companies. Mr. Shallenberger knows his field and understands the position of the independent exchange. He is willing to help them. And during the past year Arrow Film, under his guidance, has strengthened the confidence of the industry in the state right market; has helped to stabilize conditions by a consistent flow of worth while pictures. To start the new year right, Arrow is offering "Ten Nights in a Barroom." Those in the industry who criticized with such sarcasm as "the same old sob stuff," or "rehashed and decrepit melodrama," have had a sudden awakening. For this feature has had an opening in Providence, R. I., and has been twice as successful as was expected by even the Arrow officials. It held up its record not only on the first two nights but was as popular on Friday night as on Monday. Great things are expected from "Ten Nights in a Barroom" in 1922. It gives the state right market an auspicious start in the new year.

In March came the news that the World Film Corporation planned an invasion of the state right field. Milton C. Work, president of World announced at that time, that his organization had disposed of its distributing organization and would specialize in state right features. Its features in 1921 included "Whispering Shadows," with Lucy Cotton, "The Wakefield Case" with Herbert Rawlinson, two good program features, and "Judgment," a foreign picture, rich in spectacular scenes.

Equity opened the new year with the first of its Clara Kimball Young pictures, "Hush." This star might be called one of the old stand-bys of the independent market. Her pictures find a consistent demand. No greater proof need be offered than to cite her personal appearance tours during the early part of 1921.

(*Continued on page 287*)

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Arista Film Offering Elaborate Picture

PRIZMA color effects will be seen in "Prejudice," the drama of Russia and Greece, which is offered on the state right market by Arista Film Corporation, of 130 West 46th street, New York City. "Prejudice" has been sloganed "A picture to think about." It is a story of Russia, and tells the tragedy of a race, persecuted and enslaved throughout the ages, deprived of justice and peace. A modern and elaborate allegorical story are combined.

A compact and useful book of campaign suggestions has been issued by Arista on this picture. It contains suggestions of lobby displays, school contests, tie-ups and teaser campaigns.

First of Margery Wilson Features Ready

Russell Clark Sales Syndicate, Inc., announces for early release Margery Wilson in "The Offenders," the first of a series of four Margery Wilson Productions—new features—independently produced to be handled by the Syndicate in the state rights field. The story by Katherine Eggleston first appeared in Munsey's Magazine, where its screen qualities attracted Miss Wilson.

Following this initial production there have been scheduled for early release in the order named, "Miss "Woman's Woman."

Author Praises Treatment of Series

Jack Levy and Harry Thomas have just hung over the desk of William Alexander, president of the Alexander Film Corporation, of which they are associate executives, a letter received ten days ago by Mr. Alexander from Sir A. Conan Doyle. The head of the Alexander firm went to London a month ago to arrange for a tour of this country, beginning next month, by Eilly Norwood, well known English player, who starred in the British "Sherlock Holmes" film features. While in London, Alexander obtained audience with the author of the famous detective stories, and showed him the American treatment of fifteen subjects that the Alexander firm will release, commencing January 1.

The author wrote that the treatment of the "Sherlock Holmes" films in sub-titles and the re-arrangement of scenes to intensify suspense astonished him with the added interest obtained.

"The Love Slave" Offered

Russell Clark Syndicate Releases Feature Starring Lucy Doraine

LAST week's list of state rights production was augmented by the release through the Russell Clark Syndicate, Inc., of "The Love Slave," produced by Sascha, from whom came "Good and Evil," and "The Prince and the Pauper." Lucy Doraine, whose exotic beauty made so strong an impression in her initial presentation in this country, heads a strong cast in a story with the East against West theme recently popularized by "The Sheik."

Made independently, thousands of miles apart, it is curious to note, states Russell Clark, that while "The Sheik" presents the East-West theme through an Arabian hero and an English heroine, in "The Love Slave" the racial differences are reversed as to sex, the hero being a white man and the dominating star part that of a beautiful Arabian slave girl. The drama is based, not on a studio-prepared story but upon a book by the famous French novelist, Georges Ohnet, whose powerful play, "The Iron Master," has become a stage classic.

As a production "The Love Slave" is said to outdo other recent pictures with an Eastern setting, inasmuch as such scenes were actually filmed in the Orient where the story opens, which it is said, gives the gratifying result of fidelity of detail which follows the use of authentic locations. The story has to deal with the clash of temperament which follows the transplanting of the Arabian slave girl to the strange environment of Western civilization, Paris, to be exact, where unconventional relations take on a far different aspect from that in Arabian desert wastes. While the theme is daring the picture is said to meet all censorship standards, the emotional scale covering the whole range of human passions with what is reported to be a surprise climax and a most satisfying, though not unadulterated, happy ending. Press matter and exhibitor aids are said to be on a par with the production, and will shortly be issued to those interested by the Russell Clark Syndicate, Inc.

Names Franchise Holders

Franklin Backer, of East Coast-Amalgamated, Returns from Trip

RETURNING from his first swing around the circle in the interests of the new East Coast-Amalgamated producing and distributing organization, Franklyn E. Backer, president of East Coast Productions, Inc., which is handling the pictures of Amalgamated Producing Company, produced under the personal supervision of Gilbert M. Anderson, made his promised announcement of franchise-holders east of the Mississippi as soon as he reached his New York office.

On his trip, Mr. Backer took three Amalgamated pictures with him so that they could be screened for the salesmen in each territory, and the most effective methods of exploitation and booking for that territory fully discussed. As the pictures are to be booked in series as well as separately, and the array of stars in the first three, including such notables as Robert Edeson, William Courtleigh, Myrtle Steadman and Tully Marshall, give an excellent idea of their quality, it was thought wise to let those responsible for their proper exploitation see at least three of them before the first, "Ashes," was released. Mr. Backer states that they were viewed with enthusiasm by the personnel of the following exchanges who hold the franchises for their respective territories; Harry Segal of Boston for New England; Warner's Exchange of New York for Greater New York and Northern Jersey; Grand-Warner Exchange of Buffalo for Northern New York; Skirboll Brother's Gold Seal Productions Company of Cleveland for Ohio and Michigan; and Samuel Spitzer's Reelcraft Film Corporation of Chicago for Northern Illinois and Indiana.

Lester M. Scott, Jr., who has until recently represented C. C. Burr, has been selected as field manager by East Coast Productions, Inc., for the territory west of the Mississippi where he will acquaint the franchise holders with the importance of the Amalgamated Productions.

Sells "The Blue Fox"

D. J. Mountain, the export manager for the Arrow Film Corporation, has just disposed of through the Interocean Film Corporation, the Arrow-Ben Wilson-Ann Little serial "The Blue Fox."

"So this Is Arizona" Ready for Release

THE first release of the W. M. Smith Productions, Inc., "So This Is Arizona," is ready for release and will be in leading State Right exchanges by January 1. "So This Is Arizona" is taken from the popular story that ran recently in the Argosy All-Story Magazine. It is the first of a series of nine pictures to be made by Smith Productions in which the stars will be Franklyn Farnum, "Shorty" Hamilton, Francis Ford, Virginia Lee and it is said to be one of the best pictures he ever made. "Arizona" is in six reels and is crammed with action from start to finish. "The White Mask," the second in the series, will be ready soon.

Chicago Distributor to Renew Activities

A decided renewal in activity is planned by Commonwealth Pictures of Chicago, immediately after the first of the year, according to President Harry A. Spanuth, who states that he is about to offer a very novel international picture to the state right buyers, a production that he believes compares favorably with the best now on the market.

This picture now is in the process of cutting and will be ready shortly for showing. Mr. Spanuth further says that it is the biggest proposition he ever participated in and that he will lay more stress in putting this feature over than he has on any of his previous campaigns.

Master Advertisers' Corporation, of Chicago, have been engaged to handle the publicity and now are preparing a very elaborate press book for exploitation of the production. Al Dezel and Jo Fischer, of the Master Advertisers, are also making plans for an effective trade showing in the near future.

Foreign Sale Reported on "Jungle Goddess"

The Export & Import Film Company, Inc., owning the world rights to "The Jungle Goddess," the fifteen episode animal-jungle serial which Colonel Wm. N. Selig is making for that company, has closed another big foreign sale on the production.

The Australasia Film Company purchased the rights for Australia, New Zealand, Phillippines, India, Ceylon, Burmah, Japan, China, Dutch East Indies, Straight Settlements and Siam. The sale was consumated immediately after the third episode of the serial arrived in New York.

Joan Film Buys New Feature

JOAN FILM SALES CO. just completed negotiations for the six-reel special Western feature production "Nine Points of the Law," starring Helen Gibson, Edward Coxen and Lee Maloney and picked cast. This feature was first titled "A Girl's Decision." It was directed by Wayne Mack from an original story by L. V. Jefferson. It will be distributed beginning immediately on the State Rights market, with some territory already sold even before the negotiations were completed.

It is said to be a pulsating western melodrama with splendid suspense, and punch throughout with a genuine "he-man" fight that compares with anything seen on the screen in a long time. Of this picture when reviewed under the title, "A Girl's Decision," the MOVING PICTURE WORLD said: "Well acted, well directed, tells story in a manner that grips interest; several slight inconsistencies are easily overlooked by the general excellence of the production."

Of it THE MOTION PICTURE NEWS said: "Good State Rights bet—a money maker—type of picture which is ever in demand—story cleverly worked out—the suspense is admirable." The Exhibitors' Herald described this picture as "Picture with plenty of action—picture that will excite children to shouts and cheers—good states right picture." The Exhibitors' Trade Review said: "Acting throughout is praiseworthy—Helen Gibson makes heroine that one cannot help but admire—difficult role portrayed with realistic vividness—action is rapid—fistic combat between McLeod and Cullum a humdinger. The story is that type which never fails to delight every class of patron. It is a story of a mysterious girl, a brave, square dealing, square shooting man of honor, but to whom fate has dealt a bitter blow; another man also brave but unscrupulous, and two little children whose tiny hands guide the woman through the depths to happiness."

As one exhibitor stated who was present when a private showing was bring given: "This type of picture will live as long as the movies exist and still be popular with all classes, first because it is clean, fine, and gets right down to first principles of playing square with your fellowmen. There is no ranting nor outbursts of uncalled-for melodrama—it is done in a way that gets under the skin of the average person, and after all if a picture can do that, it has every element of success. It held my interest from the opening panel to the last fade out, and when a picture can grip you for six full reels it's got to have something in it and this one has."

The deal for Rainbow was handled by Fred T. Robert, who assisted in the supervision of the production in the process of filming.

Exhibitors who have solicited on the value of the title have stated that the title "Nine Points of the Law" fits the action and drama in this film to perfection while its box office possibilities are magnificent.

Elaborate advertising campaign books are now being prepared to back up this picture, also a wide variety of exploitation and advertising accessories by the Joan Film Sales Co., Inc.

"Nine Points of the Law," Western Special, Is Offered

Independent Productions

(*Continued from page 285*)

She was received everywhere with a welcome that could be envied by the highest public officials and was given publicity rarely equalled by any star. "Hush" was followed by others of the Clara Kimball Young series, "Charge It," and "Straight from Paris." Equity also offered in May, "The Black Panther's Cub," a Ziegfeld feature, starring Florence Reed. This last may be counted as another of the notable state right pictures of the year.

Another company to contribute worth-while features to the independent market during 1921 was Warner Brothers. "Why Girls Leave Home" is practicaly the only one of their bigger features which may be classed as a 1921 release. The Motion Picture News' reports from first run houses tell its story. These reports are unbiased. They tell the unvarnished truth. And these reports have all been—"exceptional picture. Strong box office attraction." Keen showmanship gave a title certain to attract a particular class, to a strong dramatic story equally certain to send another class home happy. Warner's "School Days," with Wesley Barry, which had its review early in December of this year, promises to be a picture that will bring credit not only to the independent market as an attraction able to compete with any feature made, but it will also serve as an argument for the screen as the medium for clean, and instructive entertainment. No reformer, be he rabid and wild-eyed, can raise even the faintest outcry against this production.

Space does not permit us to review all the state right productions of the past year, classify them, and tell their effect on the state right market, for better or for worse. Ivan Abramson made "The Mother Eternal" and afforded it a Broadway run. Aywon Film Corporation, headed by Nathan Hirsh, have made "Big Boy" Williams popular and offered some high class thrillers in the "Snowy" Baker series. Brandt-Davis came forth with a Northwest feature of the highest class. It was "The Heart of the North," starring Roy Stewart and Louise Lovely, and it found a ready market and a popular reception. "The Supreme Passion," released by Robt. W. Priest, of The Film Market, was welcomed as a clean, interesting feature. Russell Productions are responsible for a number of worth while features.

In addition there were "Honeymoon Ranch" and "West of the Rio Grande," fast-moving Westerns offered by Bert Lubin, "The Parish Priest," released by Herman Garfield, "Black Sheep," offered by Pinnacle Productions, and other reliable program features from smaller companies which contributed one of two features to the independent market during the year.

Producers Security released "Diane of Star Hollow," "The Soul of Man," "Squire Phin," and "The Right Way," the Thomas Mott Osborne picture. Malcolm Strauss re-entered the production field and offered "The Twice-Born Woman," an artistic production which enjoyed a run at the New York Hippodrome.

The above are only mentioned in the hope that they will aid in proving that 1921 has certainly seen no retrogression in the quality of the state right picture. There were one or two occasional flashes to reach the screen during the twelve month, while the bulk of the offerings (and the state right field must be judged by these) were consistently good. The remainder, the very small minority, were the features of poorer quality which will always glut the independent market, but which should never be taken as the standard.

The coming year and its productions are still shrouded in mystery. We know the quality of only a few, such as "School Days" and "Ten Nights in a Barroom." But it seems probable that the standards of 1922 will certainly not be below, and possibly very much above, those of 1921. The exchanges demand only the higher class pictures.

And the attitude of the leaders of the independent field is, at the beginning of the new year, a remarkably sane and reasonable one. They are not shouting optimism with their mouths wide open and their eyes shut to actual conditions. Neither are they in a blue funk tieing crepe about their arms and strings about their pocketbooks. They see the need of co-operation, they are beginning to understand each other's difficulties. They are settling down to work out their business problems in a business-like method.

Enthusiastic Reports Continue on "His Nibs"

Favorable and enthusiastic reports from purchasers of territorial rights to Charles ("Chic") Sale in "His Nibs" continue to flow uninterruptedly into the offices of L. L. Hiller, president of "His Nibs" Syndicate, Inc., who is handling the sale of this picture on the state rights market, and are being received regularly at the headquarters of Exceptional Pictures Corporation, producers of the picture, it is announced.

Not only are the buyers themselves and their organizations highly pleased and enthusiastic over the acquisition of the rights to "His Nibs," but also the reception accorded the production at the various pre-views arranged by the purchasers have been gratifying and decidedly fruitful. The independent exchanges are finding it an easy matter to interest first runs in their respective territory, and it appears certain that by January 1st, when "His Nibs" is scheduled to be released generally throughout the country, first runs will be definitely arranged for in every exchange and key city in the United States.

Charles McGovern Will Tour Country

Charles F. McGovern of McGovern & Egler, who are distributing the new series of Shorty Hamilton two-reel Westerns, left New York this week for an extensive tour throughout the country.

Mr. McGovern expects to visit all the independent exchanges, and will stop to look over things at the W. M. Smith Studios in Tulsa, Oklahoma, where the new series is being produced under the direction of W. A. S. Douglas.

International Success for Warner Feature

Reports continue to pour in concerning the record breaking career of the Warner production "Why Girls Leave Home," from every section of the United States and now the remarkable success of the picture promises to become an international affair.

"Why Girls Leave Home" is about to let our Canadian brothers across the line in on the question that has aroused unprecedented interest wherever the picture was shown in this country and the big Allen theatres in all the Canadian cities are preparing to go the limit on an exploitation campaign that will set some new box-office records for the Provinces.

In England, Pearl Films, Ltd., have fired the first shot in their campaign with advertising that reads, "'The Kid' is the record breaker for 1921 and 'Why Girls Leave Home' will maintain the records for 1922."

Hoxie Completes Work on Arrow Picture

Jack Hoxie last week completed his work on the Ben Wilson Production, "Under Orders," and started preparations for his next picture, title of which has not yet been selected. Hoxie is directed by Roy Clements.

"Chic" Sale Starting on Long Vaudeville Tour

CHARLES (CHIC) SALE, the Exceptional Pictures star, who has been playing vaudeville engagements about New York for the past few weeks, will spend Christmas week headlining at the Colonial theatre, and will then start for a tour of the Middle West, playing Pittsburgh the week of January 2. This tour will last until early spring, when Mr. Sale's second motion picture will probably be photographed.

There has been no decision as to Chic Sale's second picture, but the success of his first picture, "His Nibs," has been so great that it is very possible his second will also have a small-town setting. At any rate, it will again give Mr. "Chic" Sale the opportunity of displaying his protean art, which has made Mr. Sale a great vaudeville and musical comedy favorite, and which allowed him to transfer seven of his rural characters to the screen in "His Nibs."

Numerous Inquiries Anent "Pasteboard Crown"

While it was expected that the screen play "The Pasteboard Crown," adapted from Clara Morris' heralded novel by Thomas F. Fallon, would occasion a great deal of interest, yet Messrs. Nathan & Semerad were not prepared for the onslaught of inquiries received concerning the distribution of their production, directed by Traverse Vale. It was only possible to screen "The Pasteboard Crown" through courtesy of the well known director, who purchased the rights many years ago, and held on until it was possible to give the book the production he was convinced it deserved.

The past week was a busy one, indeed, for the executive staff of the organization, everybody on the alert. The distribution was practically settled and about to be announced, when an unanticipated request by wire to hold negotiations pending the arrival of a prominent film factor, en route to New York. Therefore, it is not yet possible to definitely state what disposition will be made, nor can it be stated when interested parties may hope to see it.

Beautiful Scenic Shots in "Tangled Trails"

Jacob Badarraco, camera man for Neal Hart of the William Steiner Productions, secured some very fine photography for "Tangled Trails" under most trying circumstances. The company struck a blizzard in the Northwest, which kept up for many days, then came leaden skies, and strange to relate some of the very best photography was taken under this condition. The reflected light from the snow was the means of getting the most perfect results.

Exceptional's Progress

Exceptional Pictures Accomplished Big Things in a Short Time

ALMOST unusual record of achievement is that put forth by the Exceptional Pictures Corporation, of which Alexander Beyfuss is the president, and A. S. Kirkpatrick, vice-president and general manager. This is one of the newer production units, an organization of progressive young men who stand for the new art of the motion picture, pictures that are carefully conceived, which entertain and enlighten.

One of the first duties of Exceptional Pictures Corporation, which started business on September 1, 1921, and is, accordingly, four months old, was to take over the remarkable film photographed in the wilds of British North Borneo by Martin Johnson, and exploiting this film under the title of "Jungle Adventures," demonstrate by a showing at the Capitol theatre that the public at large was greatly concerned with the daily life of men and beasts at the far ends of the earth. In this pre-release at the largest and most important theatre in the country, the New York City newspapers were lavish in their praise of the picture, and the house was crowded through the run. Photoplay, one of the representative "fan" magazines, classed "Jungle Adventures," as one of the six best pictures of the month, while "Life," a severe critic of the motion picture industry, said it was a picture for all the family.

Incidentally, Martin Johnson's "Jungle Adventures" was the first film to be licensed by the New York State Board of Censorship, being praised by that body as a perfect picture.

The second great achievement was when "His Nibs," with Charles (Chic) Sale as the star, was exhibited at a private showing at the Hotel Astor Ballroom, and proved to be one of the greatest comedy characterizations of the year.

Immediately after the picture was shown Exceptional Pictures Corporation received a flood of offers to distribute the picture, but it was thought best to accept the offer from Mr. L. L. Hiller, who desired to buy the picture and form a special company for its distribution. This company is known as "His Nibs" Syndicate, Inc., and in less than thirty days contracts were closed for more than 30% of the entire country, so great was the interest shown by the trade. In summing up the motion picture progress of the year, Marion Russell, in "The Billboard," places "Chic" Sale, in "His Nibs," in the class of picture that unhesitatingly reaches the American public. Miss Russell calls them "pictures of the quiet, heart-interest type," and mentions as in this class, "The Old Nest," "Over the Hill," "Disraeli," "Little Lord Fauntleroy" and "His Nibs," as well as "Humoresque."

In addition to this, Exceptional Pictures Corporation has signed contracts with Otis Skinner to appear in a film version of Booth Tarkington's play, "Mister Antonio," which Mr. Skinner played on the stage for three successive seasons. The picture is to be made as soon as Mr. Skinner completes his present tour in "Blood and Sand."

Contracts have also been signed for another picture starring Charles (Chic) Sale.

Martin Johnson is at present in British East Africa, making another motion picture of life in the tropical wilderness, and the forthcoming events are made additionally interesting by the fact that Exceptional Pictures Corporation has purchased the screen rights to "Grumpy," the comedy-drama success in which Cyril Maude, the famous English actor, played in this country.

New Series Is Announced

Lee and Bradford Offer Three Josephine Earle Productions

IN addition to handling two super productions, the office of Messrs. Lee & Bradford announces that they now have ready for distribution on the state right market a series of three Josephine Earle productions entitled "Branded"; "Serving Two Masters" and "Way of a Man."

These pictures are society dramas of the highest standard, well cast and photographed, it is said. It is to be remembered that Miss Josephine Earle was formerly a Vitagraph star. Having completed the above series, she has gone back to the legitimate stage and is now appearing in musical comedy.

These pictures were made at a cost of approximately $40,000 each, it is announced, but due to the fact that the producers were in need of cash, Messrs. Lee & Bradford were able to make a remarkable purchase and intend passing them on to the independent exchanges.

This series has just been completed, and the following territories have already been disposed of; Greater New York and Northern New Jersey to the Capital Film Exchange; New York state the Webster Pictures Company; New England States to the Pioneer Film Corporation of New England; Eastern Pennsylvania to the Screen Art Pictures; Western Pennsylvania and Western Virginia to the S. & S. Film Exchange; States of Ohio and Kentucky to the W. A. Kaiser Enterprises; State of Michigan to the Minter United Amusements; the Northwestern territory to the Inter-State Film Exchange; Louisiana and Mississippi to the S. T. Stephens Film Distributing Company. Additional sales will be announced in the near future.

Storey Pictures Offers Comedy Series

"HAM OMELET," the first of a series of Burlesque Photoplays featuring Elsie Davenport, is announced for the State Rights market by Storey Pictures, Inc.

"No Darn Yeast," "Little Lord Fond o' Joy," "'Salami' Peter's Pants" and "Let Her Rip Van Winkle" are others of the series of twelve two-reelers, released one a month.

Miss Davenport is supported by Edward Anthony, Jack Costello, Jack Walters, Matt Welcome, Estelle Harris, Ruth Young, Gladys Davis, Genevieve Cassidy, Billie Davis and John Hendricks.

"Shadowland Screen Review," the single reel, every two weeks of Stars and Stage, Dance and Arts at Home, at Work and at Play, is also offered in a series of twenty-six on the State Rights market, by Storey Pictures, Inc.

A series of two-reel dramas, one a month, will shortly be offered the independent market by this same company.

Affiliated Studio Sets Speed Record

Affiliated Distributors, Inc., broke some speed records recently. In the two-reel comedy "Torchy's Luck," with Johnny Hines in the title role, the picture had to be finished on Friday at the latest. It was Thursday night when the filming was completed. Between that time and the next morning the picture was edited, cut and titled and ready to be delivered on time. While it took all night to do the work, everybody pitched in and helped to the limit.

Russell Clark Syndicate Shortens Name

In the independent field Russell Clark announces the dropping of the word "Sales" from the corporate name of his firm which will hereafter be known as "Russell Clark Syndicate, Inc." A broadening of the scope of the activities of the organization is responsible for the change, and detailed announcement of these will shortly be made public.



A scene from "The Beryl Coronet," one of the "Adventures of Sherlock Holmes" dramas, distributed in the United States by the Alexander Film Corporation



Harry M. Warner, of Warner Brothers

Press Hails Skinner's Return to Screen

The announcement from the office of Exceptional Pictures Corporation that Otis Skinner was to appear again before the motion picture camera, under the supervision of this company, brought forth a shower of comment from the exhibitors and the newspapers. Mr. Skinner's first picture proved that this favorite star of the speaking stage was also a great pantomimist, and that his art of subtle characterization was heightened by his work before the camera.

A majority of the motion picture editors of the largest papers in the country have made considerable comment regarding the signing of a contract between Mr. Skinner and the Exceptional Pictures Corporation, calling to attention Mr. Skinner's work in "Kismet" and comparing it with his work for the stage. "Mister Antonio," the Booth Tarkington play which will serve as Mr. Skinner's second motion picture story, was used by Mr. Skinner for three successive seasons, and is nationally popular, adding that much more interest to the forthcoming production, which will be started as soon as Mr. Skinner finishes his tour in "Blood and Sand."

Special Stunts Devised for Selig Serial

With the first four episodes of "The Jungle Goddess" already in New York and the fifth and sixth practically completed, work on this new animal-jungle serial which Col. Wm. N. Selig is making for the Export & Import Film Company, Inc., is now practically caught up to schedule, it is said.

Colonel Selig is taking extra precautions to pack the serial with as many "stunts" scenes as is possible and at the same time keep the story realistic and logical. To this end, according to a statement from the Export & Import Film Company he has engaged a staff of three technical experts who are concentrating on devising original "thrillers" for "The Jungle Goddess."

Competition Is Industry's Need

HARRY M. WARNER, of Warner Brothers, is firm in the belief that the greatest need of the motion picture industry is keen competition among the picture theatre owners.

"The very life of the industry is competition, because only through competition can the art of the motion picture reach its highest pinnacle. Without competition the industry would become stagnant.

"Now while the producer—the conscientious producer—whose aim is to bring forth only the best productions for the entertainment of the masses fulfills to the best of his ability every requirement to materialize his cherished ideals he finds the theatre owner a stumbling block to his progress. Let me stress right here the fact that there are exhibitors throughout this country who control many of the small and big towns. Their attitude is that of the magnate who has cornered let us say the wheat market.

"And in having this control, this monopoly of showing whatever they think fit for their respective communities, they jeopardize the producer. For the producer cannot get his product into that town unless he comes down and meets the order of the exhibitor. In other words, the producer is up against a tough proposition in order to realize a fair profit on his product.

"If the exhibitor controlling a town sees fit to ignore the producer's product it takes no stretch of the imagination to see that he (the producer) can never hope to get very much for his brain child. And if he can't get a requisite amount of money out of a good box office production, then he can't ever hope to produce money-making pictures. In the final analysis it simply means that the market will be cluttered with inferior productions.

"A glaring example of this fact was recently made by several prominent showmen after one of our pictures was unanimously praised by both the trade press and newspaper critics as being one of the finest pictures ever produced, suitable for all classes of people in every town and hamlet throughout the world. But they can't kid us into the belief it is not a winner. They can't refute the statements of others in the hope of getting the picture for a song. They've got to stand on both feet and play the game like men—play it so that both the producer and the showman can carry on in their respective enterprises.

"The sum and substance of the entire matter is this: If there is more than one theatre in a town—that is to say, if they compete with each other for the best product available—then and only then will this industry progress to its natural growth, because the producer can feel assured that his productions will receive their due reward."

Torino Films Enters Field

Harry Raver Heads New Company; Will Make One Feature a Year

COMMITTED to a policy of not more than one production each year, Torino Films, Inc., has been chartered by the State of New York, with an authorized capital of one million dollars. The officers of the new company are: Harry Raver, president; Bert Wheeler, vice president; John Dudley, secretary and treasurer. Associated with these men on the board of directors are Robert H. Davis, editor-in-chief, of the Frank A. Munsey fiction magazines, Larry Giffen, author's and publisher's representative, Fred McClelland, well known showman and Dr. Charles Perilli, a noted physician and surgeon.

The plans of Torino Films include the production of not more than one picture annually and the exploitation of such additional productions as the company may decide to purchase in its own right, or distribute as agent for other producers. The activities of the company, in any case, will be confined to films of the super class.

A literary committee, consisting of Larry Giffen, Robert H. Davis and Harry Raver will select the company's story material.

Fred McClelland will be in charge of exploitation, with a corps of assistants. Bert Wheeler, will head the sales department.

The business affairs will be in charge of John L. Dudley, member of the N. Y. Chamber of Commerce and formerly trustee of the City Savings Bank.

Absorbing the business of Harry Raver, Inc., Torino Films takes d'Annunzio's "Cabiria" and all the additional films contracts of the former company. "Cabiria" is being offered to the picture theatres for the first time, following its big-theatre run, by Associated First National Pictures. The films has been revised to run an hour and three-quarters, as against the three hour running time of its original presentation.

New Eddie Barry Comedy for Arrow Release

"Whose Husband Are You?" is the title of the latest Morris Schlank Broadway Comedy, starring Eddie Barry and featuring the diminutive and clever Vera Reynolds. It is offered in the brightest and most vivacious Broadway manner.



Elsie Davenport, featured in a series of burlesque photoplays, released by Storey Pictures, Inc.

Franklin Backer Closes for Foreign Rights

Through a contract negotiated by Franklyn E. Backer of East Coast Productions, Inc., the entire foreign rights to the series of twelve Amalgamated Production presenting Broadway favorites under special co-starring agreements have been acquired by the Export and Import Company of New York. These pictures are to be delivered at the rate of one each month. Other contracts with exchanges in the United States who will handle the Amalgamated product as franchise holders are now being consummated and the announcement of the principals promised at an early date.

Chas. not Elmer McGovern, in New Company

Charles F. McGovern, of McGovern and Egler, who are distributing the new Shorty Hamilton Series on the State Right Market, wishes to correct an impression that is prevalent throughout the trade, that Elmer J. McGovern is the "Mac" who is connected with the above mentioned combination.

"Charles F." is a brother of "Elmer J." and has been connected with him for the past two years as an assistant editor and also special sales representative for "The Woman Untamed" which "Elmer J." controls.

New York Critics Laud "School Days"

GUS EDWARDS' "School Days," featuring Wesley Barry, distributed by Warner Brothers, has received the unstinted praise of both the trade paper and newspaper critics, following the preview presentation in Chicago and at the Astor Hotel, New York. The laudatory comments fired at Harry Rapf, the producer, and William Nigh, the director, are unanimous in the opinion that "School Days" is a production that will sweep the country in popularity.

Giving Quality and Fair Play

Two Essentials for Success in 1922, Says Russell

ACCORDING to W. D. Russell, president of the Russell Productions, Inc., of Chicago, just two things are necessary for the independent producer's success during 1922. These are the quality of his production and the fairness of his selling price. With these there is no danger of failure.

"We are in the independent producing field," states Mr. Russell, "and have completed our first big feature, 'Shadows of Conscience.' Immediately on its presentation in the market, it was bought by several of the largest state rights exchanges in the country. 'Shadows of Conscience' is the first of a series of worth-while productions to be released as Russell Productions. We have our own studio in California which is under the personal direction of Bernard D. Russell, a stockholder of the corporation and an expert in getting the biggest results at the lowest outlay. The next picture will deal with the much exploited social problem in a big way and from an entirely new angle. An all star cast will be used.

"This corporation believes absolutely in the future of its operations in the independent market and feels that this field is particularly fitted to make films go over for all they are worth by reason of the fact that they are not tied up with series of weekly releases. In consequence, they can give proper and persistent attention to special feature attractions. They are in a position to intensify sale or booking campaigns in a more positive manner than is possible through the channels of national distributing organizations.

"With all these facts in hand, Russell's Production, Inc., believes that the prospect for its outlet in 1922 is the open market. Through our experience as individuals, members of the corporation have been able to combine valuable knowledged in the field of purchasing talent, for making pictures. This is a matter of natural mutual interest to buyers because it predicates a guide to sales prices. The waste experienced by the producers on the Coast in this one vital portion of their business during the year 1921, is astounding.

"Buying professional talent may be likened to purchasing literary matter. Estimated values mean nothing in this regard as they are apparently intangible. Here is where the experienced editor or producer gets results. He knows what he wants and where to get it at a fair price, just as an experienced buyer in one department store, can put goods on his shelves at a much lower price than his competitor who lacks experience. Of course, in consideration of questions of economy, we never allow expense to interfere with the artistic quality of our productions.

"The outlook for 1922 is not very encouraging from the viewpoint of conditions at the close of 1921. If nobody moves, however, things must remain stationary. Progress means movement. Business men in every line must show vision and urge things along. The moving picture business more than any other is dependent upon good times. There is plenty of money in the banks. Let's help to cause it to flow in industries of all kinds. With team work I am satisfied this will be a more prosperous year for the industry as a whole.

"The public is realizing the fact that 'The Play's the Thing' more and more every day—a star is losing his or her ascendancy. In consequence, there has been a gradual reduction of salaries of stars which means a much lower cost of production. The ultimate ends will be lower prices for bookings, lower costs of admission, and in the final analysis more extensive patronage for the individual exhibitors and more diversified satisfaction throughout the trade."



Bernard D. Russell, of Russell Productions, Inc., of Chicago

Bible Pictures in Final Cutting Stage

Adolph Weiss, of Artclass Pictures Corporation, at present supervising the cutting and editing of the Italian production of the Old Testament controlled by this organization, reported this week that the final stages of this work were now being entered upon. It is understood that the tremendous quantity of film exposed to produce this film has now been brought down to about fifteen thousand feet. The final cutting will whip this footage to the confines of a ten-reel feature. Many scenes of spectacular value and scenic beauty have been sacrificed for the purpose of reducing the Bible offering to the length required for theatre entertainment.

When the work of editing and titling has been completed a conference will be held between Weiss and his associates and a corps of laboratory experts for the purpose of laying out the color continuity which forms an important part of the film.

Arrow Special Proves Sensation

"Ten Nights in a Barroom" Opens with Huge Success

RECORD after record continues to be made by Arrow's sensation "Ten Nights in a Barroom," which, it will be remembered is a Blazed Trail Production, starring John Lowell and Baby Ivy Ward. It was written for the screen by L. Case Russell, who took as the ground work of the story the stage version attributed to W. W. Pratt on the novel by T. S. Arthur.

The sixty-year record of "Ten Nights in a Barroom" as the theme of great popular appeal culminated at Providence, R. I., last week, where it was presented at the B. F. Keith's Victory Theatre, by the Arrow Film Corporation, under the supervisory exploitation of J. Charles Davis, 2d.

During the week the picture broke all records of the Keith House in Providence, as a show town, financially and numerically. Never before had so many people been attracted to a Providence theatre; never before in a single week had so much money been paid into a Providence theatre. Then again, not only all the motion picture records for this town were broken but also all precedents of the Victory Theatre, which insisted upon a second week's booking for the picture.

"What Providence does today the rest of America will do tomorrow," states Arrow, "Providence is a tough town to break into, as it is purely industrial and hard working, and at these times money is not too plentiful there. While 'Ten Nights in a Barroom was attracting its scores of thousands, setting the town aflame, drawing record money, other national attractions were starving to death. These are cold facts.

"What is the cause of all this? In the first place, you have a sixty-year-old theme in 'Ten Nights' of world-wide appeal. Almost every man, woman and child on the North American Continent, not to say all other parts of the world, has heard of 'Ten Nights in a Barroom.' In the language of the show business it will pack them in where other themes will fail even to cause an elevation of the public eyebrow. Then you have the intensive exploitation methods put out by a master of the game, with the magnificent co-operation of the authorities of the city, public characters, personal appearances of the great star, John Lowell, and the heart interest human story.

"Day after day the interest of the offering increased, the theatre was crammed, side walks were crowded, the police were called out simply because when all is said and done, when all the exploitation methods had been exhausted, and all the personal co-operation available for 'Ten Nights' as a great human heart interest story, magnificently directed and produced and well acted by John Lowell, Baby Ivy Ward and a splendid cast, the story goes straight to the heart of the people."

"Ten Nights" is a triumph for the Independent cause in motion-picture production and exploitation. It is a smack in the eye to monopoly and the program.



Tiffany's Plans for 1922

Production Policy to Remain Unchanged with Increased Activities

THE following statement has been received from M. N. Hoffman, president of Tiffany Productions, in which he explains the present and future policy of that company:

"The basis upon which Tiffany Productions, Inc., formulated its producing plans was the result of a careful survey of the field as it appeared almost a year ago. In spite of the pessimistic view held at that time and maintained since by many of the leaders of the industry, upon the subject of independent production, the directing heads of the Tiffany organization were convinced that quality and merit was an investment which would justify itself from the standpoint of dollars and cents.

"The production of 'Peacock Alley' was started. Money was lavishly but wisely spent, and we had the satisfaction of seeing our contention overwhelmingly justified in the generous and unstinted acclaim with which 'Peacock Alley' was received upon its first presentation.

"Our second production, with Mae Murray as the star, will be known as 'Fascination,' and our company is now in Havana, Cuba, busily engaged in taking the first scenes. The same lavishness in production and cast which marks 'Peacock Alley' as a remarkable production will be equalled if not excelled in our new picture.

"Following Robert Z. Leonard's usual custom, six weeks of intensive preparation was expended upon 'Fascination,' and every point of the new production has been worked out down to the last detail so that every penny put into it would bear fruit in the finished production.

As time goes on it is the intention of our company to bring into being one or two more production units with stars of the calibre of Miss Murray, in productions having all the 'ear marks' of Tiffany excellence."

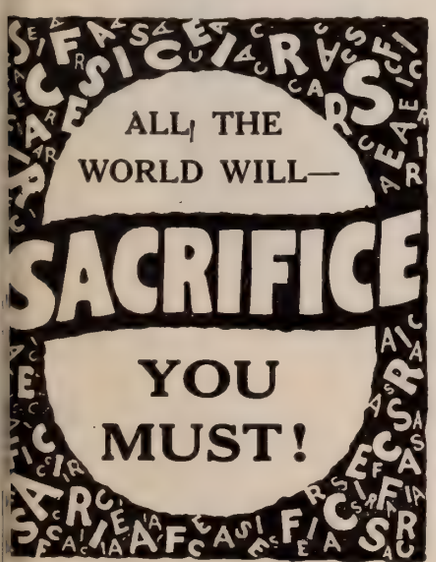
Educating the Exhibitor in the Motion Picture Art

"ONE of the most vital problems of the motion picture industry today is the education of the exhibitor."

That is the contention of William S. Nigh, author and director of "Why Girls Leave Home," "School Days," and other film successes. Mr. Nigh's contention is founded on a personal observation of picture conditions since the earliest days of the motion picture, and he has discovered that before the screen play can reach its highest estate the exhibitor has got to be educated to a point of appreciation of the artistic value of a given production.

"By the education of the exhibitor is meant that he must be big enough to realize the true worth of a production as entertainment for his patrons," continued Mr. Nigh. "I do not mean to imply that the commercial side of the exhibitor's enterprise should be ignored. To the contrary, that factor must be taken into consideration, but we must not get away from the fact that in order to bring the art of the motion picture to a higher estate we must be able to discern good screen values.

"If we ignore the screen play as an art and merely take it purely from a commercial standpoint, then this industry will peter into oblivion. For no creative work can long survive if its primary purpose is monetary reward.



Sound Commercial Basis Our Great Need

"SOUND commercial basis" should be the catchword of the motion picture industry, according to Nathan Hirsh, president of Aywon Film Corporation, and Photocraft Pictures. "It is no longer possible to tolerate 'wild-cat' methods, such as are the curse of the oil fields today," states Mr. Hirsh. "Just as soon as the industry is established upon strictly business lines, minor considerations will automatically adjust themselves.

"During the past year producers, distributors and exhibitors have made a brave fight against adversity and it is still necessary to show a united front. The coming year will be an endurance test in which only the fit will survive, and there must be closer co-operation between distributors and producers."



J. Picker and Chas. Penser, who control the destinies of the Arista Film Corporation, releasing "Prejudice"

Pyramid Formed in 1921

Walter Greene Heads Growing Company; New Picture Under Way

HEADED by executives who have made an enviable reputation for themselves, Pyramid Pictures, Inc. was organized during the current year. At the time of its organization, Walter E. Greene, who was one of the organizers of Famous Players-Lasky, and who at present is president of Pyramid Pictures, Inc., openly declared that Pyramid's inception in the motion picture field would be a guarantee for a bigger and better product. That Pyramid has kept its promise with the field is best proven by the class and calibre of its first production "My Old Kentucky Home," which was personally produced for Pyramid by that master director, Ray C. Smallwood, from an original story from the pen of Anthony Paul Kelly.

"My Old Kentucky Home" is almost complete. At the present time, Mr. Smallwood, his technical staff and his all-star players are in New Orleans (La.) completing exteriors for this super-feature. Monte Blue, Sigrid Holmquist, Lucy Fox, Julia Swayne Gordon, Frank Currier, Matthew Bets, Arthur Carew, Billy Quirk, Pat Hardigan and Francis Grant are the players making up Pyramid's all-star cast. The feature will be ready by February 1st.

Now that "My Old Kentucky Home" is almost complete, Pyramid executives are working day and night preparing for the second story. Paul M. Potter's big Broadway success "The Queen of the Moulin Rouge" has been purchased by Mr. Greene for Pyramid's second all-star vehicle. Monte Blue yesterday affixed his signature to a Pyramid contract assuring this recently-formed corporation of a star who is in popular demand by every motion picture producer. A cast in keeping with Mr. Blue will be engaged.

Second National Releases

"David and Jonathan" to Be First Release; Other Specials to Follow

ANNOUNCEMENT is made by Second National Pictures Corporation, of plans for the early release of several new pictures. The first of the series, now ready to go to the exhibitors is "David and Jonathan," a picturization of the popular novel by E. Temple Thurston, featuring Madge Titheradge. It is a story of a friendship between two young men under difficult circumstances, and continuing after the pair are cast away on a desolate island with a young woman with whom both are in love.

Coincidental with the release of "David and Jonathan," the publishers of the book have arranged to bring out a fourth edition, in anticipation of a stimulated demand for Mr. Thurston's work as a result of the presentation of the screen version throughout the country. It is stated that the author's narrative has been followed closely in preparing the film version.

Other productions scheduled for early release by Second National Pictures Corporations are: "The Edge O' Beyond," by Gertrude Page; "The Night Riders," by Zane Gray, and "Mr. Pim Passes By," by A. A. Milne. Other notable pictures based on stories which have won fame as serials and in book form are in preparation.

Elaborate Posters for Brandt-Davis Feature

"Paper" and advertising accessories are completed on "Life's Greatest Question," the new George H. Davis-Joe Brandt special feature—and are announced as more elaborate and complete than those which accompanied the first feature, "The Heart of the North."

The accessories were prepared under the personal supervision of Mr. Brandt, who passed finally on every detail of the campaign before leaving on the special tour of the key cities where he is seeing important State Rights buyers who have asked for the chance to see this feature first.



Hope Hampton and James Rennie in a scene from "Star Dust," Miss Hampton's latest First National starring vehicle.



Hope Hampton and Lon Chaney in "The Light in the Dark," now being produced at the Paragon Studio, and which will serve as Miss Hampton's next featured release.

"Star Dust"

"The Light in the Dark"

FIRST NATIONAL ATTRACTIONS

STARRING

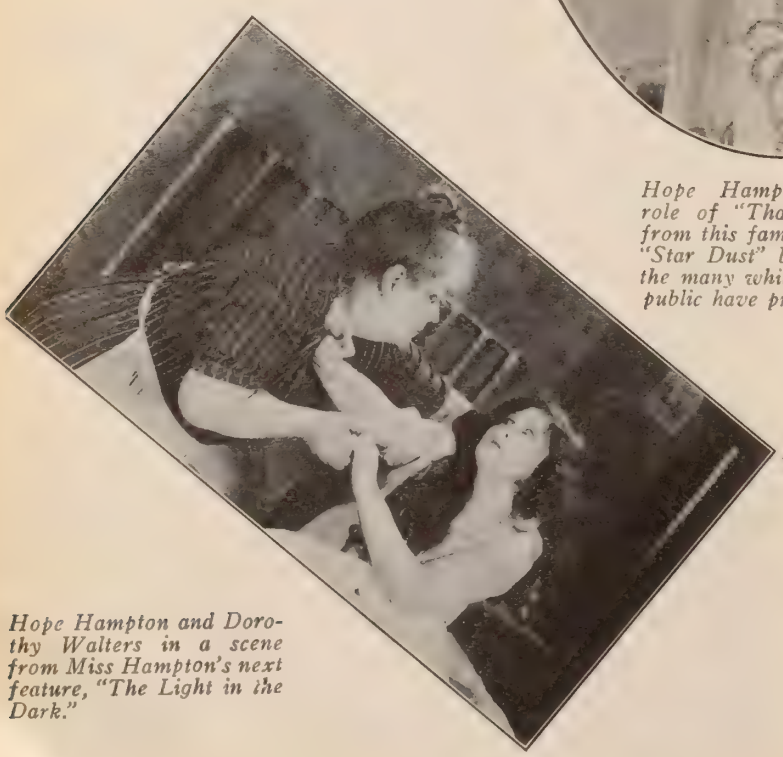
HOPE HAMPTON



Hope Hampton in the role of "Thais," a scene from this famous opera in "Star Dust" being one of the many which press and public have praised highly.

"Star Dust" is now being shown in leading theaters and is meeting with the wonderful success predicted for it.

"The Light in the Dark" will be ready for release after the first of the New Year, work of production being pushed rapidly at the Paragon Studio, Fort Lee.



Hope Hampton and Dorothy Walters in a scene from Miss Hampton's next feature, "The Light in the Dark."



Hope Hampton as "Lily Becker" in "Star Dust," a First National attraction which is meeting with splendid success.

Some Professional Achievements in 1921

Throughout the year, when occasion demands any kind of essay upon accomplishments of a number of participants in varied fields of endeavor, each is usually presented alphabetically, in his turn. Fortunate is the one whose name begins with "A."

This being the season of good cheer, the time when standard methods are apt to be temporarily discarded, let us begin with nearest the end of the alphabet, giving those who usually bring up the rear, an opportunity to lead the procession:

Robert G. Vignola has closed his year's activities in a blaze of glory in presenting the artistic Cosmopolitan production "Enchantment," starring Marion Davies. His artistry was further proven in his delicate handling of "The Woman God Changed," and again, on its predecessor, "Straight is the Way," a delightful rural comedy drama. For 1922—well, watch him.

A half dozen productions come to mind as the achievements of Anita Stewart during the fading year. It will be difficult indeed for her to exceed in the future the dramatic delineations presented in "Her Mad Bargain," "Playthings of Destiny" and "The Invisible Fear." Nor can "Harriet and the Piper," "Sowing the Wind," "A Quest of Honor," "The Fighting Shepherdess" and "The Yellow Typhoon" soon pass from memory. Miss Stewart is now working in "The Woman He Married."

A short while ago we met Charles Ray—in the flesh—for the second time. His has been a busy year—and years. And we bank he will pay for his recent brief vacation from the studios, with a 1922 chock full of work. Perhaps we will see another "The Old Swimming Hole," or a winsome "Nineteen and Phyllis," or some prototype of the many simple, rural characterizations he has enacted in a score of photoplays. Trust Arthur Kane's guiding hand for that. And so—we look forward to the production which will follow "R. S. V. P."

For some years a familiar figure and name was missed from the ranks of directors. But Harry A. Pollard is back again—and Universal is to be congratulated. It was in 1910 he waded into film waters with Marguerita Fisher's "There, Little Girl, Don't Cry." Then he played leads under his own direction, and followed with some years at Metro. Now he is starting on "The Leather Pushers" series. He has the stories—he has the titling ability (s'sh—we saw those for the first picture) and he has the directorial sense. The public will get the benefit of this prescription.

William Nigh has been a long time in the game. We doubt if he has ever done better work than in the past year. Look upon "Her Daughter in Law."

"School Days" with Wesley Barry (why christen him "Freckles" for good, Neilan?) and "Why Girls Leave Home." Quite a pretentious trio of successes for a director with a "past" and a "future."

Ever think life is short? Well, Charles Hutchinson says it isn't. And he ought to know. Leaving out the million or so of times he has chanced his neck for serial thrills in the past, consider the past twelve months. Thirty-one one-thousand reels of "The Double Adventure." The same for "Hurricane Hutch." Add 'em together and, knowing the Hutchinson love of pulling thrilling stunts, consider he is still with us—and will bob up strong next year.

Two years—four pictures accomplished. Also the accomplishment of being a success. That's Hope Hampton's record. In "Star Dust" she has surpassed any of her previous work. Just as in each former picture she succeeded in bettering her claims to stardom. In 1922 Miss Hampton will be seen in "The Light in the Dark" first of all. Looks like a "Happy New Year" for this star.

A writer of real scenarios as proven by "Disraeli" and the present Arliss vehicle, tentatively titled "Idle Hands," is Forrest Halsey's claim to distinction. Looking backwards we find him responsible for "The Wonderful Thing" adaptation, also "Ashes of Embers" and "Flames of the Flesh." Next success?

Even the trade hears little of a D. W. Griffith production until it is completed and launched upon world audiences. And after that, while the picture is being extolled, he drops from sight and is lost for months on a new piece of artistry. His New Year offering "Orphans of the Storm" was made under the title of "Two Orphans"—the story of which is known to everyone. After that—who can tell? We, in the meantime, look forward to "Orphans of the Storm."

Joseph Depew has many "New Years" in the offing—for he is but nine years old. His picture work during the past season includes "Clay Dollars," with Eugene O'Brien, "Salvation Nell" (Whitman Bennett and with Constance Talmadge in "Good for Nothing." Quite pretentious for a youngster. And we can't forget his stage success in "The Hero" with Richard Bennett.

They do say Reginald Denny may find his name in electric lights next season. Be that as it may, he has an excellent chance as the amateur boxer in Witwer's "Leather Pushers" stories. He should feel at home in the role, being an amateur boxer of note in real life. His recent pictures include "Footlights," "Paying the Piper," "The Iron Trail," etc.

It will be "George Randolph Chester Productions," Inc., next year for the noted authors of "Get Rich Wallingford" and other internationally known stories plan to make two elaborate screen attractions a year. They will write, scenarize, cast, direct, edit and title as they did in the case of "The Son of Wallingford," their last big picture for Vitagraph. Both George Randolph and Lillian Chester have unlimited confidence in their ability to "deliver the goods." Their past record entitles many others to share this confidence.

We watched William Christy Cabanne directing his latest Robertson-Cole feature "At the Stage Door." Later we saw the completed production. Certainly despite years of celluloid success behind him Cabanne keeps ever a fresh directorial viewpoint. To date he has created or written plots for over ninety photoplays. His latest R-C successes include "The Beloved Cheater," "What's a Wife Worth," "Lifes Twist," "The Barricade" and "The Stealers." And more good ones to come next year.

From the old Vitagraph Company Charles Beyer has had many affiliations and his rapidly developed screen talent has brought him to the limelight—and real parts. You'll see him in "Ten Nights in a Barroom" next, Oscar Apfel's big production. He has been associated in pictures with such stars as Anita Stewart, Clara Kimball Young, Edith Storey and Ina Claire. 1922 looks like a busy year for him.



A scene from "So This is Arizona," released by W. M. Smith Productions. Franklyn Farnum, Shorty Hamilton, Al Hart and Francis Ford are featured

Corinne Griffith Wins Popularity Test

Corinne Griffith, the Vitagraph star, was declared the winner in a star popularity test completed last week by the George J. Wehner chain of theatres, in Brooklyn, N. Y. Patrons of the ten Wehner theatres voted. The star's production which won her the greatest number of votes and the honor of being the first on the list was "What's Your Reputation Worth?" A close second was her most recent picture, "Moral Fibre."

Corinne Griffith is now on location in Florida, where exteriors are being filmed on her forthcoming feature, "Island Wives." This will follow "The Single Track" to release.

Bert Adler Associated with Art Brand, Inc.

Announcement comes this week of the expansion of Art Brand Productions, Inc., and the association therewith of Bert Adler, well known in the motion picture industry as a producer's representative.

Mr. Adler, it is announced, has affiliated himself as Treasurer with the new company, of which Joe Brand is President, this affiliation going hand in hand with the announcement that Art Brand has expanded its activities to include not only the handling of the series of two-reel featurettes starring Charles Ray, but that other important acquisitions for the independent market have also been secured and will be announced as ready for release shortly. No definite announcement is made at present regarding these pictures, but it is said that there are scheduled several features that will prove important box-office pictures.

The C. B. C. Film Sales Corporation will act as the distributing medium for the Art Brand Productions.

"The Soul Seeker" to Be Holubar's Next

Allen Holubar has contracted to make six productions starring Dorothy Phillips at the United Studios in Los Angeles. It is planned to release the first of these photoplays, "The Soul Seeker," through Associated First National Pictures, Inc.

"The Soul Seeker" has been adopted from a story by Harvey Gates and is described as a dramatic outdoor story in which Miss Phillips has a most unique characterization to portray, the most unusual, in fact, of her career.



Robert G. Vignola, director of special productions for Cosmopolitan Productions

Cosmopolitan Reproduces East Side Factory

A study in realism on the screen is afforded by "Just Around the Corner," Cosmopolitan Productions' newest release through Paramount. In this picture, based on a Fannie Hurst story, there is a scene in an artificial flower factory. The director, Frances Marion, was not content with a conventional factory scene; she wanted a factory from life so she scoured the lower East Side of New York in company with her assistant, Stewart Heisler.

After several days' wandering through narrow streets and into loft buildings, Miss Marion and Mr. Heisler eventually discovered in a dingy, miserable and dirty basement the artificial flower factory that impressed the director as having the proper atmosphere. The place was completely photographed from several angles and the photographs were laid before Joseph Urban, the production manager, and in a short time Mr. Urban had the setting complete.

Fox Luminaries Hold Impromptu Reunion

The New York studios of Fox Film Corporation were the scene of an impromptu reunion of Fox stars and directors this week when a number of these from the West Coast studios dropped into the big Manhattan production plant.

Shirley Mason, who had reached Chicago en route back to California after personal appearances in the South and a two weeks' visit to New York, was there met by Bernard Durning, Fox director on the West coast; Sol Wurtzel, studio manager for William Fox in California, and William Russell, whose latest picture, "The Roof Tree," will be released Christmas Day. With them she returned to New York.

Emmett J. Flynn, the director, had arrived in the metropolis a few days before, and soon after him came Charles Jones—this Fox star paying his first visit to the nation's largest city.

The stars will visit most of the theatres and a big Christmas party is planned for their entertainment; but they will all be back at the coast plant ready to begin work on new productions by the first of the year.

As 1921 Appears to a Director

By Robert G. Vignola

DESPITE the numerous elements that have attempted to drag down the screen during the year 1921, I am firmly convinced that the twelve months just passed has done the motion picture at least one great good. This great good is in the production end of the business. Far from deploring the growing strength of censorship sentiment I believe it has been of immense benefit to the motion picture from an artistic point of view. It has forced a change in production methods which I advocated a long time ago. Whatever else it may do it is bringing the motion picture into its own. There is no doubt that censorship must be stamped out because a fettered screen is like a fettered giant—helpless and ridiculous. Nevertheless the censorship agitation has brought the directorial fraternity to a realization of the true psychology of the screen.

With the restrictions placed by the various censor bodies upon certain scenes of high dramatic values which in the past have been depicted in infinite detail, the director has had to turn to a different method of telling his story and at the same time satisfy the censors. He has been forced to leave a great deal to the imagination, to leave a great deal unpictured and yet so picture what he was permitted that the unpictured could easily be imagined. Thus he has not only complied with the censor's requirements but he has raised the artistic standards of the screen.

Some time ago I advocated this very thing and as evidence of my faith in the idea I put it to use in my own productions. It is plain to be seen that the secret of human enjoyment is in imagining things. Every individual likes to imagine what he pleases independent of everybody else. Nobody wants to be deprived of this individuality. And I maintain that the motion picture cannot become ideal until it stimulates imagination. If it is to become a genuine art it must appeal to the mind's eye as well as the body's eye. This very development is being brought about by the wave of censorship. Unable to show certain scenes in detail, directors have been forced to take recourse to the imagination and leave much unpictured that under ordinary circumstances would have been flashed upon the screen in all completeness.

Then, another thing which the past year has done for the screen has been to arouse interest in the real motive of the motion picture. We have, and for that matter still are, laboring under the handicap of being judged wrongly. During the year just ended we have awakened to the fact that what really troubled the screen was a lack of a definite basis or canons of criticism.

What is needed most to-day is to educate the public to know and realize that the motion picture is neither literature nor stage drama, nor music, nor painting, nor sculpture, nor architecture, but an art in itself, distinct from those arts though affiliated with them.

The biggest handicap we have to contend with to-day is the public misunderstanding of what the motion picture really is or what it is trying to accomplish in the arts.

"The Western Will Live"—Carey

TO the oft-repeated query "is the demand for Western dramas dying out," Harry Carey, Universal star, who has for years been identified with virile outdoor roles, emphatically negatives the question. He says:

"The Western drama will never die because it is America's distinctive type.

"Yet Western drama, especially as we have seen it on the screen, has been most bitterly neglected by producer, actor and director.

"The year 1922 will see the true type of western come into its own and it will be a far better and more appealing drama than the film fan has expected.

"Dramas founded on society and business have become dramas of detail but the western has been compiled largely of thrills and lawless situations.

"Tales of the great American west will live just as the tales of Greece and Rome have lived after the fall of those nations. Society drama is built on the sham of social decorum and the mad strife for wealth to the almost total eradication of human interest and heart appeal. Instead we have satire and cynicism.

"But the great open heart of the west is as yet uncovered with the thin veneer of social convention which the ultra-civilization of the east will spread as it creeps further west. In the western drama men are men and women are women and they act as such. This gives the chance for human interest and heart appeal which the eastern society drama denies both artist and director.

"The motion picture fan demands human interest touches and only stories of that type will be the successes of 1922.

"Because society drama offers only class appeal and western drama appeals to the heart I predict that the coming year will see the human-interest-western rise to the high water mark in popular favor."

Montagne's Record for Scenarios

Edward J. Montagne, who made the adaptation of "A Man's Home," the Selznick feature at the Capitol theatre this week, can perhaps lay claim to have written more original stories and picturizations than any other scenarist. During his ten year's connection with the Motion Picture Industry, he has had produced over three hundred original stories and almost as many adaptations.

Selznick Tender Luncheon to Ladies of Press

In celebration of the success of "A Man's Home," in honor of the author, Anna Steese Richardson, a luncheon was tendered ladies of the newspaper and trade press at the Hotel Pennsylvania, on December 14. It was most unique and unusual, in that it is the first time anything like a representative body of New York newspaper women have been assembled in conjunction with such an affair.

Motion pictures were taken of the gathering while luncheon was being served. In less than two hours a print was shown the guests, many of whom remained to witness the screening of the major film "A Man's Home," which followed.

The Selznick organization was represented by Agnes Johnston, who acted as hostess ably assisted by Bessie Mack of the Capitol theatre. Grace Valentine and Margaret Seddon, of the cast, were among the guests; a part of them follows:

Mabel McElliott, Illustrated Daily News; Martha Coman, New York Herald; Margaret Rohe Howard, representing the United Press; Helen Bullitt Lowry, New York Times; Ada Patterson, New York American; Jane Dixon and Florence Smith Vincent, Evening Telegram; Virginia Barrows, Evening Globe; Mrs. William Johnston, Sunday World; Sophie Irene Loeb, Evening World; M. Bruening, Evening Post; Grace Wynden Vail, Journal and American. Some of the Brooklyn dailies were represented, and the theatrical and trade press by; Helen Rockwell and Susanne Sexton, Morning Telegraph; Alice Carroll and Frances Weller, New York Review; Miss Fergus, Picture Play; Dorothy Moran and Ruth Rosenberg, Dramatic Mirror, Dorothea B. Herzog, Movie Weekly; Mrs. Sime Silverman, Variety; Mary Kelly, Moving Picture World and Lillian R. Gale, Motion Picture News.





HARRY A. POLLARD

who is scenarizing and directing
"THE LEATHER PUSHERS"
from the H. C. Witwer stories,
which the Knickerbocker Photoplay Corporation
is producing for UNIVERSAL



The Season's Greetings

MABEL NORMAND

West Coast Production Trend

By J. C, JESSEN

THERE is reason to believe the crop of independent productions for 1922 will be much greater than during the present year.

At the present time the several announcements of management of the large producing distributing companies plans to curtail production points to a smaller number of program pictures being made in and about Los Angeles during the coming year.

Efforts are being made by producers to cut the cost of production and in some studios a limit has been placed on the price to be expended for a picture which means that the production cost will be reduced materially. In one instance the maximum to be spent on a picture is $110,000, in another the maximum is $90,000. The heads of these producing companies expect to hold the quality of their pictures to the same level as of the past. They propose to do this partially by reducing salaries, partially by preventing waste and partially by adding efficiency that will prevent loss of time and the taking of scenes that are never used.

Generally speaking the producers who heretofore spent money like drunken sailors fully realize that they must meet the demand of the exhibitors for lower rentals and they are trying to produce pictures suitable for lower rentals without reducing the quality.

If history repeats itself there are going to be some mergers. In the past rumors of a merger always precede the actual announcement of the merger by many months. For months there have been rumors of mergers and when the announcements come, as they surely will within the next few months, they will be no surprise to people of the producing field for the mergers have all been talked over and the result predicted.

The coming year will see far more independent productions made in the West than in previous years. The people who are attempting to bring new money into the film industry by the organization of companies capitalized by people outside the industry are of the opinion that the industry needs features that will gross something like one hundred to one hundred and twenty-five thousand. Such promoters find that they cannot induce capital into the business unless there is a ready market for the product to be made. So much money has been expended in the past on what might be termed super-pictures that did not hit that goal in distribution that the men of money are skeptical. In other words the men with dollars for investment have analyzed the situation and come to the conclusion that there are two classes of pictures, one that will gross from one hundred to one hundred and twenty-five thousand and one that will gross more than four hundred thousand. In other words an independent picture to make good must sell for less than the regular program picture and the super production to make good must go way above the average program picture.

At the present time there are no less than eighty independent companies in and about Los Angeles. Probably half of this number have the finances to go ahead with the making of pictures and the other half is in the state of financing. Probably one-third of the number plan to make one and two-reel subjects, some comedies and some western, while there are one or two that think there is a place for a two-reel drama that contains a good story well filmed but not of an expensive nature.

It is doubtful if there has been a time in the past three or four years when the film industry was bringing as small an amount into Los Angeles as at the present time and with the curtailment of production that several of the studios has announced this weekly sum will be greatly reduced during the first two or three months of the coming year. The employment agency officials say "things are very quiet." The rental-house owners say they could take care of more business and professionals greet each other with "when are conditions going to improve."

On the other hand it is pointed out that theatre admissions have materially increased over a month or two ago and rental totals amount to a greater sum. The pessimistic mental attitude of the East is reflected throughout the producing industry and some voice the opinion that distributors found they can secure pictures at low prices if conditions look dark and so continue painting the outlook as dark as possible in the hope of regulating prices by their predictions.

The Sheriff has not placed a padlock on any studios nor are conditions as bad as talk makes them appear. Interviews with studio executives brings out the fact that the production end is merely marking time until the exhibiting and distributing departments catch up. Heads of Los Angeles studios believe the coming year will see the industry back in the flourishing condition of a few months back.

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CHARLES BEYER

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Recent Productions:
"TEN NIGHTS IN A BAR ROOM"
ARROW
"THE MAN WHO PAID"
"THE TRAIL OF THE LAW"
Oscar Apfel Productions

Selznick Stars Busy at New York Studios

THAT production at the Selznick studios in East Forty-eighth street, New York City, is going steadily forward in the same highly efficient manner which characterized the company's work at the studios in Fort Lee is indicated by the announcement that two of the Selznick stars are to begin work almost immediately upon the completion of their last picture.

Owen Moore, who is just finishing the biggest picture the Selznick company has ever made, is scheduled to begin another big production almost immediately. The new Owen Moore picture will be directed by Victor Heerman. Director Henry Lehrman, who is finishing up the shots on the present Moore picture, will have a great deal of work to do with this production before it is released some time in February.

Elaine Hammerstein, whose "Why Announce Your Marriage?" has not yet been released from the film editor's hands, will be back on the job at the studio before another week has passed. The title of the forthcoming Elaine Hammerstein picture has not been announced. Ralph Ince will direct it, with only a few days of elapsed time between his finishing with Eugene O'Brien in "Channing of the Northwest" and his taking up the next Hammerstein release.

Serial Market Booming Says Manheimer

Backing his convictions that the present demand for pictures that will stimulate business for the many large theatres that have been built during the last few years, will create a new field for the booking of high class serials, E. S. Manheimer of Photoplay Serials Corporation, has released the new Ben Wilson and Neva Gerber chaptered photoplay, "The Mysterious Pearl," to State Rights exchanges and announces the immediate sale of the latest thriller from the pens of J. Grubb Alexander and Harvey Gates to several well-known exchanges in important territories.

Every one of the fifteen chapters of the new serial was completed and the complete line of advertising matter, including a special advance press sheet, made ready for immediate delivery before the release of the production to independent buyers was announced.

Jack Hoxie's Latest Ben Wilson-Arrow

Arrow Film Corporation announces the title of the Ben Wilson-Arrow-Jack Hoxie feature recently completed to be "Two Fisted Jefferson." The direction and story are by Roy Clements. Besides Jack Hoxie, the cast includes Evelyn Nelson, Claude Payton, and E. La Neice.



Nathan Hirsh, president of Aywon Film Corp. and Photocraft Productions, Inc.

Louis Weiss Cuts Short Trip to Exchanges

Louis Weiss, secretary of adventures of Tarzan Serial Sales Corporation, returned to New York unexpectedly this week, cutting short a trip which was to take him around the country to visit the various exchanges which are handling "Adventures of Tarzan," starring Elmo Lincoln. Weiss was called back to the New York offices to affix his signature to an important contract relative to the series of all-star author pictures which Clarion Photoplays, Inc., will produce during the coming year. Shortly after January 1st he will leave New York to complete his itinerary around the country. During the short period he was on the road Weiss visited Toronto and Montreal, Canada and Detroit, Michigan. He reports conditions in these two territories as vastly improved and the various state right distributors are looking forward to increased business early in the New Year.

"His Nibs" Is Sold for Missouri and Kansas

The Liberty Theatres Corporation, operating in Kansas and Western Missouri, with a home office in Denver, Colorado, has just announced that the first big feature arranged for distribution by this newly formed organization is "His Nibs," the Exceptional Pictures Production of which Charles (Chic) Sale is the star, the rights to which were secured by this company from His Nibs Syndicate, Inc., L. L. Hiller, president.

Two Unsold Territories in "Heart of North"

With the selling of an additional territory this week on "The Heart of the North," the feature of the Canadian Northwest which George H. Davis and Joe Brandt produced and are State Righting—this sale being to Columbia Film Service of Pittsburgh for the Western Pennsylvania and West Virginia territory—this feature is sold solid with the exception of two territories. The territories still left open are the Ohio, and the Eastern Missouri and Southern Illinois, for which negotiations are already under way.

"Where is the Star?"

(*Continued from page 284*)

for me." That is well enough, but there is no individual effort directed in behalf of one person on the part of the staff of any of the big companies and the work is for the greater part a matter of routine. In this regard it is well for the individual to reflect on the possibility that he is leaving in the hands of his management the power to unmake as well as make him, and one does not have to delve too far in the past to recall instances where this actually took place.

In advertising there are varied methods and one of them is that which is employed by Henry Ford. You can call Henry what you will: "a smart man," "a crazy man" or "a fool,' but nevertheless he is without doubt America's best little press agent for Henry Ford. Rest assured whatever the big topic of the day is Henry is right there in the midst of it in the public prints. Even the world war wasn't big enough to keep Henry off the front pages. War news was the news of the moment, so Henry spent a couple of million dollars on a peace ship and a plan to "get the boys out of the trenches by Christmas." That was advertising for Henry, only instead of buying so much space he spent the money on something that would get the space. His railroad investment was another of his space grabbing stunts, and within a few weeks he crashed into the news of the disarmament conference by offering to buy the battleships that the Government was going to scrap.

Surely Henry Ford has a lot of money and he is at the top of the heap in the auto game, but he is still spending his dough to keep Henry Ford in the limelight by advertising himself.

He isn't going to slip into the discard if he can help it. He knows that it is just as easy for a big one to slip as the fellow that was never known at all.

Speaking of slipping, have you heard of Hood's Sarsaparilla lately? There's an instance of "it doesn't pay to advertise yourself or your product."

You can't sell clams without blowing your horn! Blowing a horn is just one way of advertising that you've got 'em for sale! By the same token you, Mr. Mrs. and Miss Picture Player, should use the trade papers of your profession as your horn and advertise unless you want to be one of those who are spoken of as "I wonder what became of them; one never hears anything about them any more."

Jungle Serial Started by Warner Brothers

Warner Brothers have started production of their new animal serial, "Shadows of the Jungle," at the west coast studios under the direction of Frank Grandon. Philo McCullough has been engaged to play the leading male role, and Jack Richardson will play the "heavy." The heroine has not as yet been selected.



Harry Rapf, producer of "School Days" for Warner Brothers

Film Author Addresses Women's Clubs

Coincident with its engagement at the Capitol Theatre, New York City, the big Selznick special, "A Man's Home," opened for a week at the Stanley theatre, Philadelphia, Monday afternoon, December 19th.

At the instance of the Selznick company Anna Steese Richardson, author of the photoplay, in collaboration with Edmund Breese, went to Philadelphia the Thursday before the picture opened at the Stanley, and on that day and the day following made six separate appearances before leading women's clubs in the Quaker City where she had been invited to speak on the subject of "Better Motion Pictures." "A Man's Home" was given a prominent place in Mrs. Richardson's remarks.

Ceiling as Screen for Hospital Patients

"Penrod," Marshall Neilan's latest picture in which Wesley Barry is starred was screened before the bed-ridden patients of the California hospital, Los Angeles, recently.

The method of projection was on the ceiling and an unfinished print of the picture was used for the purpose. Wesley Barry acted as host in the program of entertainment and explained the action of the missing scenes of the picture. The idea proved a big success and a plan is being prepared by Mr. Neilan in which all theatres playing "Penrod" may show this film at local hospitals at little expense. The press sheet on "Penrod" will contain details on this stunt.

Weiss Brothers Receive Many Offers

According to the offices of Artclass Pictures Corporation, which organization controls the massive film spectacle based on the Old Testament, and which occupied the time of the foremost producing company in Italy for more than five years, Weiss Brothers are in receipt of many inquiries relative to the ultimate disposition of this film for the American market.



REGINALD DENNY
Starring in "The Leather Pushers"



JOSEPH DEPEW
Prominent Child Actor
Recent Release:
EUGENE O'BRIEN in "CLAY DOLLARS"
Played Andrew Lane, Jr. with RICHARD BENNETT in "THE HERO"



William Nigh's Bulls Eyes:

"Why Girls Leave Home"

"School Days"

"Her Daughter-in-Law"

Jessen's Studio News by Wire

UNITED STUDIOS

Director Frank Lloyd made the first scenes for Norma Talmadge's picture, "The Duchess of Langeais," by Balzac, this week.

Sidney Franklin will complete Constance Talmadge's "The Divorcee" this week.

The second Jackie Coogan subject is still untitled.

Allen Holubar will begin the production of "The Soul Seeker" with Dorothy Phillips on January 2nd.

Director James Young is selecting the members of the cast for "The Masquerader," starring Guy Bates Post.

Chester Bennett has completed "The Starveling," starring Jane Novak.

Nazimova has finished work on "The Doll House."

J. L. Frothingham is titling "The Man Who Smiled."

Emory Johnson and company are at present in San Francisco filming exteriors for "The Midnight Call."

GOLDWYN

J. Rupert Hughes has completed the direction of his own story "Remembrance." The cast includes Claude Gillingwater, Kate Lester, Patsy Ruth Miller, Cullen Landis, Nell Craig, Dana Todd, Richard Tucker, Esther Ralston, Arthur Trimble, Lucille Ricksen.

Richard Butler Glaenzer has joined the scenario staff.

Victory Bateman has been added to the cast of "The Dust Flower," by Basil King. Rowland Lee is directing.

Wallace Worsley denies that he has signed a contract with Universal Film.

M. D. Gardner, the assistant general-manager of studios has been elected to the board of trustees of Culver City.

Richard Dix won the president's cup in the California Country Club golf tournament.

UNIVERSAL

Hobart Henley will direct Priscilla Dean in "That Lass O'Lowry." Wallace Beery and Beatrice Burnham are included in the supporting cast.

Jack Conway is directing Hoot Gibson in "Land of the Lost."

"Thy Servant's Wife" is the title of the next DuPont vehicle. It is a story of British life in South Africa. Vernon Steele will play the lead. Paul Scardon is the director.

Lloyd Ingraham is engaged to direct "Second Hand Rose." He is now selecting members of the cast.

Stuart Paton will direct Frank Mayo in "The Way Back." Members of the cast are now being selected.

Reginald Barker and company have gone to the Feather River district for opening scenes for "The Storm." The leading roles are being played by House Peters and Virginia Valli.

Universal has purchased from the Union Pacific Railroad great quantities of rolling stock of the Civil War period. This will be used in the filming of the historical serial, "The Days of Buffalo Bill," being directed by Edward Laemmle.

Subjects in production include "The Dangerous Little Demon," starring Marie Prevost under the direction of Clarence Badger; and "The Peterman," starring Herbert Rawlinson.



W. H. Hoffman, vice-president and general manager Tiffany Productions, and Robert Z. Leonard, director general for Tiffany Productions

LASKY

Agnes Ayres, Jack Holt, and Walter Hiers are in the cast for William DeMille's film version of "Bought and Paid For." Clara Beranger is doing the adaptation.

Director Paul Powell and Dorothy Dalton with her supporting cast have left for the Yosemite district to film exteriors for "Tharon of Lost Valley." Jack Mower plays the leading male role.

Mary MacLaren will play the lead for Wallace Reid in "Across the Continent." Philip Rosen will direct the production, and Betty Francisco is to play the ingenue lead.

HAL ROACH

The next Harold Lloyd comedy, "He Who Hesitates," will consist of four reels. The filming of this subject is completed. Mildred Davis, her mother, and Harold Lloyd will spend the Christmas holidays in New York. Miss Davis has renewed her contract with Hal Roach as lead for Lloyd for another year.

"Snub" Pollard is making a comedy based on a monkey gland operation. Players include Marie Mosquini, Tom Kennedy and Noah Young. Charles Parrott is directing the subject.

"Some Baby," a "Snub" Pollard comedy has been shipped East.

METRO

Maxwell Karger will direct a special production upon the resumption of activities.

Victor Hotel has been added to the cast of the George Baker-Gareth Hughes picture, "Don't Write Letters."

Bert Lytell will make an original Bayard Veiller story under the direction of the author. It is titled "Sherlock Brown," and the cast includes Ora Carewe, Sylvia Breamer, DeWitt Jennings, Milton Taylor, and Hardee Kirkland.

Harry Beaumont is completing Rex Taylor's "Daphne's Disposition," starring Viola Dana. In the cast are William Lawrence, who plays the male lead; Arthur Rankin, Hardee Kirkland, Myrtle Rachelle, Knute Erickson, Elsa Lorimer, Snitz Edwards, Colin Kenny, Bradley Ward, and "Broken Nose" Murphy.

FIRST NATIONAL

Ince is casting for "Bell Boy Thirteen," starring Douglas McLean.

Recently finished pictures are "Jim," having a cast headed by Milton Sills, Marguerite DeLa Motte, and John Bowers; and "The Hottentot," with Douglas McLean, Madge Bellamy, and Raymond Hatton.

Production has been started on "The Brotherhood of Hate" under the direction of Lambert Hillyer.

Maurice Tourneur is now filming "Lorna Doone."

John Stahl is finishing "One Clear" at Mayer's studio.

Fred Niblo is beginning "Rose of the Sea," starring Anita Stewart.

FOX

A two reel novelty comedy in which all the parts are taken by ducks has been completed by Del Lord. "The Eternal Triangle" serves as the theme of the story. One big scene shows the interior of a miniature theatre with ducks in the audience, orchestra, and on the stage.

Sol Wurtzel arrived this week from New York accompanied by Emmett Flynn and Bernard Durning. Dramatic production will not be resumed until in January.

Curleywed Comedies Popular Series

The Cruelywed Comedies under the general direction of S. M. Herzig are figuring prominently just now on Arrow's Comedy Franchise. The two stars, Mr. Paul Wiegel, who plays Mr. Cruelywed and Miss Lily Leslie, who plays Mrs. Cruelywed, are most prominent throughout.

Miss Leslie is well known on Broadway. So too is Mr. Wiegel, both having played in big Metropolitan successes like "The Boomerang," "Up Stairs and Down," "Are You a Mason?" As screen celebrities they are also well known, both having been identified with Vitagraph, Theda Bara, Otis Skinner and other great screen attractions.

ARGENTINE AMERICAN FILM CORPORATION
(CORPORACION ARGENTINO-AMERICANA DE FILMS)
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NEW THEATRE
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PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Installation and Proper Care of the Theatre Organ

Exhibitor Should Study Needs Before Selection

BY H. J. WERNER

FROM a close observation of the difficulties in properly conducting a motion picture house the ideal exhibitor must possess the qualifications of an extensive education in the liberal arts, finances and diplomacy in addition to considerable executive ability.

Theatre patrons are determined that everything presented to them must be worthy of their consideration including music, photo-drama, decorations, lighting and other necessities essential to their physical comfort.

Unlike Caesar's Gaul the motion picture public are divided into three unequal parts. First there is the plain "fan" who goes to the theatre because he thoroughly enjoys it; second there is the patron whose interest is served by pictures and music and third is a more sophisticated class who take a keener delight in the concert and the musical interpretation of the photo-drama. In view of the fact that the latter classes are assuming greater proportion, it is well for the progressive exhibitor to give greater consideration to the quality of music he is offering his patronage.

Economic conditions throughout the country have affected the motion picture industry to an appreciable extent and theatre overheads have necessarily dropped. However, the fundamentals of rent, light, heat and film expense are being maintained so that the orchestra pit alone bears the brunt of lower overhead. Orchestras have been curtailed or entirely eliminated and the organ has come into its own not alone from its economic and adequate artistic results but because of the disquietude resulting from temperamental and labor difficulties proportionally incidental to the number of musicians employed.

The majority of picture patrons will concede that the organ for picture purposes seems to be the instrument that furnishes the music most of the time in the greater number of medium and high class theatres. It is therefore necessary that the condition in which the organ is maintained should be of vital importance to the management and finally to the public.

Ordinarily when Mr. Exhibitor purchased his organ he did not hesitate to inform the world that it was the "largest and grandest" and probably boosted the price over its actual cost. However, the regular patrons will lack enthusiastic appreciation of the music if an inferior organist is retained at the console or the instrument itself fails to live up to expectations.

The selection of specifications suitable in size and design for the house or the purchase of the instrument from a reputable manufacturer is only a start in the right direction. The continued success of the instrument requires proper chambers for its reception, expert installation men and an operator properly trained for organ playing.

The instrument itself must be a theatre organ and not a church organ. The church organ has its mechanism and various sets of pipes arranged and voiced so that a composition of pure organ literature can be adequately rendered. The church organ has its various tonal divisions arranged so that each one is complete in itself and measures up to a standard that tradition has imposed upon organ builder and composer alike. The church organ contains the dignified diapasons and sufficient reed tone to make the effect homogeneous; has certain solo voices, a brilliant ensemble and a few extra fancy stops. The church organ has certain mechanical features for combining stops and "coupling" manuals rendering conditions which make it impossible for the organist to use stops on the different manuals simultaneously.

A theatre organ is designed so that the organist can play anything that has ever been written for the organ and in fact any music that it is physically possible to play. The tonal character of the manuals on the theatre organ are arranged differently. One keyboard should contain all the suitable accompanimental voices and certain rhythmic traps or effects which are used in conjunction with the accompaniment.

The next most important manual should contain all the solo as well as the accompanimental voices so that every possible voice may be blended together by the organist in order that he may vary the tone quality of his melodies as much as possible. By this arrangement the organist's work is greatly simplified as he does not have to continually change the position of his hands from one keyboard to another to blend solo voices which unfortunately are not placed on the same keyboard.

The tone of the church organ is of course dignified and sonorous and of a quality suitable for ecclesiastical use and for polyphonic music. The theatre requires not only certain tones which are fitted for church use but also every shade of tone found in a symphony orchestra that the organ builder can reproduce.

In addition to the proper arrangement of the various stops and pipes to render everything as available and convenient as possible to the organist, we must consider such matters as the speed and rapidity of the organ action; the depth and weight of the manual and pedal touch, the wind pressure used and the resulting tone, scale and diameters of the various pipes, reliability of the action and a thousand and one other details which go to make up a good theatrical instrument.

Space will not permit our going into these very vital points

Valuable Information for Exhibitors

Ignorance of the proper care necessary to keep a large organ in good condition, has cost many exhibitors large sums. The NEWS has received many inquiries concerning this phase of theatre management. We have made effort to answer the inquiries at various times. We asked Mr. W. J. Werner, president of the American Photo Player Co. to prepare an article on the installation and care of the organ. His article is presented here. The American Photo Player Co. manufacture the Robert-Morton Organ.

1922—Perfect Projection—1922

The Motiograph People
wish for
Every Exhibitor
A Merry Christmas
and
A Happy New Year



THE NEW
MOTIOGRAPH DeLuxe
THE PROJECTOR PREDOMINANT

Insures
Perfect pictures,
Bright as noonday,
Steady as a rock.

The kind that
Are a genuine
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Keep your
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Of the times
By installing
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In 1922.

This new projector is
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Will eliminate your
Projection troubles.

The New Motiograph DeLuxe is used in Balaban and Katz' famous Chicago theatre, THE TIVOLI

Write for Literature

Enterprise Optical Manufacturing Co.
564-572 W. Randolph St.
Chicago, Ill.



Note comparison in size of this pipe. Its tone is very deep and is used only in large organs

as exhaustively as they deserve. Very brief thought will show how absolutely essential each and every point is to a successful organ. The question has often been asked, which is the more important in an organ, the action work or the tone. Some say one and some the other, but the fact remains that they are both equally essential. Good tone is useless if the action is so imperfect that the pipes fail to respond properly and a perfect action is of little use if the tone that it presents to the ears of the audience is crude or unpleasant. Thus everything has to be right and working efficiently all the time if Mr. Exhibitor is going to enjoy the best music that his organist can offer to his patrons. The health of the organ is as necessary as is the health to the organist—both must be in the pink of condition to do their best work.

Chambers and Installation

Properly designed organ chambers should be built of hollow tile or concrete coated inside with hard, smooth finish plaster, which will properly confine the tone when the swell shades are closed and efficiently reflect it out into the auditorium when the shades are opened. Not only should the walls, floors and ceiling be strong enough to withstand the very considerable bombardment of sound waves without tone leakage, but the shades or fronts must be instantaneous in operation and of sufficient area to allow the unobstructed egress of the tone. These chambers should be absolutely dry and clean and if the organ is placed in more than one room, the chambers should be of the same height if possible so that the temperature is even, which results in the organ staying in tune much longer and a consequent reduction in maintenance costs.

Organ chambers can generally be planned in one of several locations in a theatre, according to the particular house. The plan most frequently adopted is to use the space usually occupied by the boxes on a level with the first balcony. Frequently one or both sides of the wings are used with the tone either speaking on to the stage itself or being projected through grilles on either side of the proscenium arch. In the former plan the tone usually mixes better and has a chance to blend before reaching the audience, but is sadly dampened if the curtains be lowered. In the latter plan, obviously, curtains do not interfere and the brilliancy of the tone is not impaired, but the effect would possibly be unpleasant to members of the audience seated close to the sound outlets in the event of the balcony running right up to the sides of the proscenium.

Probably the very best place and the one least frequently used is what is known as a proscenium installation,—the organ being bracketted on either side of and over the arch, a grille being built, which has the effect of making a very massive and handsome proscenium. The organ is entirely screened,—is easy of access and in large theatres can be practically on one level,—and with possibly a small work shop and entrance from one of the upper lobbies.

A word to architects might not be amiss. Consultation with an organ expert *before* the building is actually in construction may be the means of easily obtaining a good installation which will redound to the credit of everyone concerned. An undersized grille or a sound pocket may reduce the organ's efficiency as much as 50%. Most organ builders will be glad to cooperate in the design of the theatre and are really interested in having things right.

A case is quoted wherein the sound opening was placed close to a large ventilator which worked on the exhaust system with the result that a large percent of the tone went not only over the heads of the people but clear out of doors.

Maintenance

The action of the modern organ consists of an enormous multiplication of a few very simple parts, contacts, cables, magnets, primaries, relays, etc. While the component parts are in themselves very simple and not liable to derangement, the fact remains that the simplest mechanism if multiplied a thousand fold is certain to require some adjustment and regulation.

The blower and motors must be regularly oiled and the bearings and commutators attended to. The blower room kept neat and free from dirt and dust, which would blow into the organ and might possibly cause ciphers by lodging on the armatures or valves. In any event the dirt will pass into the pipes themselves and lodge in the nicks and windways or even get beaten into the metal of the rapidly vibrating brass tongues.

In addition to the motors, the low voltage electrical system which controls the action has also to receive attention. A moderate sized modern theatre organ contains probably upwards of ten thousand separate make and break contacts. It is true that great thought and care have been exercised in their design and manufacture but still it is only to be expected that some attention is required.

Again there is the tonal side of the organ. The pipes must be kept in tune and in proper regulation regarding power, promptness of speech and pitch. Dirt from the blower and ordinary dust affect the power and promptness and also indirectly the pitch, and differences of temperature change the pitch of the pipes in varying degrees.

The actual functioning of the different kinds of pipes is a subject worthy of deep study and one which cannot possibly be treated in an even partially comprehensive manner in a brief article such as this.

Suffice it to say that the tone of a given pipe has three attributes, quality, quantity and pitch. These attributes are present as a result of the use of certain scales, i. e., lengths and diameters of the various pipes in a set. The height and width of the mouth, treatment of the windway or, in the case of a reed pipe, the thickness and treatment of the tongues and also the quantity of wind admitted to the pipe all affect the tone. A change in any one of the above quantities

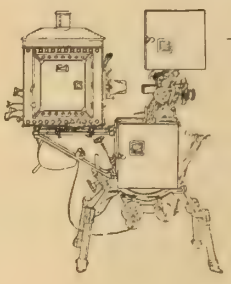
(*Continued on page* 314)



Typical Robert-Morton five manual console

Power's Service

Good Will Throughout the Year



We take great pleasure in again following the time honored custom of wishing all our friends in the Motion Picture Industry

A Merry Christmas and
A Happy New Year

Nicholas Power Company
INCORPORATED
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Edward Earl
PRESIDENT



Reddish Brown mottled Terra Cotta with darker toned base course

PEOPLES THEATRE
CHICAGO, ILLINOIS
C. W. & G. L. Rapp, Architects

"Great!"—said A. P. Lyons

"What do you think of Terra Cotta as a facing material for theatres?" we asked Mr. A. P. Lyons, Managing Director of the Peoples Theatre. "*Great!*" was his enthusiastic reply.

We then asked him several other questions: Did he regard the attractive appearance of his theatre as a valuable advertisement? Did he consider that it attracted customers? If building a new building would he specify Terra Cotta? Would he recommend it to other theatre owners?

To all of these questions his answer was the same — an emphatic "*yes.*"

Low initial cost, an almost negligible maintenance cost, beauty, and ease of cleaning—these are the features of Terra Cotta that have made Mr. Lyons an enthusiast. Numerous complimentary remarks concerning the appearance of his theatre, as well as an ever increasing patronage, have convinced Mr. Lyons of the business-getting value of a handsome Terra Cotta exterior.

Perhaps you plan to build a new theatre. Or perhaps you are considering the alteration of your present one. In either case we can send you information which may save you time and money. Address **National Terra Cotta Society,** 1 Madison Avenue, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Theatre Built on Pueblo Style

Herford Tynes Cowling, photographer for the Paramount-Burton Holmes Travel pictures, discovered the El Onate theatre, Santa Fe, New Mexico, which he says "Is the only theatre on the Indian Pueblo Tyne in this country—or in any other country I know of—and is unique in design."

"The people of Santa Fe are building a lot of their homes on this type of architecture—which is the only truly American type of architecture."

The photograph shows the theatre draped for Paramount Week. The ladder is decorative and not a necessary means of progressing from one part of the building to another. Santa Fe is a town of 3,500 and has a large Mexican population. The unique architecture gives Manager John H. McManus a decided edge on two competing houses.



The El Onate theatre, Santa Fe, New Mexico, said to be only house built on Pueblo style of architecture

Diamond Theatre Opens

The handsome Diamond Theatre recently built at Bowling Green, Ky., would be a credit to a city many times the size. It is thoroughly modern and fireproof, of brick, concrete and steel, and is a structure of beauty and refinement.

It has a seating capacity of 1100—750 downstairs and 350 in the balcony; a length of 160 feet and a width of 56 feet; three stories high; proscenium; eight dressing rooms to accomodate fifty people for occasional vaudeville. There are four boxes and narrow loge balconies on both sides.

The theatre is provided with a modern cooling system that changes the air every three minutes in summer and every seven minutes in winter; also a refrigerating plant, heating and lighting systems, independent of the city. The lobby is wide and splendid, with double glass doors of handsome design; mirrors and potted plants add beauty here. Rest rooms are provided off the foyer for men and ladies.

The projecting room is a model, of brick and concrete, with two Simplex machines, stereoptican and spotlights. It is exceptionally large and roomy and cool. It is a 120-ft. throw to the screen.

The interior is of quiet tone, with plaster walk of ground-in tints, green gold and tan being the general color scheme. A three-color lighting control gives wide effects of beauty. Special staff relief work ornaments the fronts of balconies and boxes. Silk draperies add luxury and finish. A beaded screen is used. A Robt. Morton organ and a six-piece orchestra furnish the music.

The Diamond, built at a cost of $150,000, is owned by the Setter Amusement Co., Inc., of Cattarragus, N. Y. C. A. Setter is local manager. A certain novelty about the theatre is that Mr. Setter was his own architect, contractor and decorator, having had years of experience in this line in New York. He superintended the wiring, too, and planned some original designs in electric fixtures, and added some of his own ideas to the cooling and heating systems.

Seats were furnished by Haywood Bros. & Wakefield, Chicago, Ill.; millwork by Forbes Mfg. Company., Hopkinsville, Ky.; tile by Hagan, Magruder Company, Louisville, Ky.; brick by T. L. Herbert Sons, Nashville, Tenn.; electric fixtures by Burdoff Bros., Louisville, Ky. and Swanson Electric Company., Evansville, Ind.; relief work by National Plastic Relief Company, Cincinnati, O.; and stone by the Whitestone Quarries, Bowling Green, Ky.

Bigger and Better Business for 1922

Joseph Hornstein, vice president and general manager of the Howells Cone Equipment Company, New York, predicts better business throughout the motion picture industry for 1922.

"We have all felt a decided tightening of the purse strings during the past twelve months," states Mr. Hornstein, "but there is every indication that conditions will be better before 1922 gets under way. Our business has been picking up steadily and reports from our salesmen indicate a large volume of orders following the New Year."

English Camera to Make 30,000 Exposures a Second

At a recent meeting of English scientists Sir Robert Hadfield, the famous steel maker, gave a description of a new cinema camera with which photographs up to as high as 5,000 per second have been taken. This is very nearly at the rate of four miles a minute.

According to reports the camera weighed well over three tons and required a special housing that in itself was twelve by six feet in dimensions.

The inventor, supported by able technicians, consider it quite feasible that the same camera with slight modifications can be constructed to record over thirty thousand exposures a second. This means that the film would be carried past the aperture at the unheard of rate of twenty-five miles a minute, or at about the speed of a bullet from an express rifle.

Texas House Leased

Eaton & Glenn have leased the Olympic theatre at Lockey, Texas, from C. R. Wilkinson. The new owners will add a number of improvements in the near future.

Selling Many Tanks

A. J. Corcoran, of Jersey City, manufacturer of developing tanks, is fast becoming the leader in that field. The tanks manufactured by A. J. Corcoran are of a quality that demand repeat orders. The motion picture industry has become one of their chief lines and experts have been secured to design the tanks to fit the exacting requirements of this industry.

Dan Barton Reports Good Business for Past Twelve Months

Actual business conditions in the motion picture industry were not as bad as estimated during 1921, is the statement made by Dan Barton, of the Bartola Musical Instrument Company, after a survey of the last twelve months' business done by his firm, which, he says, has been very good.

Mr. Barton has exceptional facilities for observation as he is in personal touch with exhibitors in all parts of the country through his continual contact with his customers, this being one of the fixed policies of the Bartola Company.

The best argument as to the present condition of the industry and the excellent outlook for the future, is based on the great number of new theatres where the Bartola Musical Instrument Company has placed musical instruments, and the territory covered by these installations which shows that motion picture theatre men have made progress even though there have been some setbacks.

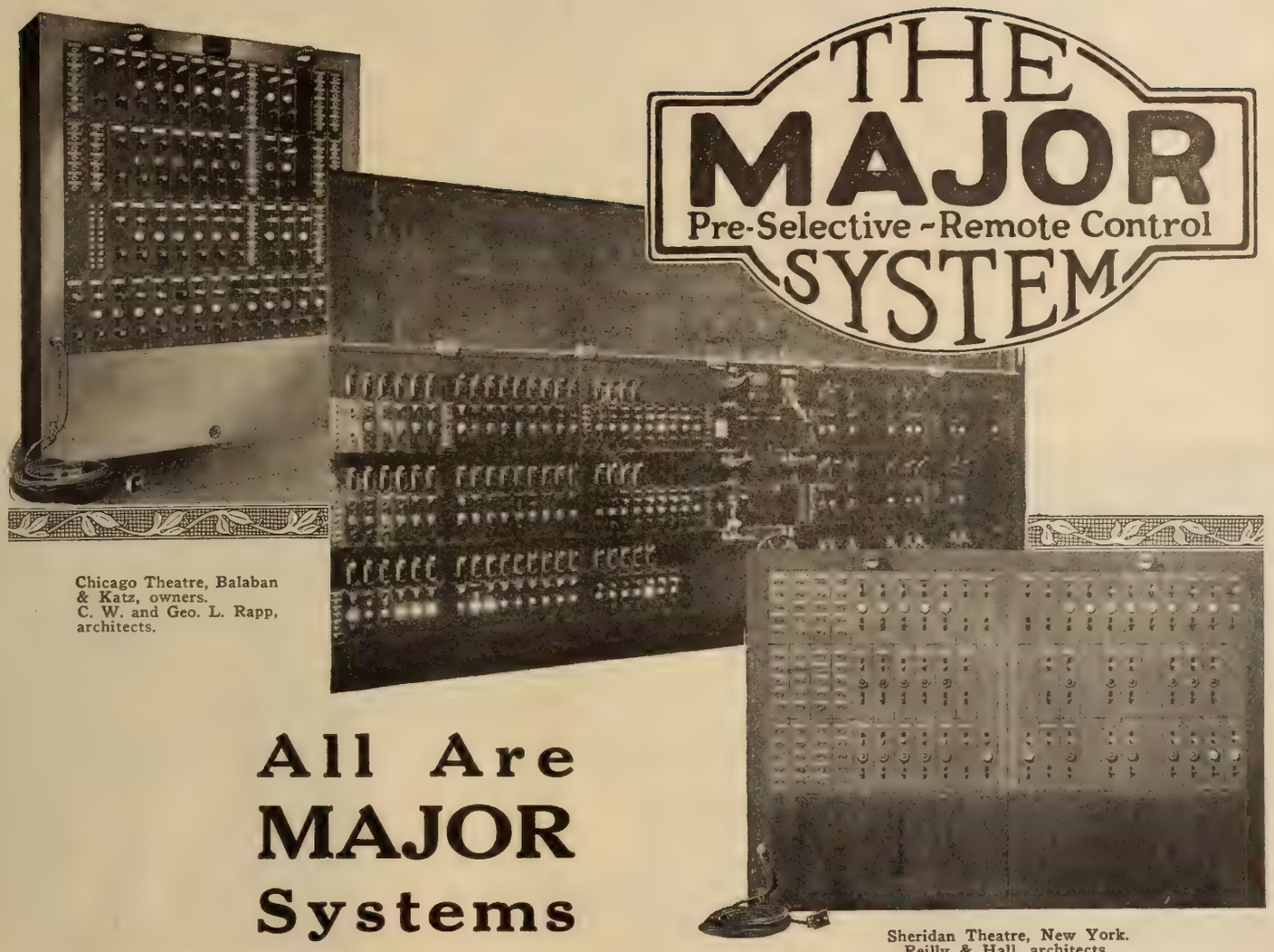
The Bartola Company has placed many organs in theatres already completed but a great many of their contracts have been in new theatres, and the many orders on hand for 1922 installations indicate another good year.

Some of the Bartola Musical Instrument Company's installations made during 1921 were as follows:

Palace, Antigo, Wis.; State Theatre, Brookings, S. D.; Bijou Theatre, Battle Creek, Mich.; Garden Theatre, Columbus, Ohio; Main Theatre, Cleveland, Ohio; Lucier Theatre, Cleveland, Ohio; Five Points Theatre, Cleveland, Ohio; Tibbets Theatre, Coldwater, Mich.; Atlas Theatre, Cheyenne, Wyo.; Amus Theatre, Cheyenne, Wyo.; Strand Theatre, Cloquet, Minn.; Foy Theatre, Dallas, Texas; Oakman Theatre, Detroit, Mich.; Castle Theatre, Detroit, Mich.; Dixon Theatre, Dixon, Ill.; Doric Theatre, Duluth, Minn.; O'Klare Theatre, Eau Claire, Wis.; Grove Theatre, Elgin, Ill.; Orpheum Theatre, Fond du Lac, Wis.; Egypt Theatre, Fort Worth, Texas.; Majestic Theatre, Grand Island, Neb.

Grand Theatre, Cary, Ind.; Palace Theatre, Hamilton, Ohio; Homer Theatre, Hibbing, Minn.; Temple Theatre, Howell, Mich.; Lyric Theatre, Huron, S. D.; Cozy Theatre, Iron River, Mich.; Orpheum Theatre, Kenosha, Wis.; Majestic Theatre, Madison, Wis.; Capital Theatre, Manitowoc, Wis.; Iris Theatre, Milwaukee, Wis.; Oak Theatre, Minneapolis, Minn.; Mascot Theatre, Mobridge, S. D.; Orpheum Theatre, Menasha, Wis.; Muskegon Heights Theatre, Muskegon, Mich.; New Arion Theatre, Minneapolis, Minn.

Strand Theatre, Oconomowoc, Wis.; Miller Theatre, Omaha, Neb.; Strand Theatre, Pontiac, Mich.; Royal Theatre, Royal Oak, Mich.; Tower Theatre, St. Paul, Minn.; Oxford Theatre, St. Paul, Minn.; World Theatre, Toledo, Ohio; Eastwood Theatre, Toledo, Ohio; Baldwin Theatre, Royal Oak, Mich.; Victory Theatre, Tampa, Fla.; West End Theatre, Winona, Minn.; Palace Theatre, Waupaca, Wis.; Hess Theatre, Yankton, S. D.; Mahoning Theatre, Youngstown, Ohio.



THE MAJOR Pre-Selective-Remote Control SYSTEM

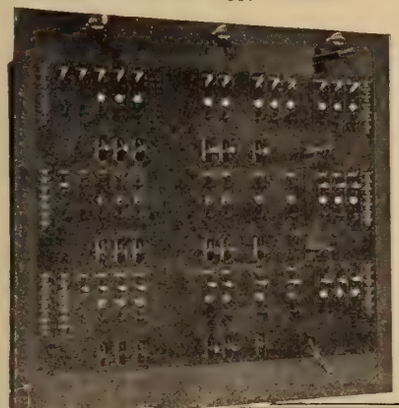
Chicago Theatre, Balaban & Katz, owners. C. W. and Geo. L. Rapp, architects.

All Are MAJOR Systems

Sheridan Theatre, New York. Reilly & Hall, architects.

The Major System of Pre-Selective Remote Control is very flexible in construction, as well as in operation. It fills every lighting control requirement of motion pictures, vaudeville or legitimate theatres better than any other type or kind of switchboard, old or new. Theatres equipped with a Major System can change from photoplays to vaudeville or legitimate without change of apparatus. In case an expansion is desired, it is much easier to add to a Major Switchboard than to any other type.

Mainstreet Theatre, Kansas City. Orpheum Circuit. C. W. & Geo. L. Rapp, architects.



All of the above advantages are in addition to the primary advantage of Major Control, such as Pre-Selection, Cumulative Control and Extended Remote Control. Major Systems do away largely with fire and panic hazards. They cannot be injured, or do injury by careless meddling, and they can be locked against unauthorized handling.

If you do not know fully the advantages of the Major System it will pay you to get complete details before making a decision. The Major System can be used in modernizing an old theatre as well as equipping a new one. Write for the "Theatre Lighting Questionnaire."

Frank Adam Electric Co.

General Offices, St. Louis, Mo.

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Kerasotes Brothers Open Their Third Moving Picture House in Springfield

Strand Theatre, Transformed from Old Bank Building, Is a Splendid Show Place

The Strand, Springeld, Illinois, newest motion picture theatre, opened its doors recently. The Strand is owned and operated by Louis and Gus Kerasotes, two men who have been in the film business here for the past twelve years. The Royal, one of their houses, was abandoned with the building of the new house; the Savoy, a second run theatre, is still operating.

The new Strand occupies a splendid



Gus Kerasotes

location at Sixth and Washington streets, which for years housed the First National Bank. The building was purchased last spring by the Kerasotes for $125,000. It occupies a lot about 40 x 110. More than $75,000 was spent in transforming the building into a modern show house. Helmle & Helmle, builders of the new Lyric here, designed the new Strand. In general appearance it resembles the Lyric, but has several features used by the Capitol theatre, St. Louis. It is the most beautiful of local theatres. The seating capacity is around 800—500 seats being on the ground floor and there are 300 more in the spacious balcony.

The theatre front is of pulsichrome terra cotta, which gives a pleasing appearance. The foyer is lined in beautifully matched marble and is decorated in ivory and gold. The plastering is particularly rich in ornament and the decorations are in old gold, ivory and polychrome. The proscenium arch is exceptionally fine and is an open filigree of gold, back of which is located the $12,000 Hope-Jones Wurlitzer pipe organ. Ventilating is by the Typhoon Fan system. The theatre is heated by steam, with radiation so placed that no cold air ever strikes a patron even when doors and exits are opened.

The largest and finest booth in the city is built into the Strand. It has all conveniences for the operators, and houses two of the new Powers' machines. The booth is located in the balcony.

A special Gold Fibre Minusa screen was installed in the new theatre.

The new Strand boasts of a promenade under the balcony, with the managers' offices and ladies rest rooms also placed under the balcony seats. Two wide stairways, one on either side, lead to the chairs upstairs. The view from any seat in the Strand is good, as there is neither pillar nor post to spoil the line of vision.

The box office is built close to the walk, so that it is very easy to handle the crowds. An inner lobby of no small proportions is able to accommodate quite a large number of people in case of waits. At the rear of the theatre is a standing room space sufficiently large enough to permit easy access at all times.

One of the most striking features of the new Strand is the beautiful marquise. This was from the E. T. Barnum Company of Detroit. Attractive by day, it is doubly beautiful at night. It adds greatly to the smart, trim appearance of the cozy playhouse.—*Dagon.*



View of the Strand, Springfield, Ill., on the opening night

gold, rose and blue, together with the hamonizing lighting effects and interior equipment, produces an atmosphere of simplicity and refinement.

The theatre has a terra cotta front. The main auditorium consists of a closed vestibule and a large foyer, from which broad stairs lead on each side to the artistically arranged mezzanine floor and promenade, where are to be found the women's rest and men's smoking rooms. In the front of the balcony, 10 loges are located, entrance to which is from the mezzanine floor.

I. Sarge Taffae of New York, designed the attractive stage setting, which is arranged for staging prologues. A large Robert Morton organ is concealed behind handsome grills on each side of the proscenium arch, with the console located in the orchestra pit. A seven-piece



Louis Kerasotes

orchestra, including harp soloist, will be furnished, in addition to the organ.

The lighting effects, designed by Black & Boyd of New York, are novel, the various controls being located in the operator's booth. Powers projectors are used.

Ventilation of the theatre has been given especially careful consideration, with a result that the patrons are sure of obtaining warm and healthful air in winter and cool in summer. The especially-designed ventilation system was constructed and installed by the W. P. Kirk Company of Bridgeport.

Peter F. Dawe of Bridgeport, also proprietor of the Palace and Bijou moving picture houses in that city, will give his personal attention to management of the new theatre. He is vice-president of the M. P. T. O. A., and is one of the organizers of the Connecticut division. He will be assisted by Martin A. Heanue, who has been first vice-president of the M. P. T. O. A. in Connecticut and who is now chairman of the executive committtee.—*AGARD.*

Dawe, Bridgeport, a Modern House

Credited with being the last word in movie-playhouse construction and general appointments, the new Dawe theatre at State and Lafayettte streets, in the heart of the business section of Bridgeport, Conn., was opened recently.

The $300,000 house has a seating capacity of 1,500—800 on the main floor and 700 in the balcony. It was designed by Charles W. Walker and built by Marsh Brothers, general contractors and engineers. The color scheme of

Film Developing Corporation Expanding

By enlarging their floor space and installing the most modern equipment, the Film Developing Corp. is now ready to give real service to their patrons. All indications, as reported by this company, are for a prosperous 1922.

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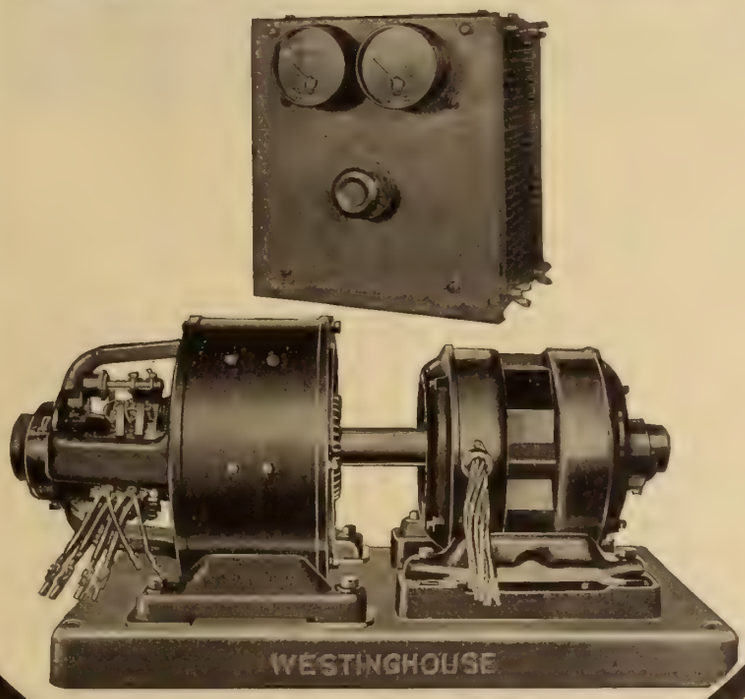
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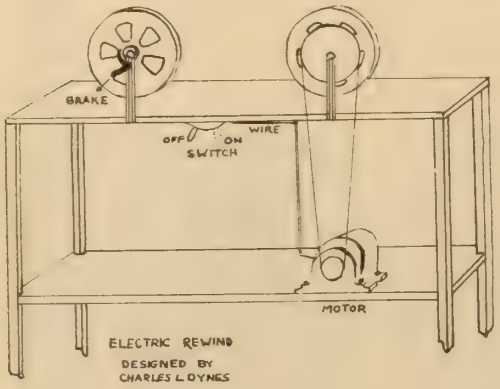
Westinghouse

National Anti-Misframe League Forum

Liberty Theatre, Colorado Springs, Colo.
Dear Ed:

Here I am again. This time keeping my promise to send in some material to the N A M L column. The drawing is a diagram of my electric rewind.

I took a large gear of my rewind and put a grove for a belt on it and placed my motor on a shelf under the rewind table. I think that



the diagram is self explanatory—but one word about the motor. Don't use a large one. I have a 1/8 H. P. 1720 r. p. m. This is all right if a loose belt is used, but the best motor is a variable speed motor like the Fidelity 1/10 H. P.

CHARLES L. DYNES. N A M L 1491
I A T S E 52

Omaha, Neb.

Dear Ed:

I read with great interest the discussions in the N A M L Forum each week, and get a lot of help from them. . . . I would like to hear with what success any of the members have met in using Paramount condenser lens. I have heard about them and was wondering how they were. . . . Soon I will drop some drawings of several devices which I believe will help N A M L members. J. F. S.

A little comment on the lens about which J. F. S. inquires is published on page ??? of this issue.—Ed.

The Season's Greetings

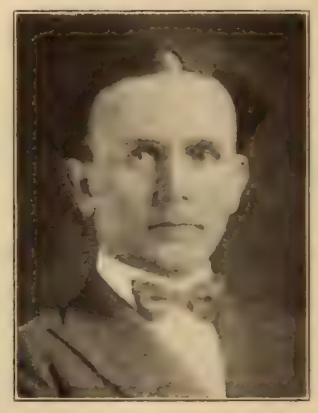
At the completion of the year in which such enthusiastic interest in the Forum has been shown by projectionists the Editor wishes to offer the season's greetings to the League members and to offer them best wishes and his assurance of full co-operation in their fight for better projection.

The Forum supplies these needs and in taking interest in the League and helping his brothers, the projectionist is helping the whole profession, and will also benefit himself.

Again the best wishes are offered to all the N. A. M. L. members in their efforts for better projection during the coming year.

Strand Theatre,
Winder, Georgia.
Dear Ed:

Ever since becoming a member of the league, I have carried out my pledge. I think that the N A M L Forum is about the best move ever put across, certainly every projectionist who takes any interest in his work should read it.



Arthur Nally

My projection is as nearly perfect as possible.

ARTHUR NALLY,
N. A. M. L. 1008.

Douglas, Ga., Dec. 16, 1921.

Dear Sir:

In regard to the letter you printed for me in the Dec. 17 issue of the NEWS, permit me to call your attention to the error you made in omitting the part of my letter telling the proper distance to place the shutter from the lens.

I find that the proper distance and the easiest to adjust is at the point where the ray of light from the lens is the narrowest. By using a blade of the shutter and moving on shaft forward and backward this point can be found. At this place I find the ghost on top and bottom is easily chased away!

Will thank you to publish this for many of the members have written and asked me why I went into the detail without telling the proper distance. I am sure it was just a mistake of the printer, and with very best of wishes to you and all members, believe me,

Most truly yours,
MERRITT H. SCHAUB.

Victor Theatre, Abbeville.
Dear Ed.;

Some time ago a little argument arose between me and one of my mates, another old timer at the projection game, as to what caused film scratches. "A" says that it is caused by tightening film on the reel while rewinding or pulling by hand, while "B" maintains that it cannot be done that way. Who is right? Lets have some discussion on this from some of the members of the League.

B. C. HARRINGTON.
N. A. M. L. 1459.

La Salle Theatre, South Bend, Ind.
Dear Ed:

Am enclosing application for membership in the N A M L. About a week ago we had a seven-reel picture with about 200 ft. shy on the end of the last reel. The exchange accused me and my partners with cutting the missing part off. So I think that it is best that I join the League. I will also have my partners join.

CHARLES E. VOLLMER,
I. A. T. S. E.
Member Local 187.

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NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.



BARTON ORGAN FIVE POINTS THEATRE, CLEVELAND, OHIO

Mr. John Kalafat, Owner Five Points Theatre, Cleveland, Says—

The Barton Organ has beautiful tone quality, the new musical combinations from the divided manual are beautiful almost beyond belief. It certainly is an attraction in the theatre which many of my patrons speak about.

The Barton Organ will be an attraction in your theatre.

The Barton Organ

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Any film will print a shadow and a highlight—it's the tones in between that give the positive its quality.

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Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

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Have Optimistic Outlook For 1922

Evidence of the fact that the Bell & Howell Company are optimistic of the future is reflected in the large capital outlay which has been made for increased factory facilities, and for new experiments and development work embracing machines and appliances for all branches of the Industry. Contrary to the accepted belief that most manufacturing establishments have had to contend with idleness in the recent depression, the Bell & Howell Company have been unusually busy, and have welcomed an opportunity of getting even with production, which has been heretofore retarded, making only long time deliveries possible. In the near future deliveries of major equipment will be made from stock. The slump in business has really been a welcomed period to the Bell & Howell Company, if for nothing more than what it has enabled them to accomplish in the perfection of tooling methods. It has resulted in their being able to manufacture parts cheaper, and with methods which tend to make possible the interchangeability of all parts and with consequent improved precision and accuracy.

The new developments projected for the coming year—models for which are now completed, or in course of construction—include a new super-step Printer, entirely dissimilar from anything heretofore attempted; it is fully automatic, with provision for any number of light changes from one to infinity. A full line for the amateur and semi-professional—including Camera, Projector, Printers, and other laboratory equipment—has also been perfected, and will be well into production in the early part of 1922.

P. M. Abbott Now with News

Starting this week P. M. Abbott assumes the technical editorship of Motion Picture News. Mr. Abbott is a graduate engineer who has devoted a number of years to the study of the projectionists' problems and to the construction and equipment of motion picture theatres.

A. G. Cruikshank will take over the advertising and service end of the Construction and Equipment section.

Installation and Care of the Organ

(*Continued from page* 303)

always results in a consequent change in the remainder. It must not be supposed for a moment that the action of organ pipes is mysterious and can only be comprehended by a few. Any one who has the necessary musical ear and mechanical brain and hand can quickly learn to make the requisite tonal adjustments which may become necessary. Obviously the chambers should be clean, dry and of an even temperature so as to prevent things going wrong.

A good organ mechanic keeps things right and does not allow things to go wrong and so the organ is always efficient, the organist is enabled to do good work and the public gets its money's worth at a minimum maintenance cost to the owner. A large organ should be inspected at least every two days,—a medium instrument once a week and every theatre organ at least once a month.

Every large city has several independent organ mechanics who are capable of rendering such services, and usually the cost of making frequent short visits to an organ is little more than would be the case were the visits further apart and each one longer. The former plan keeps the organ right and prevents things going wrong and the latter corrects things after they have gone wrong.

First, purchase a good organ.

Second, install it right.

Third, keep it right.



Voicing 32 foot pipes on the exterior of Robert-Morton factory

Open Oxford at St. Paul Diamond Theatre

The New Oxford, the largest single floor house in the middle west, was recently opened at St. Paul, Minn. Tom Burke, manager of Midland Films, Inc., and George Grandstrom are associated in the ownership of the theatre. Construction work on the Oxford was started last July.

The house is of red pressed brick and harmonizes with the architectural style of the neighborhood. The building is of fireproof construction and has 10 fire exits. All of its 1,200 seats are on the ground floor, which simplifies greatly the handling of the crowds, and also eliminates the necessity of patrons climbing stairs.

The box office is constructed of Tennessee marble and dark wood. Artistic display windows are provided on either side. A handsomely decorated arch extends the entire length of the front of the building above the ticket office.

The beautiful foyer is separated from the auditorium by a partition curtained with silk. The modern Italian decorative style has been followed throughout the entire house. Amber, mauve and peacock relieved by gold are the colors used in the decorative scheme.

Large dome-like spaces filled with filagree work are to be found at the top on either side of the screen. Cherubs, symbolizing music and art adorn the corners with silken curtains at the sides to emphasize the rich beauty of the interior.

A richly decorated ladies' room is situated over the ticket office on the second floor. The men's smoking room is on the first floor. A large orchestra pit is provided. A Barton organ is one of the features of the house. The organ is at the left of the pit. The console is fitted with three manuals finished in mahogany. Two large rooms over the proscenium grill houses the pipes. Special sound shutters have been installed to regulate the volume of the music. This organ is the second of its type in the Twin Cities. The other was installed in the new Tower theatre, which recently opened. *WISE.*

La Vine's Riviera Simplex Equipped

Every now and then, we hear of someone who does something in an unusual way, and which reflects much credit and causes favorable comment on their ability. This is what happened, when on December first, S. C. La Vine opened the beautiful Riviera theatre, St. Johns Place and Kingston avenue, Brooklyn, N. Y., and gave to the Bedford section of Brooklyn a new and finely appointed theatre. The name Riviera was suggested, Mr. La Vine states in his program, by the garden spot of the world—the Riviera—and as one views the theatre he finds that every effort has been put forth to realize the ideal behind it.

The policy among the modern theatres of today of installing three projectors, to insure an uninterrupted performance at all times, has been adopted by the Riviera management. Three of the latest type "S" Simplex motor driven projectors, two sopt lights and a generator are part of the splendid equipment installed in the projection room.

Several organizations of merit—The Famous Players-Lasky Corporation and B. F. Keith Vaudeville Circuit have been selected to provide the entertainment that will be presented at the Riviera Theatre.

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New York Times	Boston Transcript
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Exhibitors Herald	Moving Picture Age
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This remarkable product represents the most scientific development of the metal coated, negative carbon. It has many advantages over ordinary negative carbons.

WHITE A. C.

LOWER CARBON FOR ALTERNATING CURRENT

A supreme quality white flame carbon made expressly for use as a lower trim for alternating current. In combination with the Standard Pink Label, "ELECTRA" cored carbon as uppers, they give a brilliant pure white light. Recommended where the usual humming noise of the alternating current arc is objectionable.

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Raven Haftone Screen

We have had a very successful year and expect the next year will be better. We therefore are sincerely pleased to wish everyone A Merry Christmas and A Happy New Year.

Raven Screen Corporation

One Sixty-Five Broadway New York

England Claims Most Beautiful and Artistic Theatre

Recently Opened at Brighton, Costing $2,000,000

Hithertofore we have rested securely confident that no country could approach ours in Motion Picture Theatre design and the general elegance and completeness with which our houses stand forth. However, we must now give consideration to the latest creation of our neighbors across the ocean. Robert Atkinson—considered by many as England's most eminent theatre architect—accompanied by several other noted men in this industry, has favored us by a tour of inspection during which he visited the leading motion picture theatres in this country. Mr. Atkinson, while greatly impressed by our grandeur in theatre construction, claims that the Regent, recently opened in Brighton, England, by the Provincial Cinematograph Theatres, Limited, surpasses all in its artistic beauty and completeness.

In quoting extracts from the pamphlet distributed for the introduction of this theatre, a general impression may be gained of the many commendable features of this house.

"Not only is 'The Regent' a theatre which embodies every modern improvement, both in planning for the convenience of patrons and in the methods employed in its construction, but it is revolutionary in the novelty of its design and decoration. Color, as such, is very seldom employed in theatre decoration, but nowhere more than in buildings dedicated to the public's amusement is it so necessary to create an atmosphere of lightness and carefreeness. At 'The Regent' color, and pure color, is the guiding note.

From whatever angle the building is approached, the exterior presents an imposing appearance. The Queen's Road front is encased with colored marbles and colored panels in terra cotta, and on either flank are resplendent lanterns of Venetian design. The whole building is well proportioned, elegantly simple and symmetrical in design, with stately character as the predominant note in the scheme of architecture.

The marble scheme which begins on the front of the building is continued in the entrance hall, with its attractive dado. Its walls and ceiling are of Caen stone. The brilliant mirrors and rich fittings, arranged with artistic skill, give a decidedly aesthetic effect, which is considerably enhanced by the great antique vases used to carry the lighting. The old period antique white marble candelabra—these, by the way, secured from the famous Hope Collection—which are placed at each side of the main stairway are particularly fine, and will well repay close examination.

The spacious promenades, providing ample freedom of movement, which will be found at the rear of each level of seats, are also a new and pleasing feature in picture-house construction. The wide gangways and staircases, which are divided to assist up and down traffic, are a necessity in a building of this capacity. No fewer than nineteen separate exits have been provided for the safety of the public. By means of these exits and the skill shown in placing them, the entire auditorium can be emptied at a normal rate in less than three minutes.

In this connection it may be added that the entire building is constructed of fireproof materials. The projection room is absolutely fireproof and replete with all the latest improvements in machinery.

The Box Foyer is a bizarre series of vaulted and domed chambers serving the two-fold purpose of a corridor and a tea room, connecting directly with the box seats in the theatre and practically on a level with the street. The decoration here is whimsical in character, unquestionably original, but in whichever direction the eye roams good taste will claim its full measure of appreciation. Everything here is of so quaint a character that one hardly needs to be told that the scheme itself sprang from the mind of a true artist and thats craftsmen's hands of more than ordinary skill gave it definite shape. As a meeting place for friends before and after the performances, this section will soon become well known, and once known, much frequented.

From the Box Foyer the three great allegorical pictures of "Carnival" by Walter Bayes may be seen.

The plan of the Auditorium is the latest fan-shape type, employed in the most modern theatres, and which gives a perfect sight-line from every seat in the theatre. There are no pillars to obstruct the view. The balcony, constructed entirely of steel, is the largest theatre balcony in the Kingdom. It has a clear span of 110 feet and a projection of over 50 feet, a feat of no small engineering skill on the part of Dr. Oscar Faber, O.B.E., the consulting engineer. The auditorium itself, in which nearly 3000 people can be comfortably seated, has many strikingly beautiful and noteworthy features. The general color scheme, principally yellow and orange, gives beauty, brightness and liveli-

(Continued on page 320)

Criticism Valuable

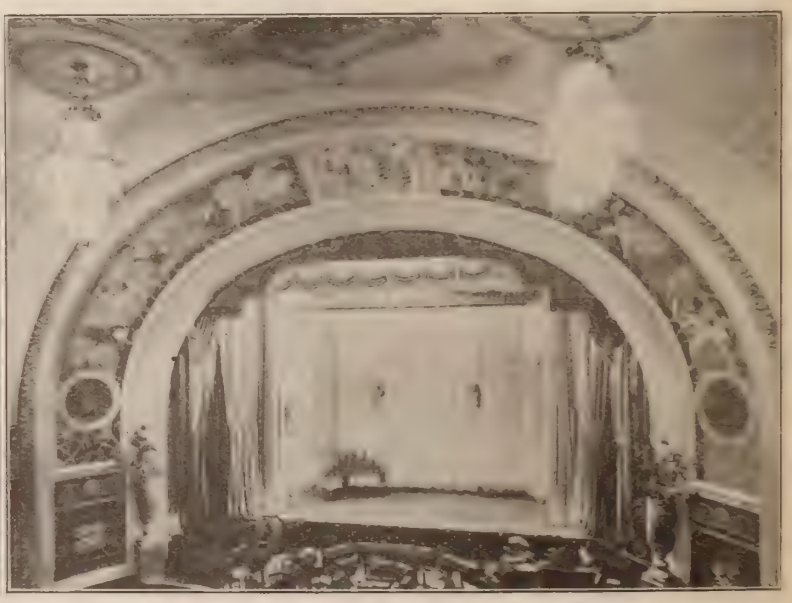
Would it not be profitable for us to listen attentively to the criticisms by England's leading theatre men? Do our houses give a general impression of glitter and show? When we spend millions of dollars on some theatre designed to be second to none, do those millions bring forth real artist beauty, cheerfulness, good taste and character?

More and more the first class Motion Picture theatre must cater to a discriminating public, the people that appreciate real art and will show their appreciation by patronage. We tire of plain show, but the more often we gaze upon beauty the stronger its attraction.

"The Regent" is apparently luxuriant and at the same time artistic. Its total cost was slightly under $2,000,000; however, with which sum, which represents less than one-half our maximum expenditure, a theatre was designed and constructed which is now held forth as the leader of the world.



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In retrospect of the past year, we find that we have many things to be thankful for, and in that spirit of thankfulness, we feel at this, the

"Christmas Time"

that it is opportune to wish our many friends the heartiest

Season's Greetings

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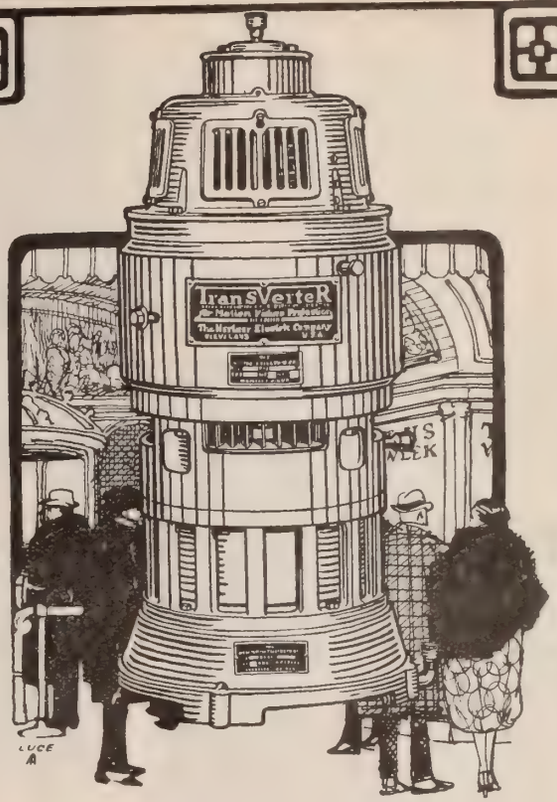


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Beautiful Theatre

(*Continued from page* 318)

ness which in combination with novel lighting effects spreading their radiant tones in all directions will complete a scene of royal splendor. Visitors to "The Regent" will discover new and delightful harmonies in the witchery of light and iridescence which produce an amazing variety of charming hues and tints—a scheme of almost bewildering enchantment. What wealth of coloring, what exquisite detail, what magnificent artistry are here! In the more telling positions there are plaster relief orna-

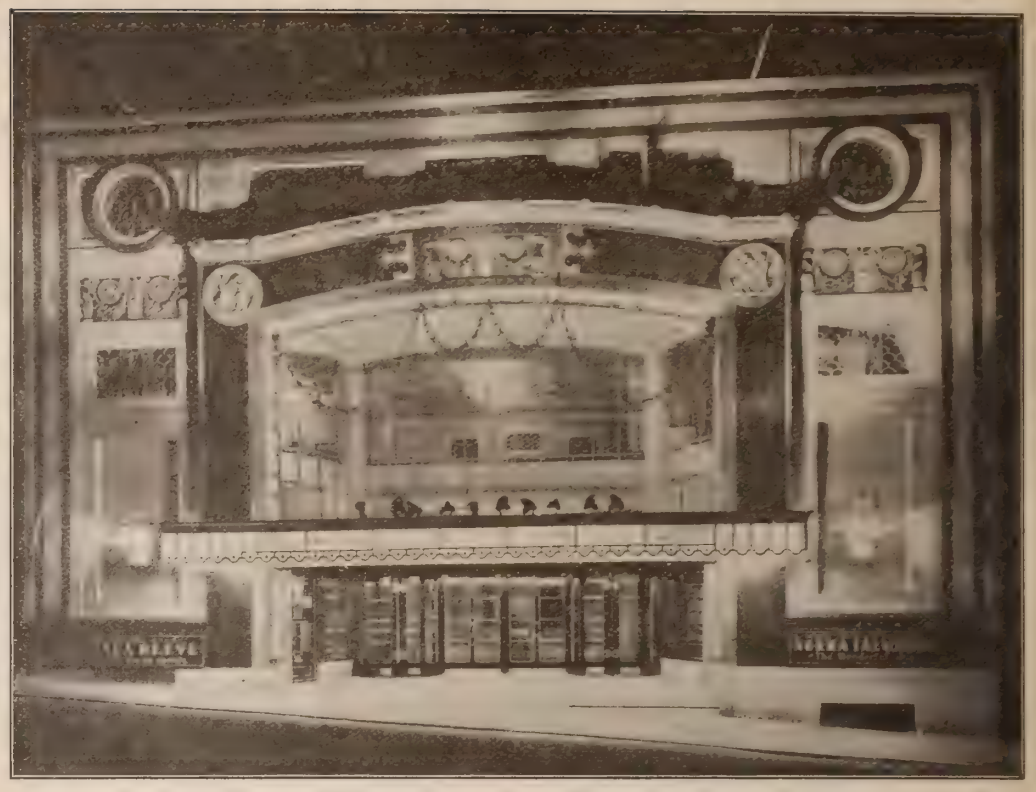


Effectiveness in simplicity

ments of striking and unusual design.

The great arch of the Proscenium, very beautifully decorated in color by Lawrence Preston, A. R. C. A., the Painting Master of the Brighton School of Art, is of majestic proportions, and will be greatly admired by all who appreciate good taste in theatre construction. The Proscenium Boxes and their arched backgrounds cover the front of the great organ chamber, the two halves of which provide the required accommodation for the grand pipe organ especially built for this theatre by Messrs. William Hill & Sons and Norman & Beard, Ltd., of London, at a cost of over £8,000.

(*Continued on page* 324)



Flood lights bring forth the exterior decorations

Paramount Condensers Proving Successful

Reports from various sources indicate that the imported Paramount condenser lenses, which have only recently been placed in use here in this country, are giving very satisfactory service. A thorough test of the practicability of these condensers has been their continued use in the Rialto, Criterion and Rivoli theatres, Broadway, New York. Mr. Harry Ruben, chief projectionist of this circuit, states that he has found these lenses superior to any previously tried under his supervision.

It appears that the superior merits of these condensers lie in the fact that they are ground and polished and are also made of high grade glass. When care is taken in finishing condenser lenses, it is possible to secure less loss of light through surface reflection and, in some cases, spherical aberration. It seems logical then that these imported condensers should prove more satisfactory than the ordinary pressed condensers.

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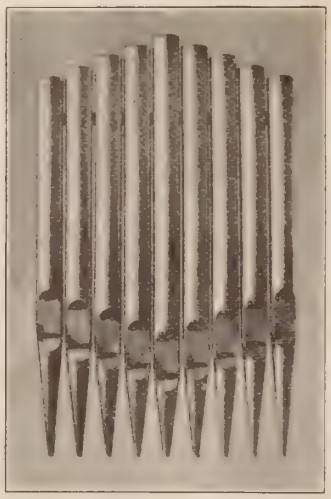
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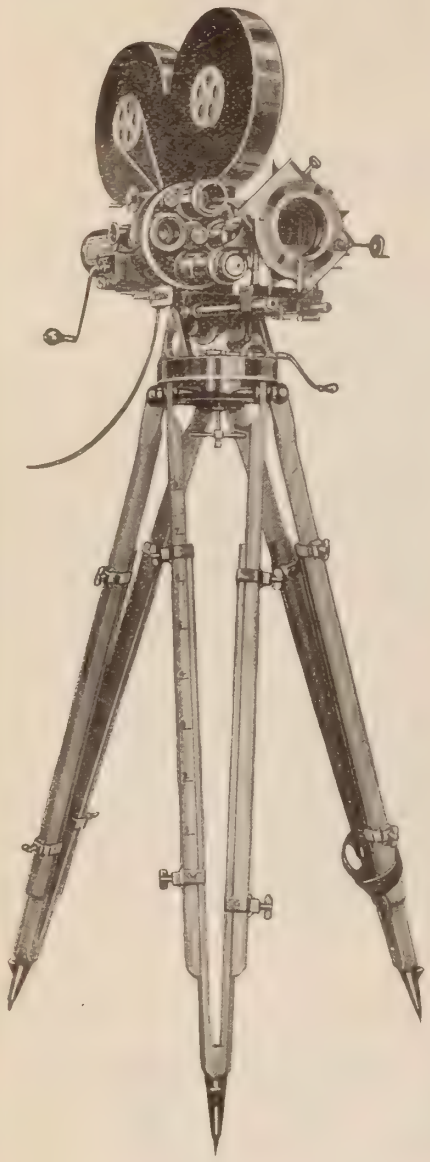
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Harmony of detail followed throughout the Regent theatre, Brighton, Eng.

S. S. Cassard Distributor

S. S. "Dick" Cassard has taken over the sole distributorship of the Baird Motion Picture projector. Mr. Cassard will build up an organization of distributors throughout the United States and Canada. In turn these distributors will appoint dealers.

Announcement of Mr. Cassard's appointment came after a series of conferences between President Emory, Secretary Ruth, of the Baird Motion Picture Machine Co. of Newark, and Mr. Cassard.

"I am going to have 'dealers,'" Mr. Cassard said, "but they will be analogous to the organizations that are now misnamed 'distributors' by the other manufacturers. I shall make no change in territories which are now being properly covered by a competent dealer. Rather, it will be my idea to give real assistance to the dealer so that he will redouble his efforts. My office will temporarily be at 839 East Nineteenth street, Brooklyn."

Mr. Cassard became associated with the Nicholas Power Company about nine years ago. On Nov. 1 of this year he decided to enter the portable field. Not feeling free to do so he resigned his position with the Powers company. When this news reached the Baird company, Mr. Cassard's appointment followed.

Bonham, Tex., Opens

Construction of the R. & R. American theatre at Bonham, Tex., was novel in that it is possible in a small town to erect a house with all the material furnished by local men. The American was nearly entirely Bonham constructed. The house is 50 feet wide, two and one-half stories high. The interior is furnished in old ivory, with white walls, mahogany woodwork and ultramarine blue draperies.

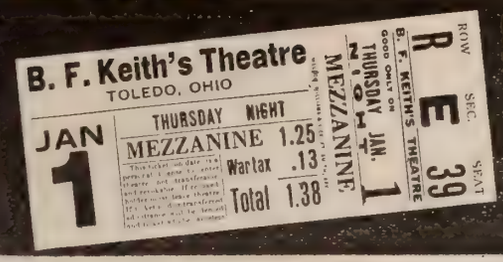
The projection room is 12 by 16 ft. with high ceiling. The resistance devices are located in a separate room. The ports are arranged so that spot lights and animated prologues can be handled without interfering with the projectors.

Philadelphia House Opens

The newest picture house opened in Philadelphia is the Sixty-ninth Street theatre situated in a new settlement at the extreme end of West Philadelphia, right opposite the Sixty-ninth street terminal, and just on the edge of several new suburbs which are growing rapidly. The place is on the ground floor of one of the largest apartment houses of the city. It is very large and the decorations are very conservative but beautiful. An elaborate heating system and ventilating system has been installed insuring the comfort and health of the patrons. Everything about the projection room is up to date and the best obtainable. Lawlor and Company are the architects. The house is giving the first run in West Philadelphia of the big pictures by arrangement with Jules Mastbaum, head of the Stanley company. The musical features are also an important part of their programs.



S. S. Cassard



Reserved Seat Tickets
for BIG PICTURES

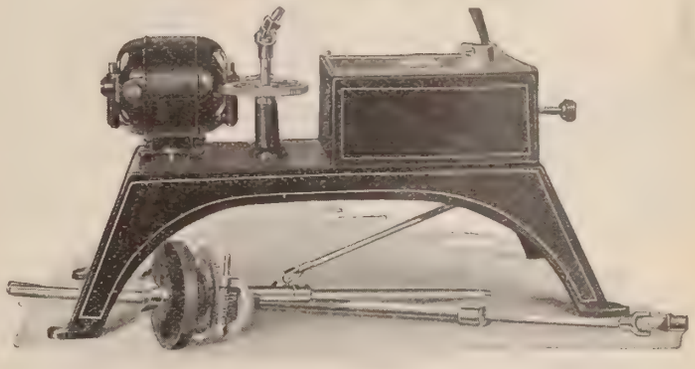
There are a great many really big productions available today by exhibitors. These are productions that in the past would have been road shows, either not playing your town or playing the opposition combination house. You can give these special productions the proper presentation right in your own theatre. The secret is RESERVED SEATS. "The Birth of a Nation," "'Way Down East," "The Four Horsemen," "Over the Hill," "The Old Nest," and many other unusually big pictures must be played with reserved seats. They are too long for a grind show. They must be presented at advanced prices, and be put on in real showmanship manner. Are you able to handle the big pictures? The Reserved seat policy will make for success.

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Beautiful Theatre

(Continued from page 320)

The stage effects are produced by an entirely new and elaborate system of multi-colored lights worked from side galleries, and capable of giving to each story as it is presented a distinctive and appropriate setting suitably expressed in color. Light and color will play new and important parts in Regent Picture House presentations, thereby adding immeasurably to the beauty and dramatic power of the productions screened for the amusement and delight of patrons.

The orchestra, with its seating capacity of 60 performers, is so arranged that when a large stage is required it can be practically covered over and a stage of the usual dimensions secured.

The main foyer, leading to the North street entrance is very simply vaulted and relies largely on generous proportions for its effect. The color scheme is much more subdued than in the great Auditorium, and so gains value and effectiveness by contrast. The Ship Cage, which leads off the Main Foyer, is a free rendering of the Ward Room of an eighteenth century three-decker in all the glory of its pristine magnificence, without the "press-gang" and the "rope-end" as an accompaniment. Here is a room so unusually original in conception, so homelike in the luxurious ease of its furnishings, so warm and cheerful in tone and coloring, it is safe to assume that from the earliest days it will rank high in the favor of "The Regent's" patrons. The Ship Cafe will be open to the public (irrespective of whether a visit is paid to the theatre) from 10 a. m. to 11 p. m. daily. All kinds of refreshments and meals will be daintily and quickly served at moderate prices, and licensed beverages will be obtainable. Mr. Louis Lewis' orchestra will give a program of music in the "Ship" every afternoon.

The Restaurant on the first floor, on a level with the Balcony Foyer and overlooking the Queens Road, is decorated in the manner of the Italian Renaissance of the sixteenth century, when Italian art was at its zenith. The ceiling is richly coffered, colored, and gilded, and the walls hung with plain saffron colored hangings. The furnishings and equipment of this room are on a most lavish scale. It is the determination of the management to make "The Regent" Restaurant a place in which the pleasure of dining with friends will be heightened by an atmosphere of genuine hospitality, good cheer, and an unexcelled service.

It is interesting to note that including the theatre, winter gardens, restaurants, cafes and staff rooms, the building has accommodation for nearly 4,000 people. A staff of 300 people will be regularly employed.

In every respect the programmes will be as complete, as attractive, as up-to-date and as comprehensive as at the New Gallery Kinema in Regent street, London, and other big theatres under this company's control, many of which are well known to Brighton's visitors.

Open Grand View, Vancouver

The Grandview theatre has been opened by Thomas Shiels on Commercial Drive, Vancouver, B. C., replacing an older theatre of the same name which was operated by Mr. Shiels for many years. The seating capacity of the new theatre is 900 which is exactly double that of the former structure. It is of brick and tile construction, 55 by 105 feet in dimensions, with a front faced with tapestry brick and stone trimmings. It was designed by Architect H. H. Simonds.—GLADISH.

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A-1 man as Manager or Assistant Manager of Motion Picture or combination theatre; am also an expert operator and booker; 15 years' experience; go anywhere; state all in first letter. Box 70, Motion Picture News, New York City.

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DO your neighborhood patrons often ask questions regarding making of pictures that you are not sufficiently informed to answer? Are they interested in the commercial product, film, negative and positive, responsible for the motion pictures they see on the screen? Then, show them "A Movie Trip Through Filmland," answer all their inquiries and entertain them at the same time.

This informative reel radiates information. It begins with showing film in the making, process through which the cotton must go, then the working of nitric acid on silver, the combined ingredients, and the application of the "dope," properly known as emulsion, finally the film ready for use in the movie studio.

Then the "shooting" is shown, the camera man high in the air, in order to be able to get the proper focus for the subject he is photographing. Follows, footage illustrating the results. It is not about movie folk nor does it tell the secrets of making pictures. Instead, it educates the uninformed as to how it is possible to get the effects we sometimes see on the screen. Decidedly interesting.—*LILLIAN R. GALE.*

"The Yellow Streak"

(Cyclone Smith Series—Universal)

EDDIE POLO proves to the satisfaction of his fellow-workers in the plot of latest opus written around the Cyclone Smith Series of Westerns that he is not streaked with the yellow color. That is what this picture proceeds to prove. That is the plot in a nutshell. "The Yellow Streak" is the fourth of the Series and tells of the picturesque Westerner who saves the girl in a runaway and finds a job on a ranch. Merely because he is good-natured or slow to register anger, the boys have amusement with him. And because he takes their pranks without any display of anger they accuse him of possessing a yellow streak. The action pilots him through some true-to-form incident with plenty of gun-play, riding, kidnapping, rescuing and what not. The ingredients are all there and running neck and neck for the honors. The hero pursues the horse thieves, captures them and rescues the girl. A shappy enough Western and up with the rest of the Cyclone Smith documents.—Length 2 reels.—*LAURENCE REID.*

"Unknown Switzerland"

(Bruce Scenic—Educational)

THE traveler, the reader or spectator is never tired of taking a journey to Switzerland. This wonder-spot of Europe has been described in illustrated form and through charming word pictures. Scenic artists have brought it out on the silver-sheet a score of times, but it offers so many varied and truly picturesque backgrounds that the field is limitless. There are always enough vistas around the bend of a river or beyond a towering mountain or alongside of some Alpine hut—that it always seems like virgin territory that is being explored.

Robert Bruce has taken his time in collecting as enchanting a series of views as has ever been recorded. He has scaled glacier streams, caught huge vistas from towering crags, and taken the spectator on a jaunt, the beauty of which must be seen to be appreciated. Truly it is an unknown country. For no single journey can record its magnificent impressions. The long shots are richly eloquent. And the photography, always a feature of a Bruce scenic, is exceptionally well tinted and as clear as crystal. The picture conquers one with its old-world atmosphere and the handiwork of nature.—Length, One Reel.—*LAURENCE REID.*

"Rolling Stones"

(Mermaid Comedy—Educational)

THIS comedy contains a full share of ridiculous hokum, so ingenious in its way, that there is no gainsaying the fact that it records a deal of humor. Lloyd Hamilton, who is adept at playing the simpleton, has a great time in carrying on a masquerade party of his own. He is up to various tricks which gather force and which spell amusement even though there is no semblance of plot visible. The comedian is "in cahoots" with the heroine, who takes a job as "come-on" agent in a men's hat store. The juvenile is perched upon an awning. His duty is to knock off the hats of the various masculine pedestrians that saunter by. What becomes of the head-pieces? Well Hamilton is guiding a steam roller up and down the asphalt and flattens out the various designs so that they are unable to be worn again. Hence the wearer is forced to go to the shop and purchase a new one.

The idea runs its length and the star is next seen entering a restaurant. He has secreted the boy in his great coat, so that he resembles a short ton of coal. And as he looks over the dishes on the counter, the boy's hands being near the pastries and things, picks them up—dishes et al—and stores them away. Hamilton hangs up the coat and when the dishes tumble down and break the proprietor discovers the boy hidden in the folds. It is exaggerated tomfoolery that is offered in "Rolling Stones." The star offers moments in a hall-bedroom when he is avoiding his rent, and scores over several unique incidents.—Length 2 Reels.—*LAURENCE REID.*

"The Chauffeur"

(Clyde Cook Comedy—Fox)

WHETHER it is as a guide, sailor, huntsman, toreador or chauffeur, it makes no difference to Clyde Cook. This able pantomimist, whose comic expression knows no limit in his ability to burlesque various trades and occupations, has scored another ten-strike with "The Chauffeur." The comedian is taking up the lowly professions just at present. He is satirizing the servant class. Those who belong to the white-collar gentry may have occasion to duck their heads, when he assumes their identities. He gives indications that no profession or occupation might be sacred. He could find humor by putting on the cloth peculiar to the clergy and getting away with it. And there would probably be no indictment of the burlesque. He does not wear the same trick suit or suspenders. He actually adopts the livery of the type he is portraying. Which is further indication that he is a comedian of the first order.

With his new comedy he has a lot of fun with a trick car which is balky. He is unable to inspire passengers to ride in the vehicle because he has a desperate rival. The customers are either walking the other way or being victimized in riding with the opposition. The wheels of the car are full of tricks because he can guide them to run horizontal with the cross-town traffic. The plot finally reaches the denouement which details the grand chase of the enemy taxi-driver with Cook as the victim. Over fences—in and out of buildings, rooms, doors, windows, vats, barrels and what not—the two chauffeurs take up the pursuit. Finally the star discovers that he is up against a grand kleegle of some sort, for they are preparing tar and feathers for him. He escapes and doubles in brass as a rooster. A black boy is endeavoring in one scene to chop his head off, thinking him an over-fed chicken. But Cook is caught after all in a vat of tar as he makes a second-story jump for safety. The comedy is filled with invention and humor. In only one or two places does it become repetitious or indicates that the gag has been used before.—Length, 2 Reels.—*LAURENCE REID.*

Advance Feature Review

"Vendetta"

(Howells—Commonwealth—5 Reels)

ON the heels of such successful pictures as have made the name of Pola Negri indicative of productions worthy of embodying the fine acting with which the star is credited, it is regrettable she is now presented in an inferior offering. Unfortunately, there is little to say in favor of "Vendetta," aside from some pleasing photography.

The direction would seem mostly at fault, although the glaring absence of continuity, absolute disregard for logic and abstract attention to detail may have their bearing on the failure of the picture to hit the average mark.

Do not confuse this "Vendetta" with the story originally made famous by Marie Corelli's novel. They are not related. This picture tells of a young Corsican woman, whose villainous guardian endeavors to force her hand in marriage. She does not respond and it happens in the course of events she falls in love with an English officer, whose name she does not know. He escapes death as a result of her nursing through a fever, an epidemic in which the girl and her unworthy guardian are quarantined. They are upon the trail of "Vendetta," sworn by the sister of a man who purposely instigated a quarrel with a splendid English fellow, then challenged him to a duel, with a view to killing the innocent Britisher. Instead, he got his own medicine, just before the sister appeared on the scene in hope of diverting the tragedy. Account her brother's death, she swears to avenge him, and it develops the young Englishman she is in love with is the man she is looking for. Two unlikely villains plan to see her married to him, then inform her of his identity. Follows an attempt at dramatic climax, which develops only in an expected ending.—*LILLIAN R. GALE.*

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Adviser, The	Lloyd Hamilton	Educational	2 reels	Nov. 19
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
Applicant, The	Jimmy Aubrey	Vitagraph	2 reels	
Assorted Heroes		Educational	2 reels	
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Bang	Lloyd Hamilton	Educational		
Barnyard Cavalier, A	Bobby Vernon	Educational	2 reels	Dec. 24
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bashful Lover, The	Ernest Truex	Pathe	2 reels	
Be Reasonable		First National	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	Dec. 31
Blacksmith, The	Buster Keaton	First National	2 reels	
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Gloom	Monty Banks	Federated	2 reels	
Boat, The	Buster Keaton	First National	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Baby Doll	Baby Peggy	Universal	1 reel	
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chauffeur, The	Clyde Cook	Fox	2 reels	Dec. 31
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Chicken Hearted		Educational	1 reel	
Country Chickens	Louise Fazenda	Educational	2 reels	
Custard Nine, The		Pathe	2 reels	
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Decorator, The	Jimmy Aubrey	Vitagraph	2 reels	
Devilish Romeo		Fox	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dull Care	Larry Semon	Vitagraph	1 reel	
Eat and Be Happy		Educational	1 reel	Sept. 5
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Family Affair, A		Century	2 reels	Dec. 24
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Fool Days	Al St. John	Fox	2 reels	
Free and Easy		Educational	2 reels	
Fresh From the Farm	Bobby Vernon	Educational	2 reels	Nov. 26
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Get Rich Quick Peggy		Century	2 reels	
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Grocery Clerk, The	Larry Semon	Vitagraph	2 reels	
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Happy Pest, The	Al St. John	Fox	2 reels	Nov. 5
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hick, The	Larry Semon	Vitagraph	2 reels	
High Life	Harry Sweet	Universal	2 reels	Oct. 8
His First Honeymoon	Monty Banks	Federated	2 reels	
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Exhib	3 reels	Aug. 8
In and Out	Monty Banks	Federated	2 reels	
It Pays to Exercise	Sennett	Paramount	2 reels	
It's Your Move		Educational	1 reel	
Kiss and Make Up	Earle Rodney	Educational	2 reels	Dec. 3
Late Hours	Snub Pollard	Pathe	1 reel	Nov. 19
Little, But Oh My	Ernest Truex	Pathe	2 reels	
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	Dec. 10
Love and War	Johnny Savo	Fox	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Messenger, The	Jimmy Aubrey	Vitagraph	2 reels	
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
Never Weaken	Harold Lloyd	Associated Exhib	3 reels	Oct. 29
Nick-of-Time Hero	Special Cast	Educational	2 reels	Nov. 5
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Parking	Neal Burns	Educational	2 reels	Dec. 17
Nuisance, The	Jimmy Aubrey	Vitagraph	2 reels	
On Location	Snub Pollard	Pathe	1 reel	Nov. 19
One Stormy Knight	Dorothy Devore	Educational		
Pale Face, The	Buster Keaton	First National	2 reels	
Pals	Brownie (Dog)	Universal	2 reels	
Pair of Sexes, A		Educational	2 reels	
Passing the Buck	Larry Semon	Vitagraph	2 reels	
Peaceful Alley	Monty Banks	Federated	2 reels	
Perfect Villain, A		Fox	2 reels	Dec. 10
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playing Possum	Harry Sweet	Universal	2 reels	Dec. 3
Pure and Simple	Bobby Vernon	Educational	2 reels	Oct. 29
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Rambling Romeo, A	Neal Burns	Educational	2 reels	
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Rent Collector, The	Larry Semon	Vitagraph	2 reels	
Riot, The	Jimmy Aubrey	Vitagraph	2 reels	
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Rural Cinderella, A		Educational	2 reels	Dec. 10
Saving Sister Susie		Educational	2 reels	Nov. 12
Sailor Made Man, A	Harold Lloyd	Asso. Ex.	4 reels	Dec. 3
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Sawmill, The	Larry Semon	Vitagraph	2 reels	
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
School Days	Larry Semon	Vitagraph	2 reels	
Sea Shore Shapes		Universal	1 reel	
See America First	Mack Swain	Herald Prod.	2 reels	
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Society Dogs	Brownie (Dog)	Universal	2 reels	
Solid Concrete	Larry Semon	Vitagraph	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Stage Hand, The	Larry Semon	Vitagraph	2 reels	
Star Boarder, The	Larry Semon	Vitagraph	2 reels	
Stars and Stripes	Sid Smith	Federated	2 reels	Dec. 3
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Stick Around	Ernest Truex	Pathe	2 reels	
Stolen Glory		Educational	2 reels	Dec. 10
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sunless Sunday		Educational	2 reels	
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Teddy's Goat		Universal	2 reels	Dec. 24
Torchy a la Cart	Johnny Hines	Educational	2 reels	Nov. 12
Torchy's Frame-Up	Johnny Hines	Educational	2 reels	
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Takes a Chance	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Tourist, The	Jimmy Aubrey	Vitagraph	2 reels	
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wanted—A Girl		National		
Watch Your Neighbor	Sennett	Paramount	2 reels	
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Adopting a Bear Cub (Pictograph)	Goldwyn	1 reel	
Adventures of Tarzan (Serial), Elmo Lincoln	State Rights		
As Old as the Hills (Scenic)	Educational	1 reel	
At the Wailing Wall (Scenic)	Paramount	1 reel	
Babyhood (Novelty)	Kineto Review	1 reel	
Bashful Suitor, The (Drama) Mary Brandon	Hodkinson	2 reels	Dec. 24
Battle Against Odds (Eddie Polo, W. Dr.)	Universal	2 reels	
Battle of Jutland, The (Novelty)	Educational	2 reels	Dec. 10
Bear Hunting in California (Adventure)	Kineto Review	1 reel	
Beauty Spots of America (Scenic)	Kineto Review	1 reel	
Beggar Maid, The (Drama), Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels	
Bible, The (Serial), Special Cast	State Rights	12 Episodes	
Biology—the Microscope and Its Use (Educ.)	National	1 reel	Sept. 17
Birds of Crags and Marshes (Novelty)	Kineto Review	1 reel	
Bonnie Scotland (Scenic)	Kineto Review	1 reel	
Breaking Through (Serial), Carmel Myers	Vitagraph		
Capturing Lions by Aeroplane (Novelty)	Pathe	1 reel	Nov. 13
Circulation of the Blood and Botany Field Flowers (Educational)	National	½ reel ea.	Aug. 20
City, The (Scenic)	Wid Gunning	1 reel	Dec. 10
Code of the West, The (West. Drama)	Texas Guinan	2 reels	Nov. 5
Collectors of Craniums (Educational)	Educational	1 reel	
Combatting the Elements (Novelty)	Kineto Review	1 reel	Nov. 12
Could Columbus Discover America? (World Wanderings)	Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.	Universal	2 reels	Sept. 24
Creation (Sacred Films)		4 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Cupid, Registered Guide (Drama) Edgar Jones	Pathe	2 reels	
Dangerous Dollars (Drama)	Pathe	2 reels	
Death Trap, The (West. Dr.), Tom Sanchi	Pathe	2 reels	
Down in Dixie (Scenic)	Kineto Review	1 reel	
Dreams Come True (Educational)	Educational	1 reel	
Emerald Isle, The (Scenic)	Kineto Review	1 reel	
Fairy Foreland, A (Scenic)	Paramount	1 reel	
Great American Authors (Kineto Series)			Nov. 19
Heart of Doreon, The (Drama) Tom Santschi	Pathe	2 reels	
Heritage of Hate, The (Eddie Polo, W. Dr.)	Universal	2 reels	
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)	National Ex	1 reel	Sept. 24
Holy City, The (Scenic)	Kineto Review	1 reel	
Honor of Rameriz (West. Dr.), Tom Santschi	Pathe	2 reels	Nov. 5
Hope Diam'd Mystery (Ser'l), Grace Darmond	State Rights	15 episodes	
Hunting the Sea Wolf (Educational)	Kineto Review	1 reel	
Hurricane Hutch (Serial), Chas. Hutchison	Pathe	15 epi'des	Aug. 13
Imposter, The (West. Drama), Tom Sanchi	Pathe	2 reels	
In Old Granada (Scenic)	Paramount	1 reel	
In the Boanie Brier Country (Scenic)	Educational	1 reel	Aug. 6
Japan (Scenic)	Educational	1 reel	July 2
Japanese Judo (Educational)	Educational	1 reel	

(Continued on page 330)

"THE LITTLE MINISTER"
(Vitagraph)

Excellent Production Made From Barrie's Classic

JAMES M. BARRIE'S celebrated story (not the play) has been made into a feature production by Vitagraph, and it behooves every exhibitor to book it because of its excellent qualities. Some of those who have been showmen over a score of years will doubtless remember the three-reeler which Vitagraph made from the same story. With the advance in technical equipment—with an advance in the art of translating a story for the screen, the producers have done extremely well by this charming document which is entitled to classical honors. The lovable figure of Lady Babbie, the quaint character of Gavin Dishart, the little minister, and the picturesque natives of Thrums—these are all given life and color here.

Not even the stickler for truths will be able to find any flaw in this production. From a technical viewpoint, the offering is richly decorated. The thatched cottages, the simple interiors, the charming backgrounds—these are all caught. You become an actual participant in this fragrant story of old-world sentiment and romance. You follow the adventure of Gavin with the deepest interest, even though you have been made familiar with the plot through the story or play. It carries the deepest sort of heart interest. There is sympathy for nearly every character. And when the soldiers surround the little village in order to compel the simple weavers to obey the laws of the country, you are stimulated with desire to be with them and help them in some way. The minister tells the natives to find a way to peace. But they rebel because of the insistent demands of the "gypsy girl," Babbie, who eventually proves to be the ward of a neighborly baron.

There is rich incident offered when Gavin upbraids the wicked Rob Dow during church services. And you almost catch the spiritual inspiration as the young preacher finds a champion in his tormentor. The story revolves around this little circular town of Thrums. The walls are penetrated and you see a simple folk, deeply religious and eager to live their lives in their own way. It is a charming moment when Lady Babbie runs to the home of Nannie to discover whether her beloved is dead. She is betrothed to her guardian, but she willingly elopes with the minister, and they are married according to gypsy rituals—there being a gypsy camp nearby. The subsequent scene flashes the only dramatic note, as Gavin jumps into a turbulent stream to rescue the disappointed baron. They are hopelessly doomed, but the dominant figure of Rob Gow rescues them, though he sacrifices his life. The rainstorm is eloquently portrayed.

In all it is a picture which conquers with its simplicity and charm and romance. The acting of Alice Calhoun is fragrant with naivete and sentiment. It is her finest role in her finest picture. James Morrison is splendid as the minister, and the others are conspicuous with well-rounded character sketches.—Length, 6 reels.—Laurence Reid.

THE CAST

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothea Wolbert
Jean	Maude Emery
Dr. McQueen	George Stanley
Micah Dow	Richard Daniels
Capt. Halliwell	Charles Wheelock

By James M. Barrie.
Scenario by C. Graham Baker.
Directed by David Smith.
Photographed by Steven Smith.

PRESS NOTICE—STORY

James M. Barrie's celebrated story, "The Little Minister," which has been popular for many years and which is entitled to be called a classic, has become a motion picture. Vitagraph has adapted the story for the screen and with the charming Alice Calhoun as Lady Babbie, the picture takes on an appeal which is irresistible. "The Little Minister," which unfolds the gentle and charming life of the village of Thrums in Scotland, will appear at the ———— theatre next ————. It is a story which carries a tremendous heart interest, as well as quaint characterization and romance and sentiment.

The Little Minister does not respond to the "gypsy girl" but her beauty and charm win him over eventually. The play takes up in appealing fashion the fancies and dreams of the heroine, Lady Babbie, who falls in love with the minister of the Auld Lict Kirk and gives up her wedding preparations in order to be near him. Miss Calhoun gives the picture a fragrant appeal and her support includes the dependable James Morrison as well as a host of others. The backgrounds are quaint and picturesque.

PROGRAM READER

Everyone has read or seen "The Little Minister," James M. Barrie's celebrated classic. This vital story which has never grown old—which still carries a power of persuasion through its tremendous heart interest and its simple romance and sentiment of Scottish life takes on a form here which will attract old and young alike. It is a picture which offers the spectator a dramatic treat and acquaints him with the simple attributes of life in Scotland. The picture is an adaptation of Barrie's celebrated story. It will be presented at the ———— theatre next ———— with Alice Calhoun in the lovable character of Lady Rabbie and James Morrison as the little minister of the Auld Lict Kirk.

CATCH LINES

The most charming story of a decade ago and one of the most appealing stories ever written. That is "The Little Minister." As a picture it appears at the ———— theatre next ———— with Alice Calhoun as the star.

"EDEN AND RETURN"
(Hunt Stromberg-R-C Pictures)

Frail Little Comedy Has Some Amusing Moments

THIS polite comedy is all about an irrepressible girl of wealthy parents who is determined to defy her father in matters of romance and have her own way in selecting a proper mate for a husband. This is an old established pattern and has been used in serious pieces, farce-comedies and even those of the slapstick brand. It is so frail that extending it through feature length shows up its limitations of plot and incident. However, the idea carries enough substance or else it would not have been employed so extensively the past few years. It is the direction which shows up the shortcomings, for repetitious detail and incidents which cannot be called funny have been exploited time and again.

The heroine is charming and gay and vivacious. Into her life enters three suitors—three of the orthodox brand, who must be dressed and who must act in simple fashion. They always appear together and when the winsome coquette challenges them with a saucy look or word, they immediately assume moon-calf expressions and scamper about.. The picture is prettily staged and the atmosphere of refinement is splendidly caught. Furthermore the quality of farce is easily put over through an adequate array of subtitles. When the real hero intrudes the picture takes on more spark. However, the manner of his introduction is not humorous even though it is unique.

A flash is given of him driving a hearse up New York's Fifth avenue, the object being to bury the city. This form of ridicule seems rather farfetched. He has spent his snug fortune, but when the girl spies him she realizes that he is the man for her despite his lack of money. Her father does not encourage the two lovers. He would have the youth show some signs of regaining his wealth before he will grant his consent. The young man takes the tips which are written on the cuffs of the father's shirts and plays the market for big gains. The young sweethearts have eloped and are presiding over a modest apartment. The hero operates from the kitchen in accumulating his wealth. In the end the father is ready to admit that his son-in-law knows how to provide for a wife. So he forgives and adds his blessing. The title has its meaning in the honeymoon resort. It is mostly an "interior" picture which is likely to get over in certain quarters—probably where there is a younger set dominant. There is very little originality and very little humor, but it manages to charm on several occasions principally through the delightful performance of Doris May. It is well lighted and the players are costumed with a suggestion of refinement and wealth. In our opinion it is not up to "The Foolish Age."—Length, 5 reels.—Laurence Reid.

THE CAST

Betty Baylock	Doris May
Robert Baylock	Emmett King
Connie Demarest	Margaret Livingston
Jack Grey	Earle Metcalfe
Aunt Sarah	Margaret Campbell
Hamilton Poates	Buddy Post
Sam Padgett	Gerald Pring
Dempsey Chubbs	Frank Kingsley

By Ralph E. Renaud.
Scenario by Beatrice Van.
Directed by William A. Seiter.
Photographed by Bert Cann.

PRESS NOTICE—STORY

Doris May, who made such a favorable impression in "The Foolish Age," in which she represented a modern girl of ideas, comes forward in her latest release entitled "Eden and Return," which appears at the ———— theatre next ————. The role assumed by the fragrant star is that of a young society girl who is determined to have her own way in matters of romance. She has a bevy of suitors, but the ideal lover does not come into her life until she happens to read of a very jaded young man who has buried New York.

In an escape from his creditors he enters her life. And the love spark is caught immediately. The youth is financially embarrassed and her father will not encourage him until he proves that he can make a snug fortune within a stipulated time. This he does by taking the tips which the father wrote upon his shirt cuffs and playing the market for big gains. The picture is a pleasant little satire filled with romance and sentiment and humor and it is also capably interpreted by a well balanced cast.

PROGRAM READER

Poor Betty! She could not have her own way. "I've picked three men for you. Take your choice, but marry one you must," thundered her father. But just at this exciting moment Betty met the REAL MAN of her life. He was the wildest man ever turned loose in New York. He hadn't a cent, but they married and ran away to Eden. Then papa became provoked. He told his charming, but determined daughter that he would not countenance such a desperate act upon her part. Her husband must show the way to wealth. How he did it fills one of the happy moments in "Eden and Return," which comes to the ———— theatre next ————. A sparkling, delicious comedy. See "Eden and Return" with Doris May.

SUGGESTIONS

This picture suggests a snappy line of comedy exploitation. Fill your program readers, throwaways, and newspaper paragraphs with humorous copy—tinctured with a touch of jazz. Make it snappy above everything else. If you booked "The Fooolish Age," your crowd will be responsive toward Miss May. Tell them that she has a sparkling and humorous picture in "Eden and Return." Ask a series of pertinent questions of your patrons—particularly the younger feminine set. Bill it as a delicious comedy of an independent girl who defied her father and married the man of her choice. Mention that Earle Metcalfe is in the cast as leading man. Use snappy catch lines.

CATCH LINES

Men! Beware! Do not write tips from the stock market on the cuffs of your shirt. It may lead to your downfall and may make someone else rich at your expense. See "Eden and Return."

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Ten Nights in a Bar Room.....
A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5
A Motion to Adjourn (Daw-Stewart)..... 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little).....15 episodes
Nan of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES
A Sailor Made Man..... 4
Never Weaken 3

FEATURES
Jan. 1—The Unfoldment (Playgoers).....5
Handle With Care (Grace Darmond).....5
Dec. 11—Marry the Poor Girl (Playgoers).....5
Dec. 4—The Ruse of the Rattler (Playgoers).....5

ASSOCIATED PHOTOPLAYS

Soul of a Woman (Jane Novak).....
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

AYWON FILM CORPORATION

The Master of Beasts.....

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

COMMONWEALTH FILM CORP.

Vendetta (Pola Negri).....

GEO. H. DAVIS

Life's Greatest Question (Roy Stewart).....

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty.....
Jan.—Any Night .....
Dec.—Ashes .....

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS
A Barnyard Cavalier (Christie comedy).....2
Distress (Mermaid comedy).....2
Dec. 25—No Parking (Christie comedy).....2
Dec. 25—Assorted Heroes (Campbell comedy).....2
Dec. 18—Torchy Takes a Chance (Torchy comedy)..2
Dec. 18—As Old as the Hills (Bruce scenic).....1
Dec. 11—Kiss and Make Up (Christie comedy).....2
Dec. 11—Free and Easy (Mermaid comedy).....2
Dec. 4—The Skipper's Last Resort (Toonerville)...2
Dec. 4—What's the Limit (Sketchografs).....1
Dec. 4—Let's Go—To the South Seas (World Wanderings) 1
SELIG-ROBK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAFS
BRUCE SCENICS
CHESTER OUTINGS
CHESTER SCREENICS
CINAL FILMS—SLOW SPEED
KINOGRAMS

EQUITY PICTURES CORP.

What No Man Knows (Clara Kimball Young).....

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner).....
Grumpy .....
Jan., 1922—His Nibs (Charles (Chic) Sale).....
Jan., 1922—Jungle Adventures (Martin Johnson).....

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial 15 episodes.....
Starring Elinor Field and Truman Van Dyke.....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(January Releases)
Just Around the Corner.....
Rent Free (Wallace Reid).....
The Romance Booster (Will Rogers, Lila Lee).....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....
Three Live Ghosts (Geo. Fitzmaurice Prod.).....
(December Releases)
The Little Minister (Betty Compson).....
Miss Lulu Bett (Wm. de Mille).....
Under the Lash (Gloria Swanson).....
White Oak (William S. Hart).....
The Last Payment (Pola Negri).....
Don't Tell Everything (Special Cast).....
Exit the Vamp (Ethel Clayton).....
A Prince There Was (Thomas Meighan).....

FIDELITY PICTURES CORP.

FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

The Woman He Married (Anita Stewart).....
My Boy (Jackie Coogan).....
Stardust (Hope Hampton).....
The Cave Girl (Special Cast).....
White Faith (Hope Hampton).....
R. S. V. P. (Charles Ray).....
The Beautiful Liar (Katherine MacDonald).....
Penrod (Wesley Barry) .....
The Lotus Eater.....
Slippery McGee .....
The Half Breed .....
All For a Woman (Special Cast).....
The Invisible Fear (Anita Stewart).....
Wife Against Wife (Whitman Bennett Prod.).....
Tol'ble David (Richard Barthelmess) .....
Alf's Button (Special Cast).....
The Infidel (Catherine MacDonald).....
The Sea Lion (Hobart Bosworth).....
Hail the Woman (Ince).....

BUSTER KEATON COMEDIES
The Pale Face.....2
The Boat 2
The Blacksmith 2

FOX FILM EXCHANGES

SPECIALS
Footfalls .....
Shame (Special Cast).....
Thunderclap (Special Cast).....
Over the Hill (Special Cast).....
A Connecticut Yankee (Special Cast).....
The Last Trail (Special Cast).....
Queen of Sheba (Special Cast).....

FEATURES
Sky High (Tom Mix).....
The Roof Tree (William Russell).....
Trailin' (Tom Mix).....
The Devil Within (Dustin Farnum).....
The Rough Diamond (Tom Mix).....
Desert Blossoms (William Russell).....
Jackie (Shirley Mason).....
Whatever She Wants (Eileen Percy).....
The Last Trail.....

COMEDIES
Fool Days (Al St. John).....
The Happy Pest (Sunshine)..... 2
The Chauffeur (Clyde Cook).....
The Toreador (Clyde Cook).....

MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES

SEASON 1921-1922
SECOND GROUP OF GOLDWYN PICTURES
What Ho! The Cook! (Special Cast).....
Sent Far Out (Colleen Moore).....
The Blind Bargain (Lon Chaney).....
Remembrance (Special Cast).....
Hungry Hearts (Bryant Washburn).....
The City Feller (Cullen Landis).....
Grand Larceny (Elliot Dexter).....
The Wall Flower (Special Cast).....
The Glorious Fool (Helene Chadwick).....
His Back Against the Wall (Raymond Hatton).....
Doubling for Romeo (Will Rogers).....
The Sin Flood.....
Oct.—The Grim Comedian (Lloyd) .....
Oct.—The Man from Lost River (Lloyd).....

HODKINSON CORP., W. W.

The Rise of Roscoe Paine (Irene Castle).....
The Luxury Tax (Mabel Ballin).....
Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)...
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions) .....
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)..
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.).....

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....

KREMER FILM FEATURES, VICT.

(Released on States Right Basis)
The Stampede (Texas Guinan).....
I Am the Woman (Texas Guinan).....

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

The Phantom Bride (Bert Lytell).....
Mar. 20—Stay Home (Gareth Hughes).....
Mar. 13—The Prisoner of Zenda (Special Cast).....
Mar. 6—Glass Houses (Viola Dana).....
Feb. 20—The Right That Failed (Bert Lytell).....
Feb. 6—The Golden Gift (Alice Lake).....
Peacock Alley (Mae Murray).....
Jan., 1922—Little Eva Ascends (S.-L.—Gareth Hughes)
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)....
Dec. 12—The Hole in the Wall (Alice Lake).....

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....
The Lotus Blossom .....

KINETO REVIEW
(One Reel Issued Weekly)
SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell)..... 5
The Able Minded Lady (Henry B. Walthall)..... 5
The Call From the Wild (Frankie Lee)..... 5
The Fatal 30 (Special Cast)..... 5
The Impossible Boy (Special Cast)..... 5

FOLLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel each)

PATHE EXCHANGES

FEATURES
Dec. 18—The Power Within.....8

SERIALS
White Eagle .....
(Fifteen Episodes—Starring Ruth Roland)
The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
The Sky Ranger.....
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)
Hurricane Hutch.....
(Fifteen Episode Serial—Starring Charles Hutchinson)

SHORT SUBJECTS
Jan. 15—The Dog and the Flea (Aesop's Fables)....
Jan. 8—The Canadian Lynx (Bill and Bob series)...
Jan. 8—The Dog and the Mosquito (Aesop's Fables)..
Jan. 1—The Cat and the Mice (Aesop's Fables).....
Dec. 25—The Wayward Dog (Aesop's Fables).....
Dangerous Dollars (Holman Day Prod.).....
Dec. 18—The Wolf and the Kid (Aesop's Fables)....

(Continued on page 330)

"STAR DUST"
(First National)

Splendid Comedy-Drama—Excellently Constructed

RISING, like the Wapsipinicon River, headed due east and flowing through a village of the "Hawkeye" State, "Star Dust" commences to shine in a small town the author has named "Paradise." Its successful terminal is Broadway.

From Paradise to New York travels an unhappy bride. The course of happenings closely connected with her life, beginning with her early childhood and ending with the zenith of her ambitions achieved, go to make up the delightful photoplay, designed especially to bring the versatile abilities of a comparatively new star, to the foreground. In viewing "Star Dust," it is interesting to note that it is but the fourth picture in which Hope Hampton has appeared in the leading feminine role. In "Star Dust" she has been given an opportunity to command recognition and to score in a difficult undertaking. Her improvement over anything she has ever done is most emphatic.

Obviously, in the construction of "Star Dust," no expense has been spared. It required costly sets, an unusual number of interiors necessitating accurate detail, the consideration of which register noticeably. The cast are to be congratulated upon excellent interpretations of their several roles. Indeed, the "types" are artistic characterizations, which could not be improved upon. Superiority of the photography earns commendation. A completely satisfactory production is "Star Dust." Anthony Paul Kelly can write the kind of scenarios that makes them.

Rural comedy-drama describes it. The story of the daughter of an unfeeling mother and adoring father. All her young life, the girl is restrained from doing the things she likes most. And her tastes are elevated. Her great passion is music. It is known that she can sing.

When very young, a despicable young fellow who has always wanted Lily Becker, plays a winning card. Lily's father owes his father money. Account of this Lily makes a silent sacrifice. The wedding takes places.

Patiently enduring mental torture, Lily is obliged to live in the home with her husband's fiendishly jealous mother. The parting of ways finally occasions Lily's departure from "Paradise." A long struggle intervenes, the most shattering blow, when she loses her baby. Following an attempt at suicide, she enjoys the acquaintance of a young man who was once a "down and outer." His encouraging assistance and the coincidental meeting with a great Italian master of vocal cultivation, lays the foundation for Lily's ultimate success.

Among the highlights—the scene of the wedding, close-ups of Miss Hampton being exceedingly beautiful, and the train wreck which eliminates the masculine obstacle so that there may come a happy ending. —Length, 6 reels.—Lillian R. Gale.

THE CAST

Lily Becker	Hope Hampton / Edna Ross
Henry Becker	Thomas Maguire
Mrs. Becker	Mrs. Mary Foy
Jethro Penny	Charles Musset
Mrs. Penny	Vivia Ogden
Albert Penny	Ashley Buck and Noel Tearle
Antonio Marvelli	George Humbert
Daisy Cameron	Gladys Wilson
Bruce Visigoth	Charles Wellsley
Thomas Clemons	James Rennie

Suggested by Fanny Hurst's novel.
Screen version by Anthony Paul Kelly.
Directed by Hobart Henley.

PRESS NOTICE—STORY

In "Star Dust," latest starring vehicle for beautiful Hope Hampton, important parts aside from the leading role, are artistically portrayed by some standard screen favorites. For instance, James Rennie, recently distinguished by appearing in consecutive successes, aside from having become the husband of Dorothy Gish; Vivia Ogden, who characterized the "gossip" in "Way Down East;" Noel Tearle, the meanest of the grown sons in "Over the Hill;" Edna Ross, Thomas Maguire, Mrs. Mary Foy, Charles Mussett, Ashley Buck, George Humbert, Gladys Wilson and Charles Wellsley. "Star Dust," a First National attraction, will be featured at the ———— on ————. Comedy-drama de luxe!

PROGRAM READER

Hope Hampton, rapidly advancing as a favorite film star, will be seen next in "Star Dust," which will be the featured photoplay on ————. Aside from having surrounded herself with an adequate cast, Miss Hampton is said by New York critics to have marvellously improved in her work since her screen debut, only a short time ago. "Star Dust" is her fourth starring vehicle, and the production she admits is nearing the goal she intended to reach when she determined to become a screen actress. While suggested by Fanny Hurst's novel of the same name, the photoplay was written by Anthony Paul Kelly, acknowledged playwright and scenarist of ability. It was Mr. Kelly who wrote "Three Faces East," the most popular play on Broadway during the war, and who wrote the screen version of "Way Down East." You can readily see why "Star Dust" is scheduled for the attraction at the ———— theatre on ————.

CATCH LINES

Lily Becker lived in "Paradise"—Iowa. She went from Paradise to New York. Her idea of "Paradise" was "Broadway." Did she find it so? "Star Dust" will tell.

"FIFTY CANDLES"
(Willat-Hodkinson)

Mystery Melodrama Teeming With Suspense

MELODRAMA, the Irvin V. Willat production, "Fifty Candles," proves beyond a doubt, need not be "old timey" in order to contain the same thrills, excitement and intensity which marked the cheaper class of spoken drama twenty years ago. Especially when incorporated in a thoroughly modern constructed photoplay. "Fifty Candles" is melodrama, unadulterated, but equally rejuvenated, veneered with some extremely artistic touches, making as good photoplay of the kind as is usually seen. It embodies the same sort of mystery plot development as was identified with such old popular plays as "Across the Pacific," when melodrama bordered upon tragedy, but came out smiling with a "kick" at the finish.

Do not get an idea from the title that "Fifty Candles" is a story of what happened on mother's fiftieth birthday, or that it refers to a golden wedding, expecting sweet, rural atmosphere, else your patrons will be disappointed. But, if they like substantial melodrama, enjoy being mystified, let "Fifty Candles" light your theatre entrance in incandescents; it is bound to ignite favorable comment.

The direction is adequate; the cast of exceptional merit. There are some novel effects in the way of photography, after the picture proper gets a good start. It is hampered in the beginning with some attempted effects that are not worthy of the balance.

The story is adapted from Earl Derr Bigger's novel of Saturday Evening Post circulation. It hinges upon the life of a Chinese philosopher, evidently of noble birth, who is about to be deported, having failed in an attempt to prove himself of American birth. The fault lies with his attorney, who is not in good standing with Honolulu politicians. An American millionaire, with interests in the tropics, offers to substitute the Chinaman for one who died in his service, en voyage. The unfortunate Oriental agrees, in reciprocation, to act as a servant for twenty years. At the end of the alloted time, he extracts payment in full from his master for having interfered in the loyal servant's romance, and for the humiliation he has been obliged to undergo. There is sufficient love interest for those who demand it, yet the intensity of the melodramatic incidents and Oriental intrigue are more responsible for the Hodkinson success.—Length, six reels.—Lillian R. Gale.

THE CAST

Mary-Will Telifair	Marjorie Daw
Hung Chin Chung	Bertram Grassby
Mah Li	Dorothy Sibley
Ralph Coolidge	Edward Burns
Dr. Parker	George Webb
Henry Drew, the father	William Carroll
Mark Drew, the son	Wade Boteler
Carlotta Drew	Ruth King

Directed by Irvin V. Willat.

PRESS NOTICE—STORY

"Fifty Candles" is the thrilling, intense melodramatic offering, the screen version of Earl Derr Bigger's popular novel of Saturday Evening Post fame, which comes to the ———— on ————. It is essentially a mystery story, in which suspense plays an interesting part. The surprise finish is a "knock out." It concerns a Chinese philosopher, upon whose head is a price should he be obliged to return to China from Honolulu. The law decides against him, he is scheduled for deportation, and saved by becoming a slave for twenty years to a rich, though unscrupulous American millionaire. When he is fifty, the rich man gives a birthday party in honor of the slave. Then the loyal Chinese, liberated from his obligation extracts revenge. Bertram Grassby, well known actor with a mustache, appears as the "Chink," smoothly shaven. You have never seen him in this sort of role. Critics claim it is the best work of his career.

PROGRAM READER

Suppose you were American born, of foreign parents, yet unable to prove your place of birth, and ordered deported to a country where a price hung over your head, would you rather humiliate yourself to become a rich man's servant for twenty years and live, or face death at your destination? In "Fifty Candles," a philosopher of noble birth, though Chinese parents, is unable to prove his right to remain in American territory. Sentenced to be deported, he faces the choice described. The story of what happens when his time is up, is what makes "Fifty Candles" one of the most interesting photoplays ever booked in the ————. It will be the featured attraction on ————. Don't miss the screen version of Earl Derr Bigger's most sensational success, which ran in the Saturday Evening Post, entitled "Fifty Candles."

SUGGESTIONS

You may safely exploit a superb cast, and appeal largely to lovers of melodrama. Do not represent "Fifty Candles" as being anything else, but it is mystifying, thrilling and intense melodrama, akin to tragedy. It incldes scenic value, the first of the story being of Honolulu locale, the latter the residential district of San Francisco. A Chinaman is the hero. He faces difficult problems with characteristic Chinese determination and loyalty, but when his obligations are finished, he acts also according to his determinations, which are based upon revenge, and most disastrous for his enemies.

CATCH LINES

Could you PROVE that YOU were born in America, if you had enemies intent upon your deportation to a foreign country?

A Merry Christmas to You—and a Prosperous New Year

COMING RELEASES

(Continued from page 328)

COMEDIES

Jan. 15—Loose Change (Parrott)..... 1
Jan. 15—The Bashful Lover (Ernest Truex).....2
Jan. 8—Lose No Time (Snub Pollard).....1
Jan. 1—Beauty Contest (Harris-Dixon).....2
Jan. 1—Try-Try Again (Parrott).....1
Dec. 25—The Corner Pocket (Snub Pollard).....1
Stick Around (Ernest Truex)..... 2
Dec. 18—Shake 'Em Up (Snub Pollard).....
Harold Lloyd Reissues.....

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News .....
Saturdays—Pathe News .....

PHOTOPLAY SERIALS CORP.

The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.....

PIONEER FILM CORP.

The Crimson Cross (Van Dyke Brooks).....
Beyond the Crossroads (Ora Carew).....
The Leech (Claire Whitney).....
A Millionaire for a Day (Guy Empey).....

PRODUCERS SECURITY CORP.

When Dawn Came..... 6
The Right Way..... 8
The Soul of Man..... 7
Squire Phinn 5
Welcome to Our City..... 5
Mr. Bingle 5
Mr. Potter of Texas..... 6
Irving Cummings Series..... 2
Cissy Fitzgerald Series..... 2

ROMAYNE SUPERFILM CO.

The Toreador .....
Rigoletto .....

REALART PICTURES CORP.

South of Suva (Mary Miles Minter).....
Nancy from Nowhere (Bebe Daniels).....
Homespun Vamp, A (May McAvoy).....
First Love (Constance Binney).....
The Love Charm (Wanda Hawley).....
Morals (May McAvoy).....
Dec.—A Virginia Courtship (May McAvoy).....

R-C PICTURES CORP.

Beyond the Rainbow (Cabanne).....
Billy Jim (Fred Stone).....
Dec. 25—Eden and Return (Doris May).....
Dec. 11—At the Stage Door (Cabanne).....

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SELZNICK (LEWIS J.) ENT.

The Referee (Conway Tearle).....
Channing of the Northwest (Eugene O'Brien).....
A Wide Open Town (Conway Tearle).....
Love's Masquerade (Conway Tearle).....
Jan. 30—Why Announce Your Marriage? (Elaine Hammerstein) .....
Jan. 10—The Shadows of the Sea (Conway Tearle)..

REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS

UNITED ARTISTS CORP.

A Doll's House (Nazimova).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Wild Honey (Priscilla Dean).....
Man to Man (Harry Carey).....
Jan. 16—Cupid Incog (Marie Prevost)..... 5
Jan. 9—Across the Dead Line (Frank Mayo)..... 5
Jan. 2—Shattered Dreams (Miss du Pont).....5
Dec. 26—The Fire Eater (Hoot Gibson).....5
Dec. 19—Playing with Fire (Gladys Walton).....5

SERIALS

The Secret Four.....
(Eighteen Episodes—Starring Eddie Polo)
Terror Trail .....
(Eighteen Episodes—Featuring Eileen Sedgwick)
Do or Die .....
(Eighteen Episodes—Starring Eddie Polo)
Winners of the West.....
(Eighteen Episodes—Starring Art Accord)

JEWEL PRODUCTIONS, INC.

Jan. 1, 1922—Foolish Wives (Stroheim).....

COMEDIES

Shipwrecked Among the Animals (Century).....2
An Idle Roomer (Century)..... 2
Penny Ante (Star)..... 1
The Straphanger (Century)..... 2
Almost a Rancher (Star)..... 1
The Monkey Schoolmaster (Jewel)..... 2

UNIVERSAL WESTERNS

Captain Kidd's Finish (Wright-Byron)..... 2
The Night Attack (Eileen Sedgwick).....2
The Deputy's Double-Cross (La Plante-Shumway)....2

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal)..... 1

VITAGRAPH EXCHANGES

FEATURES

The Little Minister.....
Received Payment (Corinne Griffith).....
A Guilty Conscience (Antonio Moreno).....
The Prodigal Judge (Jean Paige).....
Flower of the North (Henry B. Walthall).....
No Defense (William Duncan).....
Lucky Carson (Earle Williams).....

COMEDIES

The Sawmill (Larry Semon).....
The Messenger (Jimmy Aubrey).....

SERIALS

Breaking Through .....
(Starring Carmel Myers and Wallace MacDonald)
Fighting Fate.....
(Fifteen Episodes—Starring William Duncan and Edith Johnson)

WARNER BROS.

Her Daughter-in-Law (Vera Gordon).....
Ashamed of Parents (Special Cast).....
School Days (Wesley Barry .....

SERIALS

Miracles of the Jungle.....15 episodes

MONTY BANKS COMEDIES

(One released every month)

WID GUNNING, INC.

White Hands (Hobart Bosworth).....
Nov.—What Do Men Want.....
Nov.—Our Mutual Friend .....

POST NATURE SERIES

(One Every Two Weeks)

WESTERN FEATURE PROD., INC.

A Western Demon (Wm. Fairbanks).....
Hell's Border (Wm. Fairbanks).....
Fighting Hearts (Wm. Fairbanks).....

SHORT SUBJECTS

(Continued from page 326)

Feature	Star	Distributed By	Length Reviewed
Juggernauts of the Jungle (Educational)....		Educational	1 reel.....
King of the Circus (Serial), Eddie Polo.....		Universal	18 episodes
Land of Chu Chin Chow (Scenic).....		Kineto Review....	1 reel....Aug. 20
Last Hops, The (Scenic).....		Educational	1 reel....Sept. 3
Let's Go—To the South Seas (Scenic).....		Educational	1 reel.....Dec. 10
Life History of Frogs and Toads (Educ.)...		Kineto Review....	1 reel....June 11
Liquid Gold (Educational).....		Kineto Review.....	1 reel.....
Lochinvar of the Line (Drama), Edgar Jones.		Pathe	2 reels.....
Long Live the King (Mutt and Jeff Cartoon).		Fox	1 reel.....
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels...Oct. 8
Lost a Yodel (Educational).....		Educational	1 reel.....
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel.....
Mountain Lion (Bill and Bob Series).....		Pathe	1 reel....Aug. 20
Movie Chats		National Ex.....	1 reel.....
Music in the Air (Scenic).....		Educational	1 reel....Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor.		Pathe	2 reels...Sept. 10
Ne'er to Return Road (Dr.), Wallace Berrey.		Educational	2 reels...Oct. 8
Netting the Leopard (Wild Animal).....		Pathe	1 reel....Sept. 24
New Wine in Old Bottles (Educational).....		Educational	.....
Nice and Cannes (Scenic).....		Paramount	1 reel....Oct. 1
No More Gasoline (Scenic).....		Educational	1 reel.....
Northern Trail, The (Drama).....		Educational	2 reels.....
Not Wedded But a Wife (Cartoon).....		Fox	½ reel...Aug. 27
Old and New England (Scenic).....		Educational	1 reel.....Dec. 10
Old Dynamite (Special).....		Universal	2 reels....Dec. 3
Old Moose Trails (Scenic).....		Educational	1 reel.....
Our Navy in Action (U. S. Navy).....		Official Gov. Pict.	2 reels...July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel....Aug. 20
Panama (Scenic).....		Kineto Review.....	1 reel.....
Pathe Review No. 120.....		Pathe	1 reel....Sept. 10
Pigs and Kava (Educational).....		Educational	1 reel.....
Play Ball (Sketchographs).....		Educational	1 reel....Aug. 13
Policeman and the Baby, The (Drama).....		Educational	2 reels.....
Polo (Educational)		Educational	1 reel.....
Purple Riders, The (Serial), Joe Ryan.....		Vitagraph	15 episodes.May 7
Pyrenees and Wooden Legs (Educational)...		Educational	1 reel.....
Quaint Holland (Scenic).....		Educational	1 reel....Aug. 20
Ride on a Runaway Train (Novelty).....		Educational	1 reel....June 18
Roaring Waters (West. Drama), Geo. Larkin.		Universal	2 reels...Sept. 27
Ropin' Fool, A (Will Rogers, W. Dr.).....			2 reels....Nov. 26
Roping the Black Panther (Wild Animal)....		Pathe	1 reel.....
Rural Java (Scenic).....		Paramount	1 reel.....
Santa Fe—The City Different (Scenic).....		Paramount	1 reel.....
Science at Home (Kineto Review).....		National Ex.....	1 reel....Sept. 10
Secret of Butte Ridge, The (W. Dr.), T. Sanchi.		Pathe	2 reels.....
Seeing San Marino (Scenic).....		Paramount	1 reel.....
Seven League Booters (Scenic).....		Educational	1 reel.....
Seville in Fair Time (Scenic).....		Paramount	1 reel.....
Spirit Wrestlers (Scenic).....		Kineto Review....	1 reel....Aug. 6
Strolling Minstrels (Scenic).....		Educational	1 reel....Oct. 29
Swat the Fly (Educational).....		Kineto Review....	1 reel....June 11
Sweet Heart (Western Drama), Billy West..		Joan Film.....	2 reels.....
Terror Trail (Serial), Eileen Sedgwick.....		Universal	18 episodes.....
Texas of the Mounted (Drama).....		Texas Guinan.....	2 reels....Nov. 12
Thrills (Sport Topic).....		Kineto Review.....	1 reel.....
Too Much Overhead (Educational).....		Educational	1 reel.....
Tooth Carpenter (Cartoon).....		T. Sarg Almanac.	2 reels...July 2
Tricked (West. Drama), Irving Cummings.....		.....	2 reels...Aug. 27
Trip of U. S. S. Idaho (Scenic).....		Kineto Review.....	1 reel.....
Turkish Bath (Mutt and Jeff Cartoon).....		Fox	1 reel.....
Vegetarians (Educational).....		Kineto Review.....	1 reel.....
Venice (Scenic).....		Kineto Review.....	1 reel....June 25
Village Life in Switzerland (Scenic).....		Kineto Review.....	1 reel.....
Wanderlust (Scenic).....		Educational	1 reel.....
Wanted, an Elevator.....		Educational	1 reel.....
Was Darwin Right? (Educational).....		Kineto Review.....	1 reel.....
Watching the Wayands (Scenic).....		Paramount	1 reel.....
Water Babies (Educational).....		Kineto Review.....	1 reel.....
White Mouse, The (Drama) Lewis Stone....		Educational	2 reels....Nov. 5
Wild Men of Borneo (Adventure).....		State Rights.....	....
Wings of the Border (Western Drama).....		Pathe	2 reels.....
Winners of the West (Serial), Art Accord...		Universal	18 episodes Oct. 1
Woolly Bits and Monkey Hits (Educational).		Educational	1 reel....June 18
Yellow Arm, The (Serial), Juanita Hansen..		Pathe	June 2

"MISS LULU BETT"
(William de Mille-Paramount)

Splendid Picture Made From Prize Play

THIS story by Zona Gale, considered one of the most human documents of the past decade, and which won the prize as being the most meritorious play of the past season in New York, has reached the screen with wonderful fidelity—thanks to William De Mille. The champions of this book and play (and they are legion) cannot carp over this treatment of their favorite story. The director has demonstrated further that he is almost in a class by himself when it comes to visualizing the simple, human document. He has humanized the figures of the book so that they stand out like cameos. It is one of the finest adaptations in the history of the photoplay.

It is more faithful than the play, and the director has adhered strictly to the written word. He has emphasized the tragedy of the love-starved girl who has allowed herself to become a drudge through an inferiority complex that prevented her from demonstrating any personality. She is a meek spirit, yet she rebels eventually. The spectator sympathizes with her. He wishes that she would find her true sphere; he wishes that she would teach her arrogant brother-in-law his place. All of this De Mille has caught accurately, charmingly, humanly and eloquently. The kitchen drudge does not know how to dress. She is a woman without any semblance of charm—not even when she elopes with a traveling man and goes to the city. A honeymoon does not change her for she is not blessed with observation.

Miss Gale's book is saturated with life-like attitudes. It is a slice of American family life. The story and characters and incident will be appreciated by everyone. For there is no spectator who does not know a similarly placed woman up the street or around the corner or perhaps in his own home. The little intimate details are finely imagined and executed. Mr. De Mille will have Clara Beranger to thank for a scenario that is in every way faithful and real. It is compact in every scene and incident. Here is screen drama finely suggested. The mere pull of a window shade, the gesture of an uplifted hand, the stubborn attitude of Grandma Bett, the shame of being married to a bigamist on the part of Lulu Bett—these are all intact. It is an old-fashioned home depicted here and it is peopled with old-fashioned figures. Lois Wilson is the wisest selection possible for the title role. She enables you to catch the pathos—the deep, dumb pathos of her life with an expression that is well nigh perfect. Milton Sills plays the young school teacher, who brings a ray of happiness into Lulu's life—and plays the role in his customary presuasive style. Theodore Roberts enacts the arrogant brother-in-law with considerable gusto. He provides the humorous touches. The picture is deserving of special booking and exploitation. Perhaps it is too real—too human to succeed as a great box office magnet.—Length, 5 reels.—Laurence Reid.

THE CAST

Lulu Bett.....Lois Wilson
Neil Cornish.....Milton Sills
Dwight Deacon.....Theodore Roberts
Diana Deacon.....Helen Ferguson
Manona Deacon.....May Giraci
Ninian Deacon.....Clarence Burton
Grandma Bett.....Ethel Wales
Bobby Larkin.....Taylor Graves
Station Agent.....Charles Ogle

By Zona Gale.
Scenario by Clara Beranger.
Directed by William de Mille.

PRESS NOTICE—STORY

A motion picture adaptation has been made from the prize play of 1920-21, "Miss Lulu Bett," and it will be the feature attraction at the ———— theatre next ————. This production, the work of William de Mille, may be said to be a faithful adaptation, in that it records the identical characters, incidents and action of the book and play. It is a simple exposition of small town life with the central character a maiden relative who allows herself to become a drudge merely because she does not think herself sufficiently attractive to lift herself from such an environment..

Romance comes to her very suddenly and she elopes with a traveling salesman, with whom she lives for a short time. She discovers him to be a bigamist and returns home to take up her duties as a drudge. But the spirit, so subdued, finally rebels and she finds happiness. Lulu Bett saves her sister-in-law from anxiety and also another girl from a hasty elopement. She is ever ready to assume the blame through her charity and love. The picture is finely staged and acted with authority by Lois Wilson, Theodore Roberts, Milton Sills and others.

PROGRAM READER

Zona Gale's great novel and play, which won the prize as being the best attraction on Broadway the past season is now a film sensation. It presents a slice of American family life which is genuine—which is rich in human character and incident. "Miss Lulu Bett," the fine production, is coming to the ———— theatre next ———— with a cast that includes Lois Wilson, Mabel Van Buren, Milton Sills, Theodore Roberts and others. It is a William de Mille production. It tells the story of a woman who thirsted for love and whose nature had always been starved. Come and see what she did to win happiness. Come and see the most human play of a decade. Remember the date.

SUGGESTIONS

Here you have the facts to exploit. State that the picture as a play won the prize for being the finest thing of the past year. Tell that as a picture it is sure to win the attention of everyone. Detail that it presents the story of a woman who lived the life of a drudge, merely because she was oppressed by family duties. Make mention that she thirsted for love and that her nature had always been starved. Then mention that she found happiness in her own way. The cast is a clever one and the names of the company should be exploited. Everyone is familiar with Milton Sills, Lois Wilson and Theodore Roberts. Feature their names. Link up with your book-dealer for a sale on the book. Describe it as the play that half of New York saw and talked about.

"WHAT NO MAN KNOWS"
(Harry Garson-Equity-State Rights)

Clara Kimball Young Displays Her Talent in Heart Interest Story

THE exhibitor who plays this feature is presenting his patrons with a first rate heart interest story in which the central character is a newspaper woman whose mission is to act the Lady Bountiful in order that starving children may have food and happiness. While this is the theme—the general outline of the picture—it is balanced with one or two counterplots having to do with the eternal triangle—the rescuing of figures in distress and the power of deep, abiding love. Miss Young has occasion to display her emotional talent for the role calls upon her to show a wide expression toward radiating happiness and bringing order out of chaos.

The forepart of the story features a wife of a successful lawyer—the woman being a kleptomaniac who is arrested and convicted of theft despite the influence of her husband. She is painted in selfish colors as a creature of little moral fibre. Her constant demands upon her husband's purse-strings causes him to despair of happiness. It is as a derelict that the woman who had brought the first love into his life rescues him and places him back on his feet. The drama is filled with dramatic moments which features incident pertaining to the night life of the city represented. It also has its humorous moments which are exploited in the "busy-body" attitude of a couple of spinsters who are constantly finding wickedness in every word and act of their neighbors. The heroine is residing in the same apartment house and when they notice her in company with the lawyer they start their vicious crusade which culminates in orphange officials taking the adopted child away from the Lady Bountiful.

The drama also presents the inner family life of the lawyer. His wife returns from prison with no transformation of character. She turns the house into a jazz parlor and cultivates vicious friends. The husband feels helpless to secure a divorce until the woman, unable to stop her thefts, is caught again. Thus he gains the whip-hand and is able to have his freedom so that he may marry the girl of his ideals. The picture is always easy to follow in spite of the varied threads and entanglements of the plot. It offers heart interest, juvenile appeal, considerable pathos and a wealth of romance. It is sharply emphasized—there being "goodness and light" contrasted to shadows and sorrows. You may call it theatrical, but it is at all times interesting in spite of some overdrawn conventions. The director has been painstaking in his attention to the smallest detail. The interiors are well arranged, the lighting is satisfactory. The acting of Lowell Sherman is quite on a par with that of the star. It is a well-shaded performance.—Length, 6 reels.—Laurence Reid.

THE PLAYERS

Clara Kimball Young
Lowell Sherman.
William P. Carleton
Dulcie Cooper
Jean Lawrence

By Sada Cowan.
Directed by Harry Garson.

PRESS NOTICE—STORY

Clara Kimball Young will appear at the ———— theatre next ———— and ———— in her latest starring vehicle entitled "What No Man Knows," written by Sada Cowan, the authoress who has contributed many offerings to the screen, and directed by Harry Garson. The emotional actress has a role which enables her to display her expressive personality as well as depth of talent. She assumes the part of a newspaper woman whose mission is to provide happiness for the children of the poor.

She is the friend of the downtrodden. Disillusioned over romance she gives up thought of love or marriage until she meets the youth of her ideals—the youth having become a victim of circumstances. This man, unhappy over a selfish wife, has reached the depths of despair but through the kindly ministrations of the newspaper woman he is lifted to his rightful plane. The story treats dramatically of the power of love and offers interesting entertainment. Miss Young is assisted by a well known cast that includes William P. Carleton, Lowell Sherman, Dulcie Cooper and others.

PROGRAM READER

He was a powerful lawyer yet with all his influence he could not prevent his wife from being tried for theft. She was a shoplifter and selfish to a degree. Chagrined over his misfortune, the lawyer became a product of poverty. He had reached the depths of despair. When he could descend no further, the girl of his dreams entered his life again and lifted him to the plane of self-respect. He still was confronted by his selfish wife—who had spent a term in prison without being regenerated in character. How was he to get out of his dilemma? Come to the ———— theatre next ———— and see Clara Kimball Young in "What No Man Knows," a vital and genuine picture of life. It is rich dramatic entertainment and well acted by a well known cast.

SUGGESTIONS

Clara Kimball Young's pictures are always in demand. She has established a large following that is in constant demand to see her whenever she appears upon the screen. You can tell that her present vehicle is up to her high standard—that the picture permits the talented star to express her gifted emotional powers at their highest degree. You can mention that the story is one which builds a deal of sympathy for the central figures—that it offers a fine romance, plenty of heart interest and sentiment—and real lifelike touches of everyday existence. Mention that Lowell Sherman and William P. Carleton are also in the cast. A prologue can be put on that would express the theme in a symbolic way.

CATCH LINES

What is it that no man knows? Come and see the gifted actress, Clara Kimball Young, and discover the answer.

See America's emotional screen actress, Clara Kimball Young in "What No Man Knows."

"SKY HIGH"
(Fox)

This Mix Picture Is There With the Scenery and Action

THERE is probably no doubt that every exhibitor and patron thought that Tom Mix had reached the peak of his pictures—that having conquered the West from many variations the star was up against it for novel ideas. But Mix has shown in his latest release that he is a figure to be reckoned with—one reason being that he is ever in search for novel adventure. "Sky High" is well named. The Fox cowboy star is certainly up in the clouds here, for the backgrounds have been caught against the Grand Canyon. Mix has taken the entire company to the wonder spot of America and placed them on locations that are not only appealing to the eye, but magnificent places in which to enact a truly vivid Western.

If Fox has linked up any news reels with this feature they have done it in such a skillful manner that the scenes co-ordinate perfectly with the vital action. The star plays a government agent whose duty is to capture the smugglers of Chinese coolies and prevent the Orientals from crossing the border. Word reaches him that they are quartered in the Grand Canyon. And before you know it you are in for a pictorial treat which is positively amazing in its scenic scope. There is Mix cutting up some new stunts. You've never seen him scaling the cliffs of the canyon before. He has placed his horse out in pasture at times and trusts to his own steady feet here. The marvelous long shots—the collection of close-ups showing the immense rock formations or the deep cliffs and the other beautiful vistas—these are all in the picture. It is the most satisfying pictorial treat that has been offered in a photoplay in many moons.

It doesn't matter if the plot is rather conventional—that it is a variation on an old theme. Your eyes are feasting on other things. You see Mix capture the ringleaders and effect rescues of the girl whose father is the real culprit. You see him scale these cliffs in dexterous fashion. You see the heroine perched in a rocky cove far up the perpendicular wall. The Colorado River is far beneath and the eye drinks in the landscape and you admit to yourself—"that's fine!" A finale introduces some aeroplane views which present the bird's-eye shots. This machine figures in the story to some extent. But the plot is mainly a capture and rescue formula. Your crowd is going to like this one. They are going to sit on the edge of their seats and grip the arms of the chairs. For it carries one big thrill from beginning to end. Eva Novak as the heroine shows plenty of courage which enhances her vivid personality. Sid Jordan is a dependable bad man. Hats off to Lynn Reynolds and Ben Kline, the director and cameraman.—Length, 5 reels.—Laurence Reid.

THE CAST

Grant Newbury	Tom Mix
Jim Halloway	J. Farrell McDonald
Estelle, his daughter	Eva Novak
Bates	Sid Jordan
Victor Castle	William Buckley
Marguerite	Adele Warner
Patterson	Wynn Mace
Pasquale	Pat Chrisman

By Lynn F. Reynolds.
Scenario by Lynn F. Reynolds.
Directed by Lynn F. Reynolds.
Photographed by Ben Kline.

PRESS NOTICE—STORY

An adventurous melodrama of the West, photographed amid the most marvelous backgrounds of the United States, namely The Grand Canyon of Arizona, and starring the popular Tom Mix, is "Sky High," which comes to the ———— theatre next ———— and ————. Mr. Mix plays a government agent whose duty is to prevent smuggling of Chinese labor into the United States. The operations are near the border and Newbury, the agent, discovers information that takes him to the Grand Canyon.

The young man has been attracted to Estelle Halloway, the daughter of the principal smuggler, but he allows no romantic tendencies to interfere with his work. He has occasion to rescue the girl from Bates, a henchman, and thereby earns her gratitude. The drama unfolds several tense moments before the culprits are brought to justice. The scenes give the star ample opportunity to flash his skill in the saddle as well as to perform the hazardous feats which he accomplishes so well.

PROGRAM READER

You have all been thrilled by Tom Mix in his daring exploits. You have followed his western features with undivided attention. You have experienced the deepest kind of suspense. But what you have experienced before will not hold a candle to the impressions you will feel after witnessing "Sky High," which we feel safe in saying to be the star's finest picture. Certainly no spectator will feel disappointed over the marvelous backgrounds which have been caught in the Grand Canyon. You will find this scenery extremely beautiful and stimulating. You will see Tom Mix employing one hazardous feat after another to give you a thrill. You will vote "Sky High" a picture of rich entertainment. Remember next ————.

SUGGESTIONS

You needn't have any worries about booking this feature. In the first place the star is a good bet and always draws. So play him up in your usual style. Then turn to the idea that he has his most picturesque Western here. Place stress upon the fact that the finest scenery which has ever been caught in a Western is presented here. Make mention that the Grand Canyon is revealed before your eyes in scenes which carry the breath away. Place emphasis that it is a vital and vivid Western which carries the usual Mix exploits of courage and that it always holds the attention. Mention that Eva Novak is the leading woman.

CATCH LINES

See Tom Mix in "Sky High," a vivid picture of the Grand Canyon.

He was surely sky high in this picture. Who? Why Tom Mix. Come and see the popular star in his greatest picture.

"THE NEW DISCIPLE"
(Federated Producers Service)

Capital Versus Labor Story Is Well Acted

THERE is some convincing argument offered in "The New Disciple" on the familiar capital versus labor formula. The picture is a dramatization of Arthur Nelson's book, which has been founded upon an interpretation of Woodrow Wilson's "The New Freedom." It is a picture which contains a deal of agitation for a new form of democracy—wherein an American plan of social equality will enable the wage earner to share in the earnings of the capitalist. It sort of vindicates Henry Ford's co-operative plan of making the worker satisfied by sharing in the profits. Mr. Wilson's plea is used as a foundation and excerpts from his book are employed in subtitles.

The picture carries several incidents which convince because the ideas are exploited in such logical fashion. Those who are looking for picturey entertainment may feel disappointed. "The New Disciple" does not pretend to acquaint the spectator with any form of orthodox drama. You can look upon it as subtle propaganda for a new relationship between capital and labor. And to make the argument effective the author has used for a background one of the mushroom towns which sprang up over night during the war. The "pay-triot" who presides over the plant has not reckoned with the high cost of living. He would do away with unions and force his employees to accept starvation wages. This figure has become immensely wealthy and his success has turned his head. In the plant is a young dreamer with Utopian ideas concerning the welfare of the workers. He exhorts and agitates, but also finds time to express romance for the capitalist's daughter.

These is a flash of romantic conflict engendered from the fight to win her love—the rival being a wealthy buyer for competitive interests. The action surges back and forth from the factory to the home of the profiteer with scenes interspersed detailing a meeting of the strikers and incidents touching upon the family life of the figures. Some will say that the picture is too talky—that it could be compressed into five reels. Perhaps they will be right, for the picture is not so much entertainment as it is illustrated argument. The director has staged the offering with realistic backgrounds—the factory life, the little details giving it a touch of reality. A capable cast that includes Pell Trenton as the young agitator, Walt Whitman as a foreman and Alfred Allen as the profiteer contributes sincere performances. Norris Johnson, who looks strangely like Margalo Gillmore, flashes real screen personality and talent as the heroine. Exhibitors in manufacturing towns will find it a good bet.—Length, 7 reels.—Laurence Reid.

THE CAST

John McPherson	Pell Trenton
Peter Fanning	Alfred Allen
Mary Fanning	Norris Johnson
Marion Fanning	Margaret Mann
Sandy McPherson	Walt Whitman
Mother McPherson	Alice Smith
Frederick Wharton	Arthur Stuart Hull
Daddy Whipple	Walter Perkins
Jennings	Charles Prindley

By J. Arthur Nelson.
Scenario by William Pigott.
Directed by Ollie Sellers.

PRESS NOTICE—STORY

A dramatization of Arthur Nelson's "The New Disciple," which has been founded upon Woodrow Wilson's book, "The New Freedom," has been made for the screen and the picture will be the feature attraction at the ———— theatre next ————. This production features the familiar conflict between capital and labor. It takes up the indictment by society of the profiteer. It presents logically and dramatically the new America which is finding itself since the war. It shows what was occurring during the profiteering days of the war. It shows men becoming millionaires over night and depicts a mushroom town emerging into a rich and busy manufacturing town. It also shows the great army of underpaid workmen—who in defiance of strike, but who are locked out and compelled to become socialists. It points out the benefits to be derived from the co-operative plan of employment—the profit-sharing scheme. "The New Disciple" is well constructed drama which furnishes a message. It is well staged and acted.

PROGRAM READERS

What is wrong with Capital? What is wrong with Labor? Is there anything wrong with these forces—which furnish the conflict throughout the world? What is the best manner in dealing with the forces of Labor? Are they underpaid? Should the capitalists take them into the co-operative scheme on a profit-sharing basis? Is it right to strike? Is anything gained by it? These questions are dramatically answered in the vital picture of the hour, "The New Disciple," which comes to the ———— theatre next ————. The story is written by Arthur Nelson with an interpretation of Woodrow Wilson's "The New Freedom." It is finely acted by a competent cast that includes Walt Whitman, Pell Trenton and Norris Johnson.

SUGGESTIONS

This is a capital versus labor story which is timely—which takes up the cause of labor and treats it logically and yet dramatically. You can mention that the author was inspired by Woodrow Wilson's vital book, "The New Freedom." Mention the competent cast, telling that it contains several talented and well known players such as Pell Trenton and Walt Whitman. If it is possible to get stills do so and display the beauty of Norris Johnson, who plays the heroine. For a prologue you can have several good readers recite behind portieres on the stage—their heads emerging through apertures. These readings can take up the substance of Life, Justice, Man, etc. Bill it as an absorbing drama which will command the strictest attention. Feature its vital theme.

CATCH LINES

See "The New Disciple." Become acquainted with the problems of the working man. See America finding the new democracy.

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